APPENDICES

Revitalizing a traditional menswear brand

Introducing a two-brand strategy for Van Gils

MASTER THESIS BY
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MSc Strategic Product Design

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CEO at Van Gils

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Commercial Director at Van Gils

Table of contents

A. History of menswear

A brief history is given of how menswear came to be as is known today.

Today's menswear has its origins in military dress. The suit, for instance, can trace its lineage all the way back to the dress uniforms of the Napoleonic-era French and Russian armies. The monarchs of France and Russia were obsessed with how their soldiers dressed. The French army uniforms consisted of an open, single-breasted blue and white coat, a white waistcoat, white trousers and boots. Their Russian counterparts consisted of a dark green, double-breasted coat with a standing collar, white trousers and boots. These two setups would form the model for what would eventually become, by the 20th Century, the three-piece and the double-breasted suit (Christian, 2016).

Consequently, the Napoleonic wars resulted in many tailors perfecting the art of outfitting soldiers. The majority of these soldiers wanted to retain aspects of their uniforms in their clothing.

Subsequently, as these soldiers returned to civilian life, the techniques and styles these tailors used found their way into civilian dress (Christian, 2016). One of the greatest pioneers in men's fashion is Beau Brummell. During the 19th Century, he introduced an exceptionally well-fitted and hand-tailored suit with full-length formal trousers and both matching and contrasting jackets, by which he set the standard for men's style as is known today (Shapira, 2017).

By the early 20th Century, the combination of coat, waistcoat, and trouser became the matching jacket, vest, and trousers of the modern suit.
Turning to the 21st Century, military dress has had a significant influence on casual-wear as well, as function is taking preference over form. The T-shirt, for example, was originally issued by the U.S. Navy sometime around 1913 as a standard undergarment. Turtleneck sweaters and jeans are also military-inspired menswear pieces (Christian, 2016).

French army uniform

Russian army uniform

B. Project Brief

DESIGN FOR our future

TUDelft

IDE Master Graduation
Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

⓪ **USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME
Save this form according the format "IDE Master Graduation Project Brief_familyname_firstname_studentnumber_dd-mm-yyyy".
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 ! ⓪

family name	Schuurman	
initials	M.T.	given name Manon
student number	4213106	
street & no.		
zipcode & city		
country		
phone		
email		

Your master programme (only select the options that apply to you):

IDE master(s): ( ) IPD   ( ) Dfl   (☑) SPD

2ⁿᵈ non-IDE master: _____

individual programme: ____ - __ - ____ (give date of approval)

honours programme: ( ) Honours Programme Master

specialisation / annotation: ( ) Medisign

( ) Tech. in Sustainable Design

( ) Entrepeneurship

SUPERVISORY TEAM **
Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	Prof. dr. Hultink, H.J.	dept. / section:	MCR
** mentor	MPhil. Cankurtaran, P.	dept. / section:	MCR
2ⁿᵈ mentor	Blok, L.		
	organisation:	Van Gils	
	city: Breda	country:	the Netherlands

comments (optional)
Pinar is an expert on brand authenticity, thus can guide me through these topics. Erik-Jan is an expert on competitive landscapes, thus can help me provide insights on a highly competitive market such as menswear fashion.

❗ Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..

❗ Second mentor only applies in case the assignment is hosted by an external organisation.

❗ Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

TUDelft

APPROVAL PROJECT BRIEF
To be filled in by the chair of the supervisory team.

chair   Prof. dr. Hultink, H.J.   date ___ - ___ - ___   signature _____

CHECK STUDY PROGRESS
To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair.
The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: _____ EC

Of which, taking the conditional requirements
into account, can be part of the exam programme _____ EC

List of electives obtained before the third
semester without approval of the BoE

(YES)   all 1st year master courses passed

(NO)   missing 1st year master courses are:

name _____ date ___ - ___ - ___   signature _____

FORMAL APPROVAL GRADUATION PROJECT
To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked **.
Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

• Does the project fit within the (MSc)-programme of
the student (taking into account, if described, the
activities done next to the obligatory MSc specific
courses)?
• Is the level of the project challenging enough for a
MSc IDE graduating student?
• Is the project expected to be doable within 100
working days/20 weeks ?
• Does the composition of the supervisory team
comply with the regulations and fit the assignment ?

Content: (APPROVED) (NOT APPROVED)
Procedure: (APPROVED) (NOT APPROVED)

comments

name _____ date ___ - ___ - ___   signature _____

Initials & Name M.T. Schuurman   Student number 4213106

Title of Project Revitalizing a menswear brand by adopting a purpose-driven mindset

8 ●●●

Revitalizing a menswear brand by adopting a purpose-driven mindset
project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date   27 – 01 – 2020   12 – 10 – 2020   end date

INTRODUCTION **
Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Van Gils is a fashion brand that is targeting the more style conscious man and is mostly known for its suits and formal wear. Since founded in 1948, Van Gils has been known for its tailored clothing and distinctive style within menswear. Its tailored clothing is characterised by quality and unique details. Stemming from the conviction that every men feels confident in a stylish suit (Van Gils Fashion B.V., n.d.). In 1980, the company is handed over to the next generation within the family. The brand Van Gils expands and achieves international success. Unfortunately, the company went bankrupt in 1992, since it got above itself (Waard, 2015). Ever since the relaunch, the company is not a family business anymore. However, the family name is still being used nowadays (The Makers, n.d.). It proves that the brand wants to stay close to its roots and characteristics.

The brand is in need of a change, because of influences from other industries and changes in appearance of what Van Gils is calling a casualization trend. Due to influences from, for example, the sports industry the brand is incorporating sportswear aspects into their collections. Furthermore, with increasingly more companies changing their dress codes and changing nature of workplaces generally in favour of a more casual environment an explicit need for formal wear is becoming less existent (Kollewe, 2019). Three industries have largely resisted the tides of casual dress: legal, banking and government (Green, 2016). In 2019 Wall Street titan Goldman Sachs announced it is relaxing its dress code (Bhojwani, 2019). The same can be seen in the Zuidas financial and business district of Amsterdam where mainly the young cohort of men dress more casually (Hoeks, 2019).
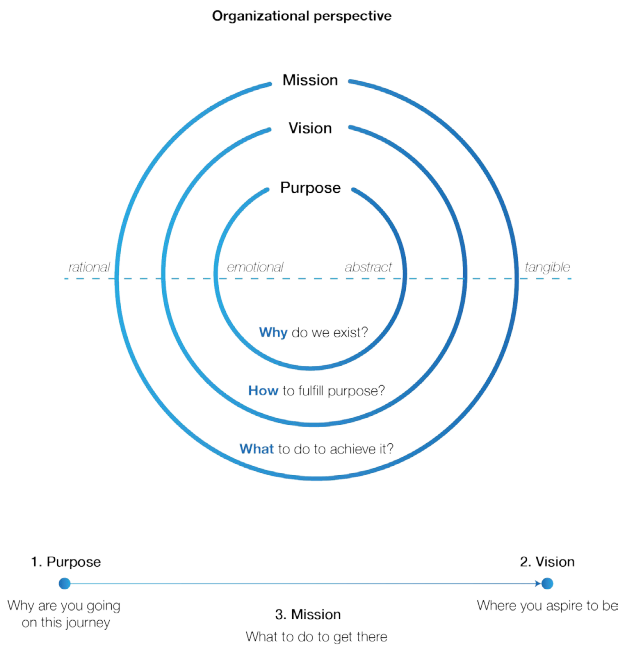
According to Montgomery (2019), a recalibration of business priorities can be seen to meet the realities of the twenty-first century. 'Purpose' has become the lens and language used to work on this change in business. Purpose is the reason of a brand's existence. It is most commonly framed as an organization's belief about the value it creates, beyond its bottom line. It is about the direction the organization wants to go in by creating both economic and social prosperity, and in doing so positively impacting people's lives (Montgomery, 2019).

For a brand like Van Gils it is important to find a balance between the future and tradition, since innovation can feel like losing brand heritage. Values that the brand has been known for, can feel like they are stuck in the past which makes it difficult to stay relevant nowadays. Purpose has both internal and external benefits for a company. Purpose can help provide internal alignment, inspire employees, serve as a so-called 'north star' by providing direction (Carlisi et al., 2017), attract customers and forge stronger customer relationships which translates into greater customer loyalty and give companies a competitive advantage (Castrillon, 2019).

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introduction (continued): space for images

Organizational perspective

Mission

Vision

Purpose

rational   *emotional*   *abstract*   *tangible*

Why do we exist?

How to fulfill purpose?

What to do to achieve it?

1. Purpose   2. Vision

Why are you going   Where you aspire to be
on this journey

3. Mission
What to do to get there

Based on Sinek (2009) and Banikarim (2019)

image / figure 1: _____

Relevance of Purpose
Reason of existence

Provide internal alignment

Competitive advantage

Inspire employees

Provide guidance

Customer loyalty

Growth (personal & organizational)

image / figure 2: _____

Initials & Name   <u>M.T.   Schuurman</u>   Student number <u>4213106</u>

Title of Project   <u>Revitalizing a menswear brand by adopting a purpose-driven mindset</u>
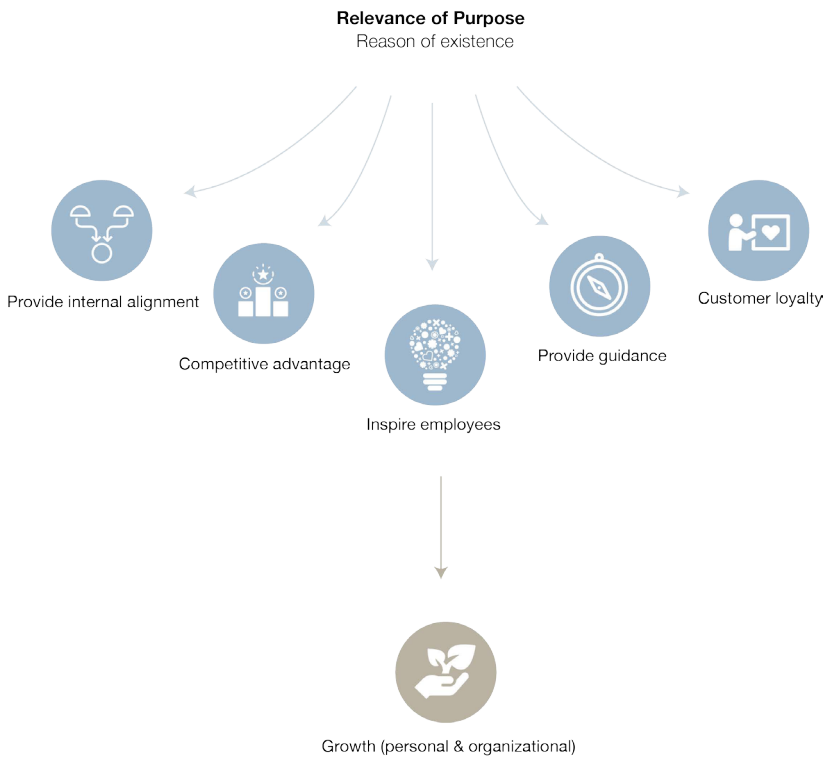
PROBLEM DEFINITION **
Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

Van Gils wants to rejuvenate their brand. With the market shrinking for formal wear and changing rapidly, Van Gils wants to grow from a menswear brand with a focus on formal wear to a brand operating in business- or smart-casual wear. Not having a clearly defined purpose and focus makes it difficult for consumers to identify with the brand as well as recognize it.

Target group - The current target group of Van Gils is very broad because the brand basically wants to serve all men. However, the brand wants to make their target group younger and more specified. It is important to have a well-defined target group, because there is a difference in needs as well as brand awareness amongst varied age groups. The younger generation, for example millennials, have a different perspective on dressing smartly and are more concerned about sustainable materials (Bloomberg, 2019).
In addition, brand recognition amongst younger men is not very high. Brand recognition is consumers' ability to recognize the brand as they have been exposed to the brand before (Keller, 2013). The reason is partly due to not having a visible logo on their clothing as well as not having a unique characteristic to associate with.

Way of working - Traditional menswear brands are used to producing and offering a collection twice a year. This means, due to the current market and demand changing so rapidly, that Van Gils cannot react accordingly. There is a lead time of six months, which makes it impossible for a menswear brand to adapt to changes quickly. If it happens, for example, that the colour blue goes "out of fashion" suddenly, there is nothing that Van Gils can do about it. Compared to high fashion womenswear brands, who are offering collection 12 times a year, response time is low.

Purpose can help provide internal alignment, clarify focus and create guidance for future directions for Van Gils.

ASSIGNMENT **
State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

This project aims to deliver a clearly defined purpose which can provide direction and clarification for Van Gils. A new brand strategy will be created to rejuvenate the brand and will be captured by means of guidelines to ensure brand consistency across several brand touchpoints.

The challenge lies in articulating the purpose in such a way that resonates with the target group that Van Gils wants to attract or resonate with. Thus, aligning the values of the brand with those of the target group.

Multiple aspects lead to the creation of a new brand strategy, like creating a stronger brand recognition, rejuvenation of the brand, revision of the brand's identity and finding the proper target group to address.

During the project quantitative and qualitative research will be conducted to gain insights from both internal and external forces. The internal research will lead to insights about purpose in general and the core values and brand identity of Van Gils. The external research will provide answers about which target group to address, brand image of consumers and about the industry. With these insights, a new purpose can be formulated. This will initiate a new brand strategy to provide a clear direction for the future of Van Gils.

Guidelines will be created to illustrate the implementation of the brand strategy and ensure brand consistency. These guidelines will be embedded in a form of a brand book. It will very clearly communicate what the brand stands for and its intended purpose as well as depicting a well defined target group. It illustrates how these aspects should be translated into different touchpoints and ensure these are strategically aligned with the brand.

Initials & Name ___M.T.___ ___Schuurman___   Student number ___4213106___

Title of Project ___Revitalizing a menswear brand by adopting a purpose-driven mindset___

PLANNING AND APPROACH **

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 27 - 1 - 2020   12 - 10 - 2020 end date
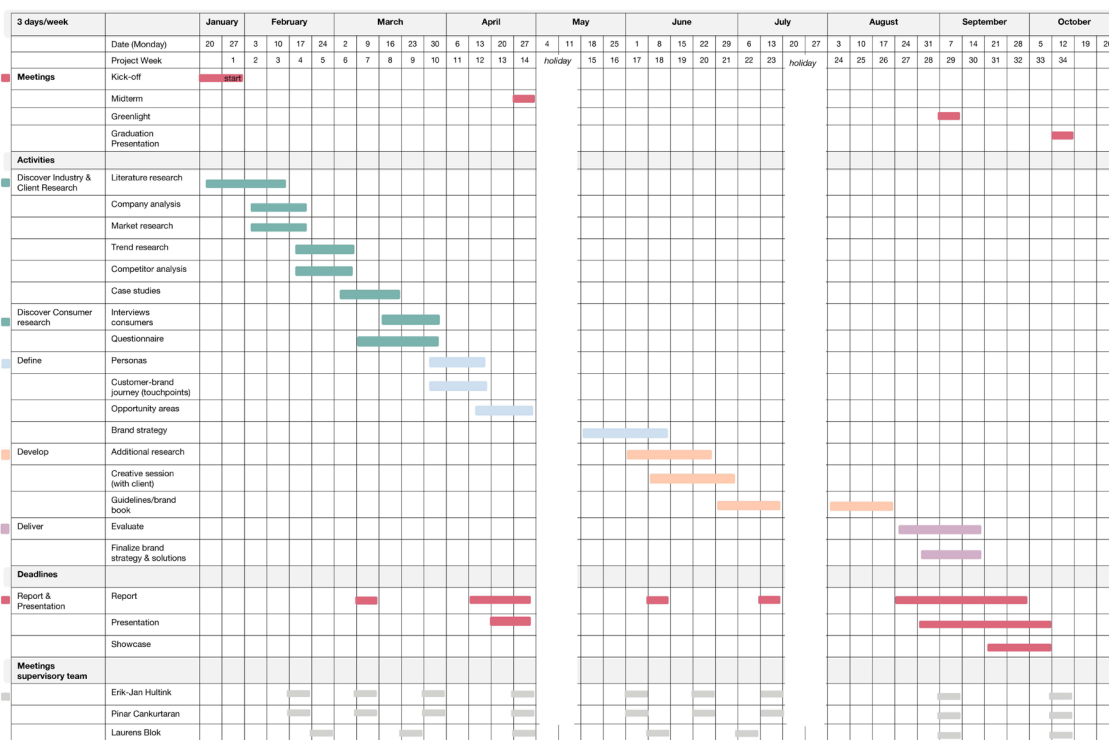
The project is divided in four phases according to the Design Council's Double Diamond (2004).

Discover - The first phase of the project is focused on literature research, internal and external analysis and case studies. Internal analysis will create an understanding of the purpose, mission and vision of Van Gils as well as strengths and weaknesses. External analysis will help gain an understanding of consumers, competitors and trends. Related topics like purpose, brand identity and brand authenticity will be explored through literature research. Design research will consists of interviews and observations. Interviews will be conducted with employees of Van Gils as well as experts. Case studies, both successful and unsuccessful, will be done to understand how other brands rejuvenated their brand.

Define - Insights gathered during the discover phase will lead to initial opportunities. These opportunities will be explored. Several target groups will be analyzed and the one with the most potential will be identified. A consumer-brand (journey) map should indicate how aspects like brand identity and brand image come together: e.g. what are the touchpoints; what are negative associations consumers have with the brand; what are positive associations consumers have with the brand etc. The first steps towards a new brand strategy are made and the strategic direction for creating solutions will be identified.

Develop - Solutions for the new brand strategy will be generated and embedded in the format of a brand book.

Deliver - The last phase consists of evaluating the brand strategy and the brand book. A final iteration will take place after evaluation.

During my Strategic Product Design master's degree I gained an interest in branding. I knew I wanted to set up my
graduation project around this subject, because I would like to increase my knowledge and skills when it comes to
aspects like brand strategy and purpose and combining it with design thinking. It is a perfect opportunity for me to
gain in depth knowledge and find out whether I want to continue working in the field of branding.

Since having a personal affection for the fashion industry, mostly due to grandparents that used to work in fashion, Van
Gils perfectly suits my interests.
I am very eager to learn how design thinking and having a consumer-centred perspective can influence a fashion
brand that is not familiar with strategic design.

As I have hardly any experience setting up and overseeing creative sessions and by being internally present at Van Gils
during the project, it is a great opportunity to arrange these sessions and create together with employees.

I also want to use this project to further develop my visualisation skills.

C. Company interview guide

Voorbereiding
 - Introductie afstudeerproject TUDelft & Van Gils
 - Doel interview: inzichten krijgen in bedrijf (manier van werken, cultuur, etc.)
 - 60 min
 - Goedkeuring audio opname

Subtopic: Introductie Van Gils en vakgebied interviewee (introductie van afdelingen heb ik al gehad, dus echte introductie vragen laat ik achterwege)
 - Hoelang werkt u al bij Van Gils? (product, welke verantwoordelijkheid?)
     - Wat is de reden dat u specifiek voor Van Gils heeft gekozen?
     - Waar associeerde u Van Gils mee voordat je hier kwam werken? En nu?
 - Kunt u zich identificeren met Van Gils?
 - Wat zijn de grootste uitdagingen in uw werk?
 - Wat betekent innovatie op uw vakgebied?
     - Wat zijn de belangrijkste innovaties op uw vakgebied?
 - Waar ziet u Van Gils naartoe gaan in 5 - 10 jaar?
 - Wat zijn de unique selling points van Van Gils?
 - Welke andere merken, organisaties of platformen houdt u in de gaten/gebruikt u als inspiratie?
 - Wat zijn uitdagingen voor Van Gils?
     - Wat zijn kansen voor Van Gils?
     - Wat zijn bedreigingen voor Van Gils?
 - Als je een probleem bij Van Gils zou moeten omschrijven, welke zou dit dan zijn en waarom?
 - Hoe zou u de huidige consument van Van Gils omschrijven?
 - Is er een goede balans met dat u weet wat er hier gebeurt en in de winkels?

Subtopic: Persoonlijke purpose
 - Wat is het uiteindelijke doel van Van Gils?
 - Hoe heeft u succes gedefinieerd bijv. 10 jaar geleden / vroeger?
 - Kunt u zich identificeren met road to success?
     - Kunt u hier een voorbeeld van geven?
 - Kunt u zich identificeren met no stitch no story?
 - Wat zijn uw drijfveren om 's ochtends uit bed te stappen?

Subtopic: Werkgerelateerde purpose
 - Hoe zou u de cultuur omschrijven die er heerst bij Van Gils?
 - Wat is uw uiteindelijke doel voor uw carrière?
 - Als je Van Gils als persoon zou zien, wat is dan de drijfveer van deze persoon om 's ochtends uit bed stappen?
 - Als een familielid weet dat u in de mode industrie werkt, maar niet weet welk merk, en u zou diegene een hint kunnen geven om het hem/haar te laten raden, wat zal deze hint dan zijn?

Afsluiting:
 - Zou je nog willen dat ik iets meeneem in mijn onderzoek?
 - Ben ik nog iets vergeten te vragen?
 - Bedanken

D. Sensitizing booklet

BOOKLET
PURPOSE/POSITIONING STATEMENT

INHOUD

Het doel van deze booklet is om door middel van bepaalde oefeningen tot een purpose/positionering statement te komen.

OPDRACHT 1: BRAINWRITING

Het idee achter brainwriting is simpel. Op de volgende vier pagina's staan verschillende vragen.

Beantwoordt deze vragen door middel van keywords, dus schrijf geen zinnen op, maar enkel losse woorden.

Denk niet te lang na, schrijf op wat er als eerste in je op komt.

Om een indicatie te geven: 1.5 min per vraag

3

BRAINWRITING VRAAG 1

Wat komt er als eerste in je op als je denkt aan Van Gils?

Geef 5-10 antwoorden

_____ _____

_____ _____

_____ _____

_____ _____

_____

4

BRAINWRITING VRAAG 2

Wat maakt Van Gils speciaal? (denk hierbij aan het merk, de kleding, de mensen, ..)

Geef 5-10 antwoorden

_____   _____

_____   _____

_____   _____

_____   _____

_____   _____

5

BRAINWRITING VRAAG 3

Hoe wil je dat een man zich voelt of gedraagt in Van Gils kleding?

Geef 5-10 antwoorden

_____   _____

_____   _____

_____   _____

_____   _____

6

BRAINWRITING VRAAG 4

Wat is belangrijk voor Van Gils in de toekomst? (over bijv. 10 jaar?)

Geef 5-10 antwoorden

_____   _____

_____   _____

_____   _____

_____   _____

_____   _____

7

OPDRACHT 2: Kies **3 waarden** uit die voor jou op **persoonlijk** vlak van belang zijn

Gemak

Passie   Bezit

Authenticiteit   Comfortabel

Gezondheid   Zelfverzekerdheid

Functioneel   Ambitie

Betrouwbaarheid   Intelligentie

PERSOONLIJKE WAARDEN

Rijkdom   _____

Loyaliteit   _____

Ambacht   Duurzaamheid

Kwaliteit   Onafhankelijkheid

Succes   Vakmanschap

Liefde   Transparantie

Eerlijkheid   Emotie

Geluk
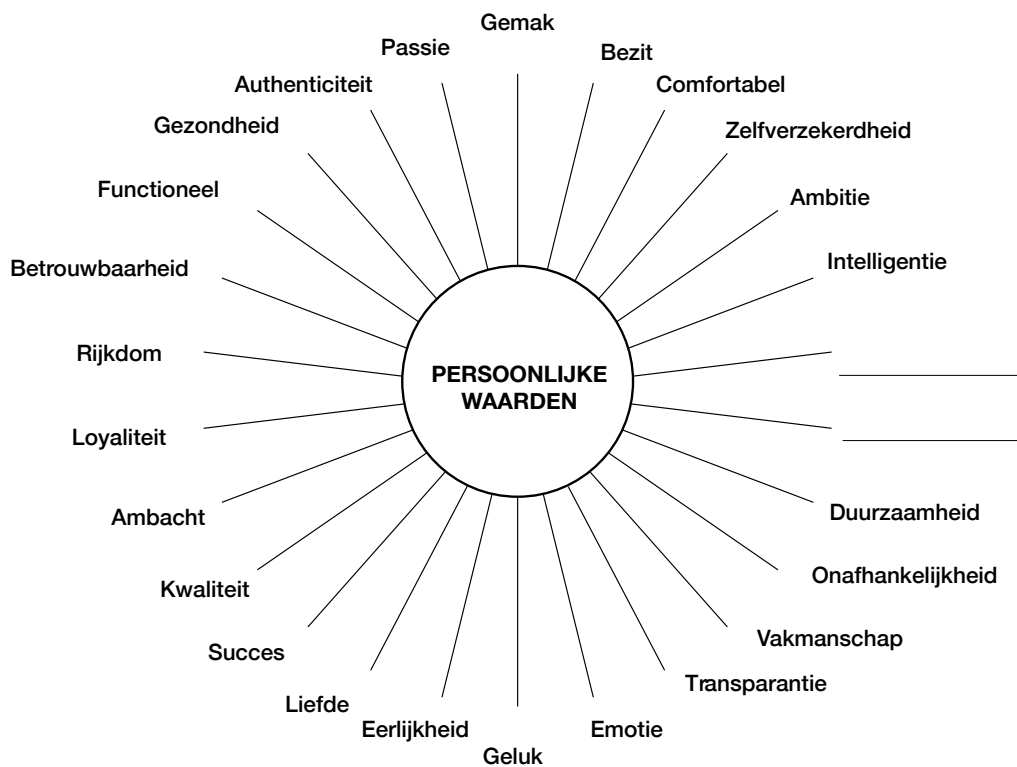
8

Kies **3 waarden** uit die voor jou van belang zijn bij het kiezen van een **merk**

Let op: het gaat hier dus niet om Van Gils, maar om andere merken waar jij je tot aangesproken voelt.

Gemak
Passie
Bezit
Authenticiteit
Comfortabel
Gezondheid
Zelfverzekerdheid
Functioneel
Ambitie
Betrouwbaarheid
Intelligentie
Rijkdom

MERK WAARDEN

Loyaliteit
Duurzaamheid
Ambacht
Onafhankelijkheid
Kwaliteit
Vakmanschap
Succes
Transparantie
Liefde
Emotie
Eerlijkheid
Geluk
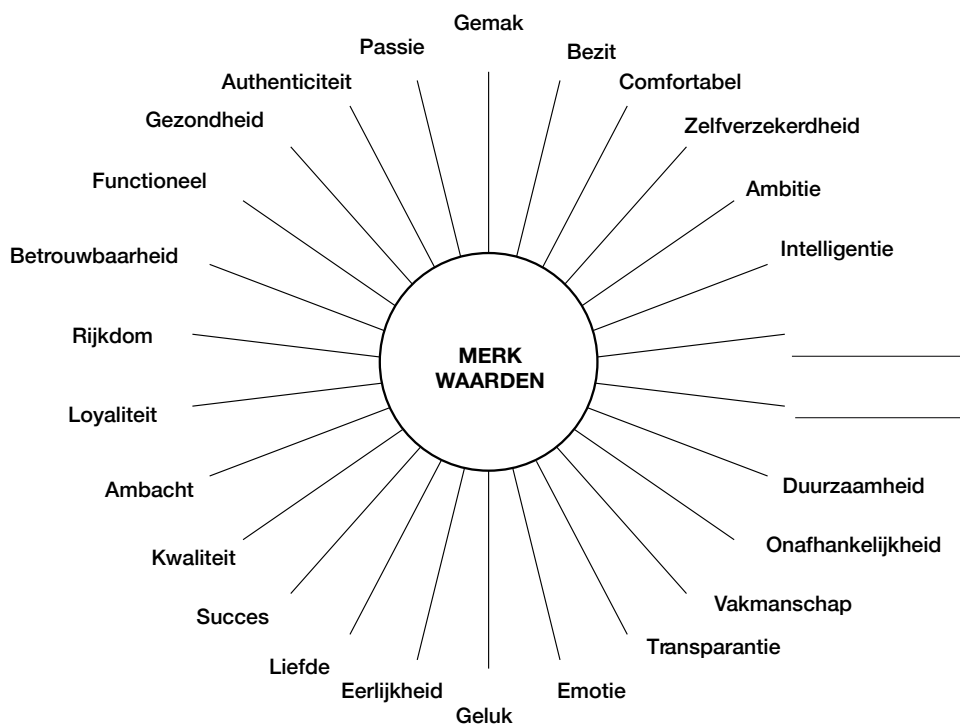
9

OPDRACHT 3: Vouw een A4'tje in 8 hokjes en **teken** in elk hokje een icoontje/ plaatje dat volgens jou Van Gils goed visualiseert met een bijbehorend keyword

Voorbeelden:

integriteit   vakmanschap

10

PURPOSE DEFINITIE

Reden van bestaan

Geloof van de organisatie over de waarde die het creëert los van de winst of groei

Hoger doel, hoeft niet per definitie nobel te zijn

Impact die de organisatie op de consument kan hebben die nergens anders te vinden is

Vergeleken met de missie en visie is purpose een meer onbereikbaar doel

---

PURPOSE STATEMENTS VOORBEELDEN

Disney We create happiness by providing the best in entertainment for people of all ages everywhere

Nike Unite the world through sport to create a healthy planet, active communities and an equal playing field for all (*)

 (*) If you have a body, you are an athlete

Harley Davidson We fulfil dreams of personal freedom

We fulfil dreams through the experiences of motorcycling by providing to motorcyclists and to the general public an expending line of motorcycles and branded products and services

PURPOSE STATEMENTS ANALYSE

Disney

WHY ← → WHAT

We <u>create happiness</u> by <u>providing the best in entertainment</u> for
<u>people of all ages</u> everywhere

WHO ←

Nike

WHAT ← → HOW

<u>Unite the world</u> <u>through sport</u> to
<u>create a healthy planet, active communities and an equal playing field</u> <u>for all</u> (*)

(*) If you have a body, you are an athlete

WHY ← WHO ←

Harley Davidson

→ WHY

We <u>fulfil dreams of personal freedom</u>

→ HOW

We fulfil dreams <u>through the experiences of motorcycling</u> by providing to
<u>motorcyclists and to the general public</u> an expending line of
<u>motorcycles and branded products and services</u>

WHO ← WHAT ←

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OPDRACHT 4: WAAROM-WIE-HOE-WAT

Zoals te zien is op de vorige pagina zijn de statements te ontleden in **waarom** je iets doet, **voor wie** je dit doet, **hoe** je dit doet en **wat** je doet.

Probeer de trefwoorden die je in de brainwriting oefening hebt gegeneerd in onderstaande tabel te plaatsen, en waar nodig aan te vullen, om tot een eerste versie te komen van de statement van Van Gils. Denk hierbij ook terug aan de waarden en de tekeningen.

WAAROM? /WHY	VOOR WIE? /WHO	HOE? /HOW	WAT? /WHAT

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OPDRACHT 5: IDEO PURPOSE TOOL

Een andere tool die we gaan gebruiken om in de mindset te komen om een statement te genereren, is de IDEO Purpose Tool.

Door middel van het kiezen van een aantal begrippen die het best passen bij Van Gils kom je tot een eerste versie van een purpose statement door het aanvullen van de cirkel hiernaast.

Het kan lastig zijn om een begrip te kiezen, maar het gaat er tijdens deze oefening vooral om dat je in een andere mindset komt en je kunt indenken welke impact Van Gils zou kunnen hebben.

WE EXIST TO

_____

BY

_____

FOR THE GOOD OF

_____

Bron: IDEO

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IDEO PURPOSE TOOL VOORBEELD

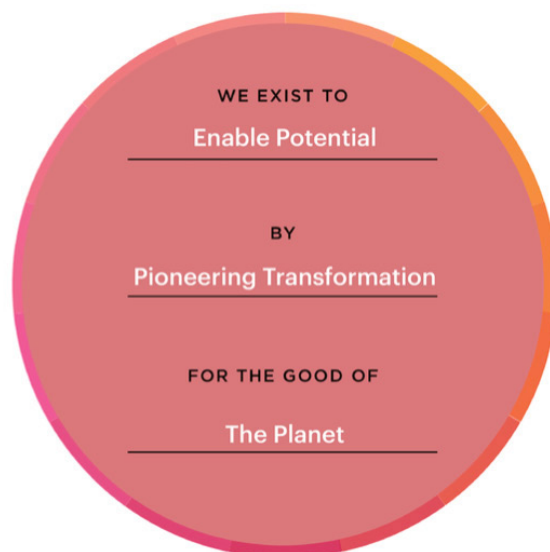_Om een beter begrip te krijgen van deze oefening, ter illustratie het voorbeeld van Patagonia._

patagonia®

We're in the business to save our home planet.

Purpose statement ←

WE EXIST TO
Enable Potential

BY
Pioneering Transformation

FOR THE GOOD OF
The Planet

Bron: IDEO

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IDEO PURPOSE TOOL

Aanvullen "**WE EXIST TO**"

De kern van het purpose wiel laat vijf manieren zien hoe een organisatie impact kan hebben op mensen/de consument.

Kies 1 van de 5 manieren uit die het beste beschrijft wat het beoogde doel is voor Van Gils. Wat is de reden van bestaan van Van Gils? Vul deze hieronder in.

WE EXIST TO _____

Bron: IDEO

IDEO PURPOSE TOOL

Aanvullen "**BY**"

Het buitenste wiel laat een aantal manieren zien hoe je datgene kan bereiken wat je in de vorige pagina hebt aangegeven als waarom Van Gils bestaat.

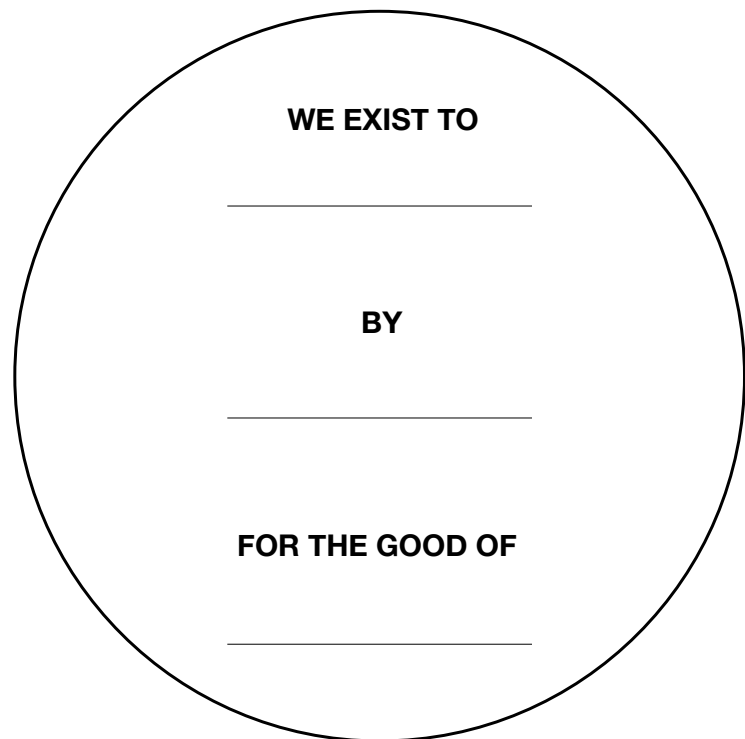Kies er hier ook weer 1 uit. Vul deze hieronder in.

BY _____

Bron: IDEO

IDEO PURPOSE TOOL

Als laatste de vraag om in te vullen voor wie de organisatie dit doet. Maak de cirkel aan de rechterkant compleet.

WE EXIST TO

_____

BY

_____

FOR THE GOOD OF

_____

Bron: IDEO

19

OPDRACHT 6: STATEMENT VAN GILS

De IDEO Purpose Tool is gebruikt om in de mindset te komen van de zogenaamde purpose termen. Om nu de statement van Van Gils te bepalen, kijk dan ook vooral terug naar de brainwriting en Waarom-Wie-Hoe-Wat oefening en de voorbeelden van verschillende purpose statements. Alles komt hier samen!

We bestaan om **[wie] [wat]** te laten ervaren door **[hoe]** zodat ze **[waarom]**

We exist to let **[who]** experience **[what]** by means of **[how]**, because **[why]**

Vul in, Engels of Nederlands: (denk hierbij ook vooral terug aan de brainwriting en Waarom-Wie-Hoe-Wat oefening)

_____

20

Ik wil eventueel het volgende graag nog toevoegen:

_____

21

E. Clusters brand principles and brand values

BRAINWRITING

Dutch legacy / Historie / Proud / Heritage

Succesvol / Ondernemend   **Enable potential**

Confidence / Elegant / Stijlvol / Knap / Verzorgd / Brand to desire / Comfortabel   **Enable confidence**
                                                                                               Be desirable

No nonsense / Relaxed / Fun   **Don't take life too seriously**

Geluk / Happy / Emotie

Sustainability   **Be sustainable**

Quality / Price-Quality ratio / Value for money / Vakmanschap   **Quality first**

Seal of approval / Consistentie fit-pasvorm / Consistentie visie / Authenticiteit   **Be trustworthy/true to oneself**

Lifestyle / Complete look

F. Expert interview guide

Preparation
- Introduction graduation project TU Delft & Van Gils
- Goal interview: understanding of the fashion context and gaining insights about brand and purpose
- 45 - 60 min
- Approval audio recording

Subtopic: Introduction
- Could you start by introducing yourself? (age/background/job/..)
- How long have you been working in the fashion industry?
- What is your role now?

Subtopic: Context of fashion industry
Fashion industry
- How has the fashion industry developed over the last 10 - 20 years?
    - Which differences can you see?
    - Which similarities can you see?
- What do you consider as innovation?
- What are currently the most relevant developments in the fashion industry?
    - What do you consider as threats?
    - What do you consider as opportunities?
- How do you think (formal) menswear has developed over the last 10 years?
    - What kind of differences can you see compared to womenswear?

Consumers
- How has consumer behaviour developed over the last 10 years?
    - Which differences can you see?
    - Which similarities can you see?
- What do consumers consider most valuable nowadays in general?
- What do consumers consider most valuable when buying from specific brands?
- What kind of differences do you see in the needs and expectations from different target groups (as in age, younger and older generations).
    - What kind of similarities do you see?
- How do you reach out to a younger target group?

Subtopic: Own experience
- When buying clothing, what aspects are important to you as a consumer?
- What would you like to see changed in the fashion industry?
- Can you describe what the future of the fashion industry looks like?

Subtopic: Purpose
- How would you define purpose and being purpose-driven?
    - How is purpose and being purpose driven different for you?
    - To which extent do you believe purpose is incorporated in the fashion industry?

Subtopic: Van Gils
- *What associations do you have with Van Gils?*
- *What do you consider important for a "traditional" brand like Van Gils to attract a "younger" target group?*

G.1. Overview trends DEPEST

DEPEST		
Demographic	Cater to local tastes - one size will not fit all (*)	
	Growing influence of Chinese players (*)	
Ecological	Sustainabiliity	Quest for knowledge
	Circular Economy (*)	Eigenaar eigen grondstoffen?
	Materials Revolution	
	Clothing built to last	
Political	Trade Wars (*)	
Economic	Social commerce / S-commerce	
	Future of money - cashless society	
	Global economy is less rosy (*)	
	Shift in (no-)ownership (business) models	Fashion rental market; resale; refurbishment
	Physical retail is here to stay - more than 70% of purchases in fashion are still made offline	
Social	Changes in consumer expectations	Real time personalization
		Seamless and consistent omnichannel experience
		Passive to dominant (interact, influence, belong to brands)
	Getting 'woke' (Alert to injustice in society; e.g. Nike, H&M, Levi's)	
	Product brand to consumer-centric experiences	Narrative driven shopping experience
	Importance of storytelling	
	Transparency (*)	
	Inclusive culture	Diversity as competitive advantage
	Convenience is still key (get what you want when you want it)	Shopping locally
	Lifestyle becomes priority	
	Power dressing (all genders are mixing and matching; suiting feels empowering)	
	Casualisation	
	Athleisure (megatrend) (work-life integration (*))	
	Individualism (megatrend)	
	Desirability for 'newness' (linked to fast fashion)	
	Mass customization (e.g. Nike shoes and burberyy coat) & personalization (personal e-mail)	
Technological	Digitalization	Digital showroom
		D2C - digital showroom - social media
		Mirrors AR-capability with technology enabled recommendations
		digital in-store experiences e.g. loyalty programs
		Real-time personalization
	Fast fashion (megatrend) (desirability for newness)	
	Fashion seasons are changing (klimaat/ecologisch) (*)	
Nog zoeken	Upcycling	
	Generation X&Y trends	
	Innovation (materials, route to market, sustainability)	
	Growth in demand for artisanal products (*)	
	Digitalization retail	

G.2. Trends explanations

Sustainability

Materials Revolution
Fashion brands are exploring alternatives to today's standard materials, with key players focused on more sustainable substitutes, including re-engineering old favourites as well as high-tech materials (Amed et al., 2019).

According to Annalies Perdijk (interview, 2020) a focus on sustainability is definitely visible within the fashion industry. For instance, leftover cotton is being used or consumers handing in clothing that they do not use anymore and being recycled. An example of a piece in her showroom is a coat that is made out of 100% plastic, and more specifically out of empty plastic bottles. However, she also points out that the fashion industry is very hypocritical. Even though there is a label on a piece of clothing representing the sustainable way of production, if a consumer does not like it, he or she will not buy it. Although, an increase in awareness can be seen of consumers wanting to know whether people have not been exploited during the process.

Shift in new ownership models
There is an increasing response to consumer demand for newer business models which tackle overconsumption, such as rental, resale and subscription services (Phillips, 2019).
Consumers have demonstrated an appetite to shift away from traditional ownership to newer ways in which to access products. In fashion, the shift to new ownership models is driven by growing consumer desire for variety, sustainability and affordability. Sources suggest that the resale market, for instance, could be bigger than fast fashion within ten years (State of Fashion 2019).
For instance, French label Ba&sh has allows shoppers in New York to borrow the brand's clothes at no cost, as long as they are returned after the weekend. The store aims to act as a "dream closet" and position the brand as a friend the customer can borrow clothes from whenever they have a special event - it makes it easier for customers to discover the brand more easily (Bezamat, 2018)

According to Edwin Belt (interview, 2020) the interest in re-use, resale, recycle and rental is especially visible amongst a younger audience. This younger generation has a desirability for new outfits, however, these do not necessarily have to be newly bought. With the rise of so-called "fashion libraries", like Lena and Bij Priester in the Netherlands, it is much more about using and having access to multiple items instead of actually owning them, as what people have been used to.

Tommy Hilfiger is also looking into circular business models, like re-use and rentals. According to Clarence Ceniza (interview, 2020) the next step for sustainability might be circular, where it is not about the linear process anymore. The big goal would be to see it as an entire ecosystem, making sure the waste is going back to the start of the supply chain and create value.

Consumer behavior

Consumer expectations
Consumer expectations changed due to fast fashion chains focusing on consumer needs and being able to react to trends accordingly and rapidly. This meant that fast fashion chains could always offer the right collection, at the right time, at the right price point. A change has definitely been visible in womenswear, where brands already offer collections multiple times a year, Zara for instance puts out 24 collections per year (McFall-Johnson, 2019). This change is not that prominent in menswear.

An ecosystem has risen where agile startups are fighting against slow traditional fashion brands in which small companies are able to quickly adapt towards consumer needs and change their supply chain when necessary (Edwin Belt, interview 2020).

Lifestyles
Consumer segments are changing, it is not about age anymore. It used to be much more about, for example, people above the age of 40 wearing a certain suit, which meant that if you were younger, you would not want to be seen in that same suit. Nowadays, people wear what they want to wear. Older people, for instance, are wearing sneakers and a comfortable sweater, where as younger people might want to look sophisticated and wear a suit (Annalies Perdijk, interview 2020).

Nowadays, brands should focus on lifestyles and segments, it is not age related anymore. Clothing is not a priority anymore for people, it is much more about services, holidays and devices like a smartphone. Innovation within textiles or materials is also not really apparent compared to smart devices. It is very much apparent that a brand developed a certain phone that all of a sudden is foldable, materials that are waterproof or non-iron is not visible for consumers (Edwin Belt, interview 2020).

According to Clarence Ceniza (2020) it is more important nowadays to look at the attitudes people have towards fashion. Looking at Tommy Hilfiger, there is Tommy Hilfiger and Tommy Jeans, which is about two different aesthetics and two different lifestyles. One focussing more on modern american classics and the other one focussing on streetwear. There are younger people who are attracted to the modern classic and older people who connect more with streetwear, thus it is not about age anymore.

Importance of storytelling
Industry executives believe that the top trend shaping the fashion industry will be a rise in the importance of "storytelling" and marketing strategies that resemble media productions (Amed et al., 2019). Consumers are increasingly drawn to (small) brands with compelling and authentic narratives (Amed et al., 2018).

Transparency and getting 'woke'
From a consumer point of view an increase can also be seen in awareness of social issues. There is a desire for fashion to be more transparent in terms of where products are being fabricated, making sure people are not exploited and fairtrade (Ceniza, 2020).

Fashion companies must come to terms with the fact that a more distrusting consumer expects full transparency across the supply chain. Consumers are demanding to know more about a range of issues, from where and how items are made to the design provenance and the item's quality, and including subjects like fair labour, sustainable resourcing and the environment (Amed et al., 2018).

Younger consumers are seriously concerned with social causes. They increasingly back their beliefs with their shopping habits, favoring brands that are aligned with their values and avoiding those that are not. Many brands have taken a clear stance on social issues, like Nike supporting Colin Kaepernick, the face of the NFL's protests, Levi's fronting a campaign against gun violence and H&M launching a Pride collection in support of the LGBTQ+ community. Some brands are taking things a bit further by putting purpose at the core of their strategy, becoming a so-called B Corporation, which are certified to have considered the impact of their decisions on people, society and the planet (Amed et al., 2019).

Convenience is still key (get what you want when you want it)
Today's consumers are used to getting what they want, when and where they want it. Convenience is key, and in terms of shopping that often means local in tandem with online shopping. Given that many people still like to touch, feel and try fashion items before they buy, the industry is well placed to benefit from this theme. While e-commerce has raised customer expectations, only a third of consumers think shopping online is more convenient that going to a physical store (Amed et al., 2019).

Mass customization & personalization
Mass customization allows consumers to assemble their own, unique product according to their particular tastes and needs. Think of picking out colors, patterns, and designs to craft your very own Nike shoe or Burberry coat. Mass customization is a practice driven by the consumer that allows them to become 'co-producers' with the brand of their own uniquely personal product and is a process that must be reproduced at scale by the company (Nichols, 2018).

Personalization is different than customization, since it is a marketing strategy driven by the company, based on consumer data, that aims to create personalized or 'one-to-one' communication with a single consumer or consumer segment. An example would be receiving an email that uses your first name (Nichols, 2018).

Both strategies aim to make consumers feel uniquely understood and marketed to as individuals. Both put a high value on self-expression and personal tastes and experiences. And both, involve the consumer as a co-producer of value. It works because it gives a sense of ownership (Nichols, 2018).

Casualization
As mentioned previously, a trend can be seen where increasingly more companies changing their dress codes and changing nature of workplaces generally in favour of a more casual environment an explicit need for formal wear is becoming less existent (Kollewe, 2019).

Digitalization

Rethinking social media strategy
Social media's immense popularity and influence have built a huge potential audience for shopping through social platforms. Top platforms including Instagram, Facebook and Pinterest have upgraded their commerce offerings in the hopes of becoming shopping hubs as social commerce takes off (Keyes, 2019).
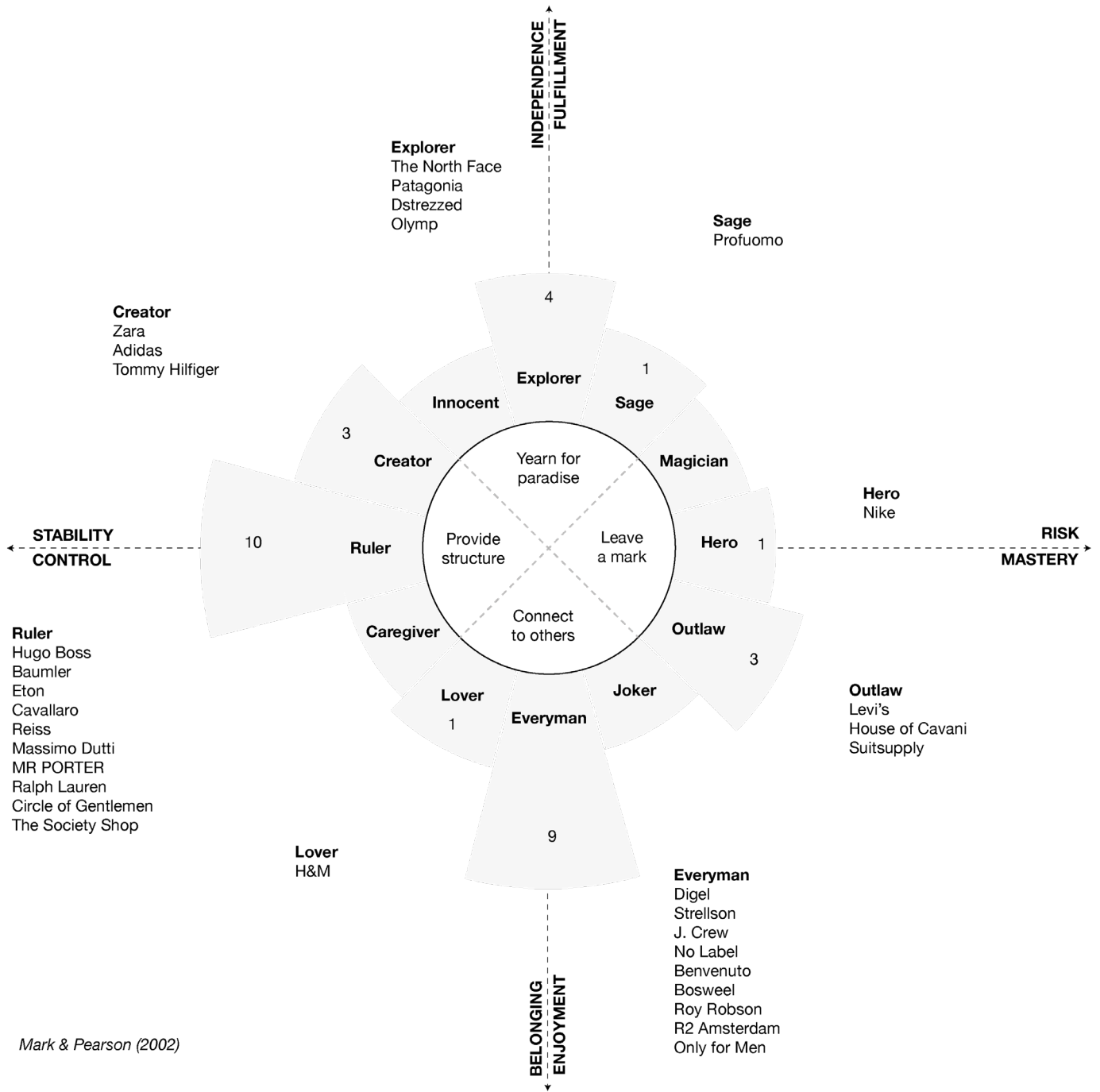
Route to market and digital showroom
Technology has prompted a desire for consumers to get a lot of things instantly. According to Ceniza (interview, 2020) Tommy Hilfiger was one of the pioneers of 'See Now, Buy Now', if a consumer sees it, he or she should be able to buy it immediately. This implies a complete shift in operations, it, for instance, changes how products are fabricated or designed. Digitalization plays a vital role in making the process more efficient. Another aspect that Ceniza describes is their digital showroom. The brand used to have showrooms with actual products and samples. With a digital showroom it is not necessary to have these products physically available. Tommy Hilfiger has been able to accommodate more buyers in a short amount of time.

Digital traceability
Digital traceability provides retailers and brands the possibilities to share product information and the story behind it with their customers. A straightforward action like scanning a code with a smartphone provides the customer with insights of the relevant product (INretail, n.d.)

H. Brand archetypes

Explorer
The North Face
Patagonia
Dstrezzed
Olymp

Sage
Profuomo

Creator
Zara
Adidas
Tommy Hilfiger

INDEPENDENCE
FULFILLMENT

4

Explorer

1

Innocent

Sage

3

Creator

Magician

Yearn for
paradise

Hero
Nike

STABILITY
CONTROL

10

Ruler

Provide
structure

Leave
a mark

Hero

1

RISK
MASTERY

Caregiver

Connect
to others

Outlaw

3

Ruler
Hugo Boss
Baumler
Eton
Cavallaro
Reiss
Massimo Dutti
MR PORTER
Ralph Lauren
Circle of Gentlemen
The Society Shop

Lover

1

Everyman

Joker

Outlaw
Levi's
House of Cavani
Suitsupply

Lover
H&M

9

Everyman
Digel
Strellson
J. Crew
No Label
Benvenuto
Bosweel
Roy Robson
R2 Amsterdam
Only for Men

BELONGING
ENJOYMENT

Mark & Pearson (2002)

I. Case study interview guide

Interview Shabbies 10 April

Voorbereiding
- Introductie afstudeerproject TU Delft & Van Gils
- Doel interview: begrip krijgen oprichting twee merken
- 30 - 45 min
- Goedkeuring audio opname

Introductie
- Zou u zichzelf kunnen voorstellen?
- Hoe bent u bij Fred de la Bretoniere en Shabbies terechtgekomen?

Fred de la Bretoniere en Shabbies
- Zou u Fred de la Bretoniere als merk kunnen omschrijven?
- Zou u Shabbies als merk kunnen omschrijven?
- Waarin verschillen beide merken?
    - Kunt u eigenschappen omschrijven?
- Waarin komen beide merken overeen?
    - Kunt u eigenschappen omschrijven?
- Fred de la Bretoniere komt al uit 1970, wat is de reden dat er in 2005 gekozen is om Shabbies op te richten?
- Vorig jaar is het bedrijf failliet verklaart, kunt u toelichten wat er is veranderd bij de doorstart?
- Welke verschillen zijn er te zien als het gaat om de consument, wie koop bijv. bij Shabbies en wie bij Fred de la Bretoniere?
    - Welke gelijkenissen zijn er te zien?

Purpose
- Kunt u de purpose toelichten 'Make women feel better'?
-

Afsluiting
- Ben ik wellicht iets vergeten te vragen?
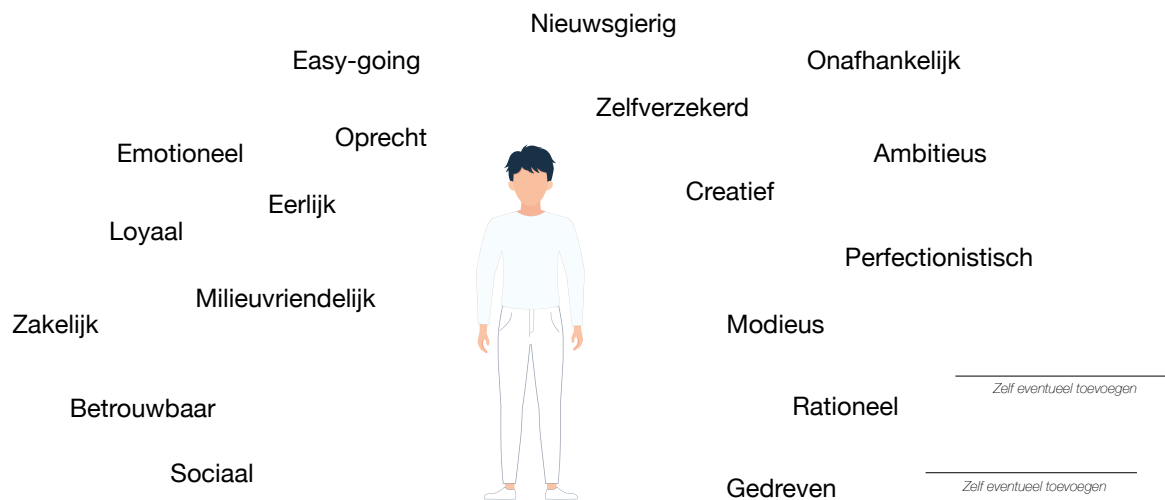- Zou u nog iets willen toevoegen?
- Bedanken

J.1. Consumer booklet

OVER MIJ

Hallo, ik ben _____ , _____ jaar en op dit moment werk ik als _____ bij _____ .

Ik zou mezelf omschrijven als:
Kies 3-5 woorden uit

Nieuwsgierig

Easy-going   Onafhankelijk

Zelfverzekerd

Oprecht   Ambitieus

Emotioneel   Creatief

Eerlijk

Loyaal

Perfectionistisch

Milieuvriendelijk

Zakelijk   Modieus

_____
Zelf eventueel toevoegen

Betrouwbaar   Rationeel

_____
Sociaal   Gedreven   *Zelf eventueel toevoegen*

MERKEN

Wat heb je vandaag aan? Neem eens een kijkje in je kledingkast.
Noem **4-6 merken** op waar jij je kleding van koopt. Dit kan van alles zijn, voor het sporten, voor speciale gelegenheden, voor werk, voor stappen met vrienden etc.

Schrijf daarna op waarom je van deze merken koopt. Wat is de reden dat je je aangetrokken voelt tot/ associeert met deze merken. Probeer hierbij ook na te denken over de emotionele waarden, dus niet alleen "ik vind het mooi."

Merken	Waarom?

VISUEEL 1

Zoek een foto of een plaatje die goed
weergeeft hoe jij je het liefst kleed.

Schrijf enkele keywords op die de foto of
het plaatje ondersteunen:
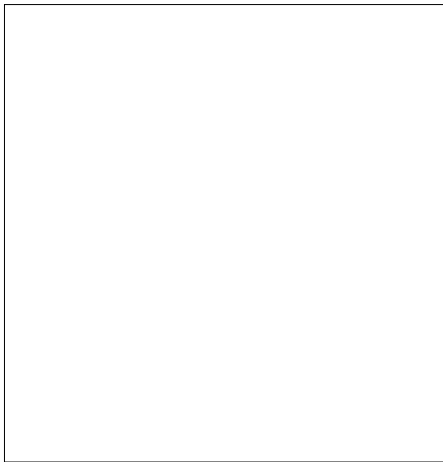
VISUEEL 2

Zoek foto's of plaatjes voor verschillende situaties waar jij je anders zou kleden en maak de bijbehorende zin
compleet. Schrijf er keywords bij die de foto/het plaatje ondersteunen.

*Als ik (**situatie**), kleed ik mij (**kledingstijl**). Dit is (**productomschrijving/voordelen**).*
*Hierdoor voel ik mij (**emotie**) zodat ik (**doel van de situatie**).*

Voorbeeld: Als ik een belangrijke vergadering heb, kleed ik mij formeel. Dit is zakelijk en van hoge kwaliteit.
Hierdoor voel ik mij professioneel zodat ik serieus genomen word.

Situatie 1	Situatie 2

Als ik _____, kleed ik mij _____.

Dit is _____.

Hierdoor voel ik mij _____

zodat ik _____.

Als ik _____, kleed ik mij _____.

Dit is _____.

Hierdoor voel ik mij _____

zodat ik _____.

Kies **3 waarden** uit die voor jou op **persoonlijk** vlak van belang zijn

Gemak
Passie
Bezit
Authenticiteit
Comfortabel
Gezondheid
Zelfverzekerdheid
Functioneel
Ambitie
Betrouwbaarheid
Intelligentie
Rijkdom

PERSOONLIJKE WAARDEN

Loyaliteit
Ambacht
Duurzaamheid
Kwaliteit
Onafhankelijkheid
Succes
Vakmanschap
Liefde
Transparantie
Eerlijkheid
Emotie
Geluk

Kies **3 waarden** uit die voor jou van belang zijn bij het kiezen van een **merk**

Gemak
Passie
Bezit
Authenticiteit
Comfortabel
Gezondheid
Zelfverzekerdheid
Functioneel
Ambitie
Betrouwbaarheid
Intelligentie
Rijkdom

MERK WAARDEN

Loyaliteit
Ambacht
Duurzaamheid
Kwaliteit
Onafhankelijkheid
Succes
Vakmanschap
Liefde
Transparantie
Eerlijkheid
Emotie
Geluk

Ik wil eventueel het volgende graag nog toevoegen:

J.2. Consumer interview guide

Voorbereiding
Voor interview
- Consumer booklet opsturen

Tijdens interview
- Introductie afstudeerproject TU Delft & Van Gils
- Goedkeuring audio opname

Introductie
- Zou je jezelf kunnen voorstellen?
- Zou je jezelf kunnen voorstellen door middel van jouw kledingstijl en hoe zich dat uit?

Subtopic: Kleding/merken
- Wat is volgens jou de definitie van mode?
- Wat betekent kleding voor jou?
- Wat is jouw favoriete outfit? / Hoe kleed jij je het liefst?
- Welke eigenschappen of kenmerken neem je mee als je kleding koopt?
    - Welke aspecten van merkbeleving zijn belangrijk voor jou?
- Wat of wie triggert jou om een nieuwe outfit te kopen?
- Hoe vaak koop je kleding? (bv. voor gelegenheden, begin nieuwe seizoen)
- Kun je een aantal merken opnoemen waar jij je kleding van koopt? (welke keywords zou je eraan linken?) / *Booklet*
    - Waarom koop je van deze?
    - Welke aspecten van deze merken spreken je aan?
    - Welke aspecten zijn voor jou van belang bij het kopen van een bepaald merk?
    - Wanneer identificeer je je met een merk?
    - Welke emotionele kenmerken zijn voor jou van belang bij een merk?

Booklet
Deze verschillen/gelijkenissen zijn er te zien bij de scenario's…
- Waarom zit er een verschil of gelijkenis in?

Subtopic: Waarden
- In het boekje heb je de volgende waarden omcirkelt, waarom zijn deze belangrijk voor jou?
    - Zou je een situatie kunnen schetsen waarin...?
- Je hebt deze merken genoemd en hebt deze waarden gekozen, hoe zou je die waarden aan jouw merken linken? Dus je voelt je … bij merk …
- Hoe zou je jouw levensstijl omschrijven?
    - Wat zijn jouw hobbys, levensfase?
- Wat drijft jou in het dagelijkse leven? Wat vind je belangrijk in het leven?
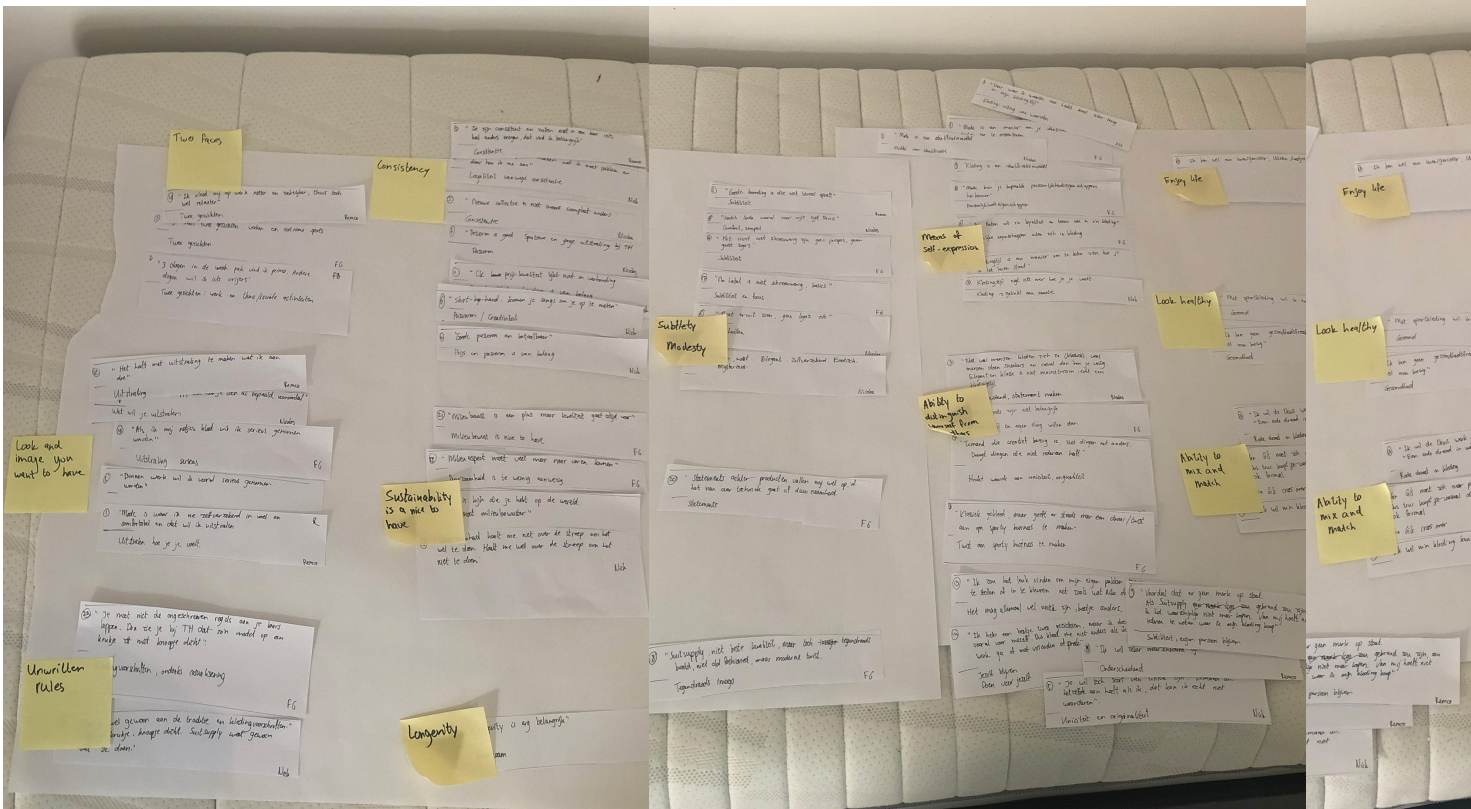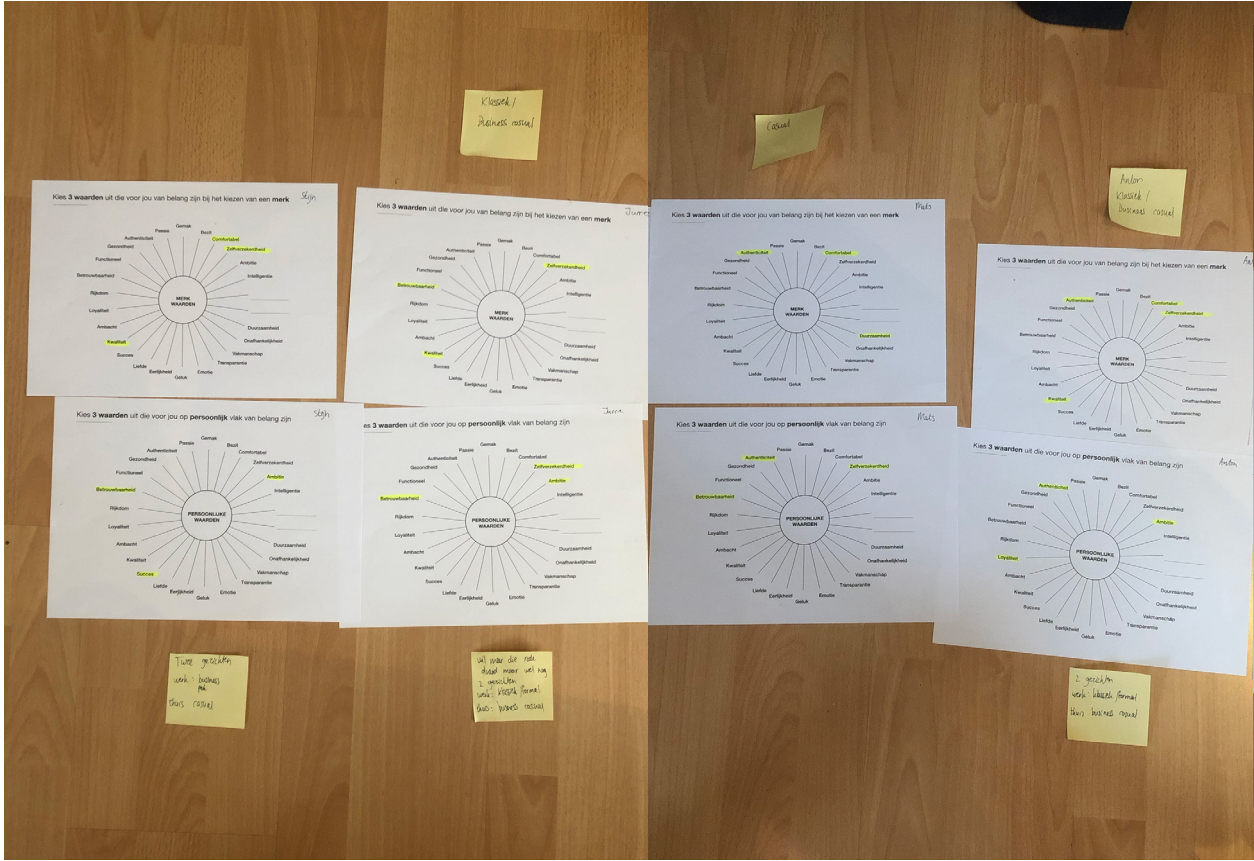   - Is kleding uitstraling daar een onderdeel van?

Subtopic: Van Gils

- Hoe ben je in contact gekomen met Van Gils? / Waar ken je Van Gils van?
- Heb je wel eens iets gekocht van Van Gils?
    - Zo ja, wat en waarom?
        - Voor welke gelegenheden of wanneer prefereer je om Van Gils te dragen?
    - Zo nee, waarom niet?
- Waar associeer je Van Gils mee?
- Welke aspecten trekken je het meest aan bij Van Gils?
    - Welke trekken je juist niet aan?
- In hoeverre voel je je aangetrokken tot Van Gils als het gaat om het volbrengen van functionele eisen of behoeften?
- In hoeverre voel je je aangetrokken tot Van Gils op emotioneel vlak?
- Welke merken vergelijk je met Van Gils en waarom?
- Zou je Van Gils aanraden aan iemand anders?
    - Wat zou je aanraden en waarom?
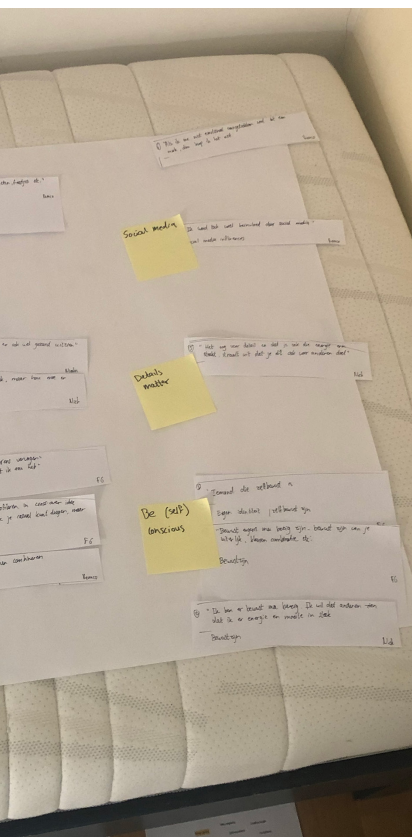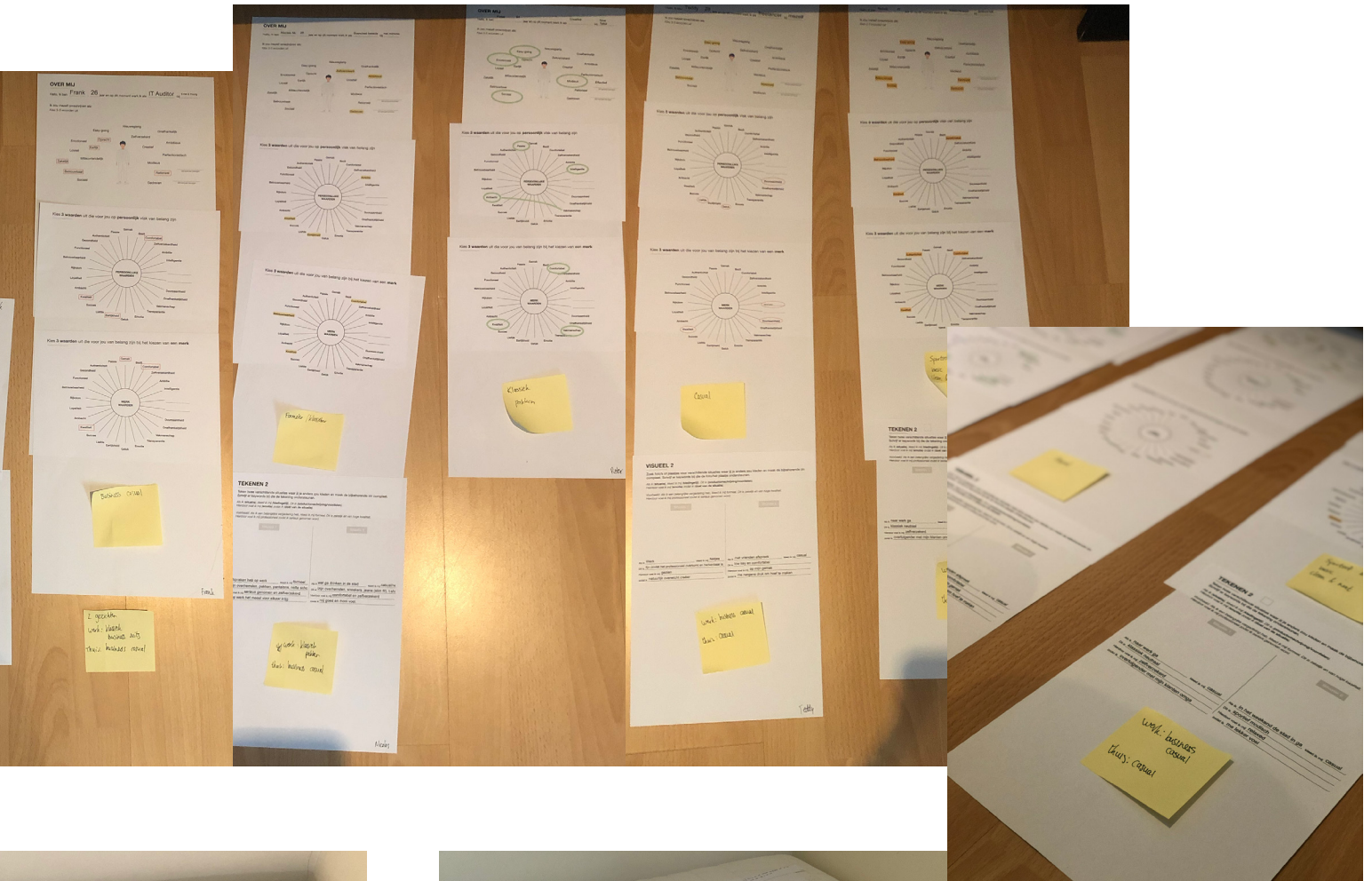- Op welke aspecten denk je dat Van Gils nog kan verbeteren?

Afsluiting:
- Ben ik nog iets vergeten te vragen?
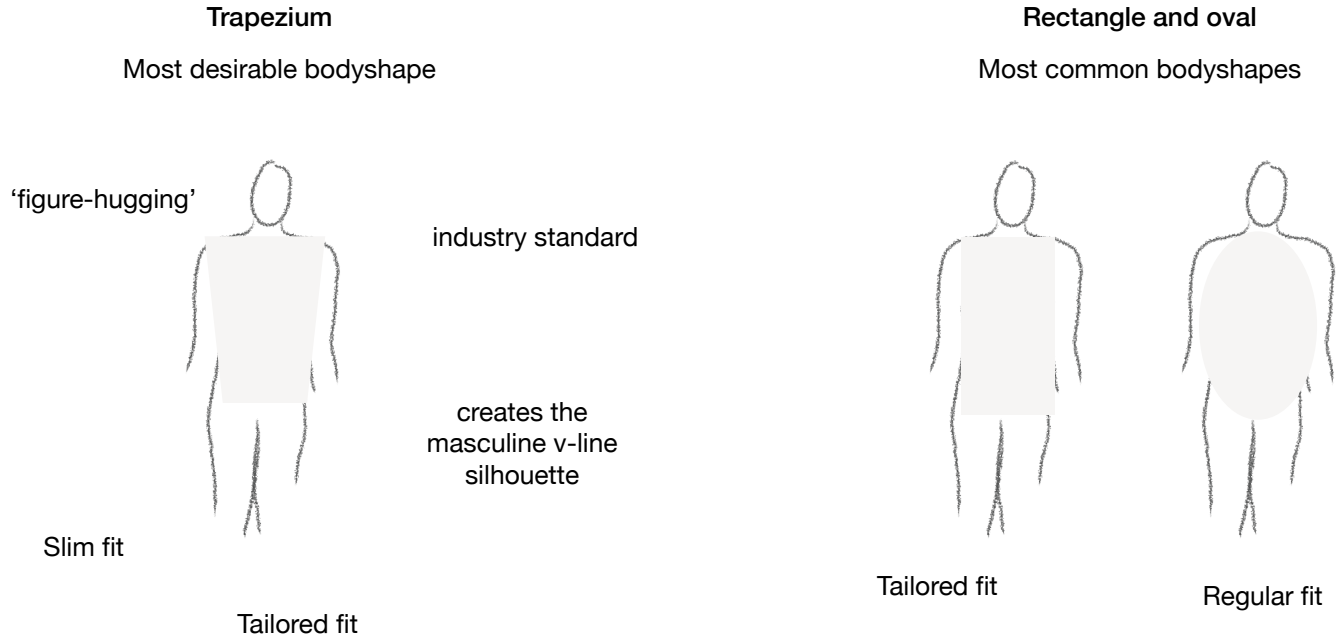- Bedanken

J.3. Transcription interviews and focus group
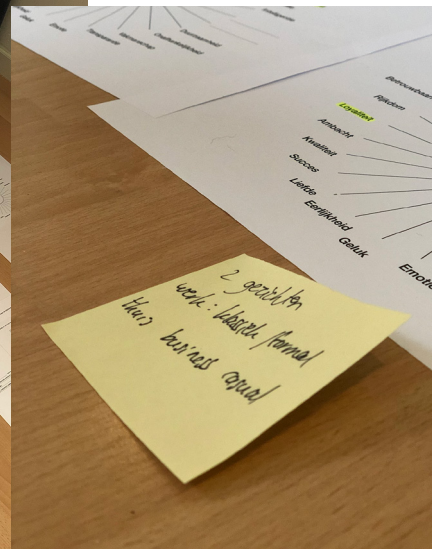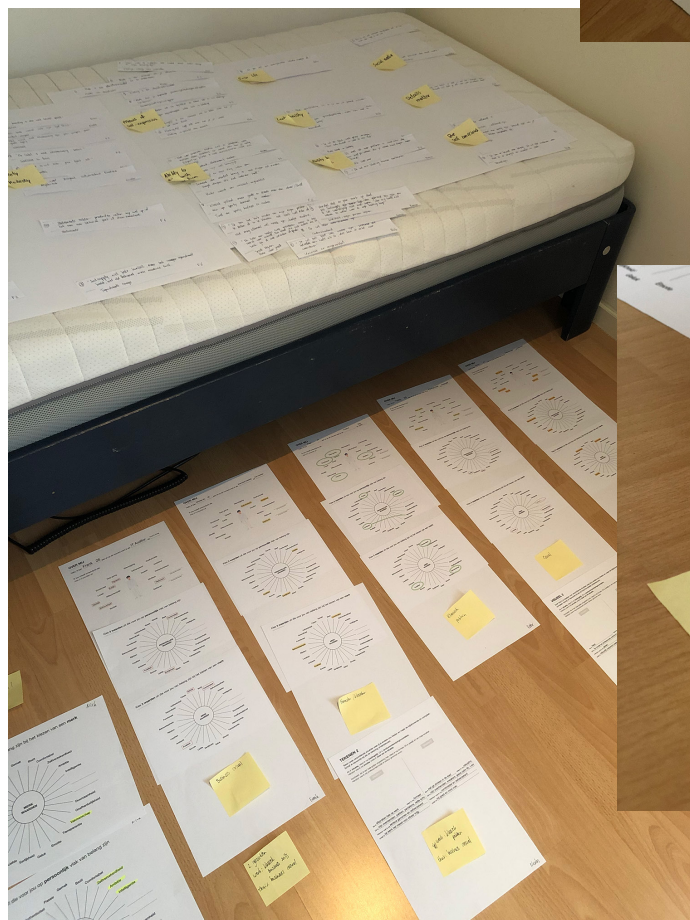
K. Fashionpedia sub-brand

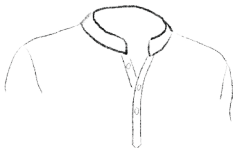**FASHIONPEDIA SUB-BRAND**   - Silhouettte / Colours / Textile

Trapezium	**Rectangle and oval**
Most desirable bodyshape	Most common bodyshapes

'figure-hugging'

industry standard

creates the
masculine v-line
silhouette

Slim fit

Tailored fit

Tailored fit

Regular fit

COLOURS - use of muted colours

use muted colours

Core colours

CASUAL ELEMENTS - examples

Collar

Tennis snea

Inverted triangle

Athletes

a-line silhouette

Rare body
type

Tailor made
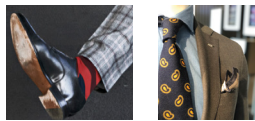
Slim fit
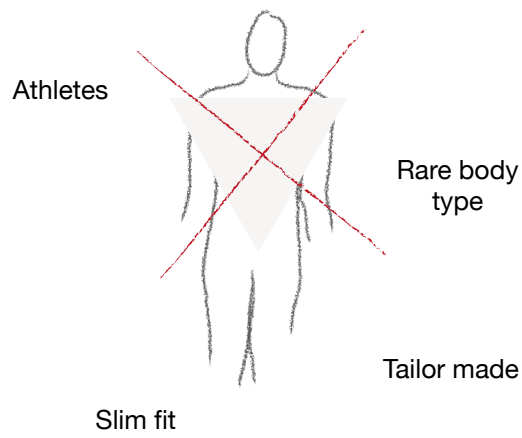
or muted colours with vivid elements

Fashion colours

ker

French tuck

L. Moodboard womenswear label

silk

casual chique

cotton

Sub-brand **womensw**

mix & match

elegance
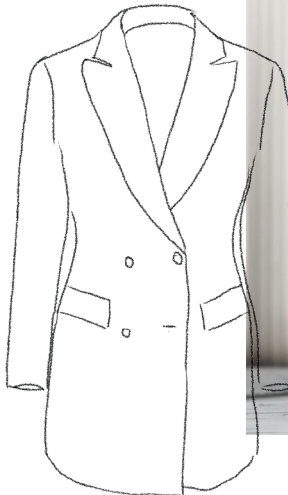
make a state

A little bit different, a lit

fun

Jumpsuits

ear will be ..

classic suiting

formal

timeless

ment

tle bit out there

jackets   made-to-measure

broer

ZATERDAG - ZONDAG

Man - vrouw

Boos - blij

FIETS - AUTO

verschillende momenten

ESPRESSO - Filterkoffie

RUGTAS - PMTETAS

oud NIEUW

KOR... u...

OFFICIE... - CA...

BRUILOFT VERJAARDAG

VRIENDEN

BROERS

VOLWASSEN - JEUGDIG

FIETS

FAMILY - FRIENDS

NON-FICTIE
–
ROMAN

real life

X - X - X - X
X - X - X - X

YOUNG

SPECIAL
–
B-DAY

EVERYDAY
BY VAN GILS

EXCLUSIEF
|
CASUAL!

LIFESTYLE

CAKE
–
TAART

DONKER –
BLAUW –
ORANJE

NIGHT

CLASSIC – POP ?

EN+
IT ETEN

EL

UAL

AMBITIEUS
–
EASY-GOING

PLEZIER
–
SUCCES

DAY

(GOUD)
DIAMOND
ZILVER

Van Gils

lots of different activities:
kids, groceries, sports,
friends, partner

you are still going out, so
you want to look good,
just a bit more casual

Professional
back to business

spending a bit of money: watch-
ing a movie, shopping, going out
for lunch diner, drinks

Not like a Monday
or Sunday

family

Saturday

casual

subbrand

Easy-going

Social

Holiday
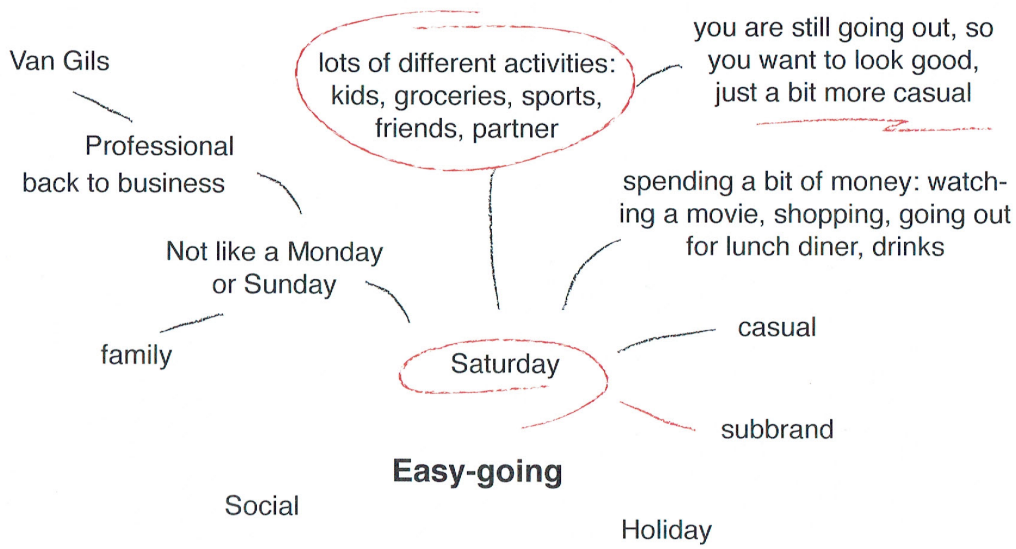
Brand personality sub-brand

Happy

Comfortable

Confident

Success

Doing groceries

Balancing work-life

Relatable

Busy

Nederlandse man
nuchter

Friends

Family

Hockey

Nautical

Sailing

Having drinks

Sports

Playful

Fun

Parties

Young

Festival

Having drinks
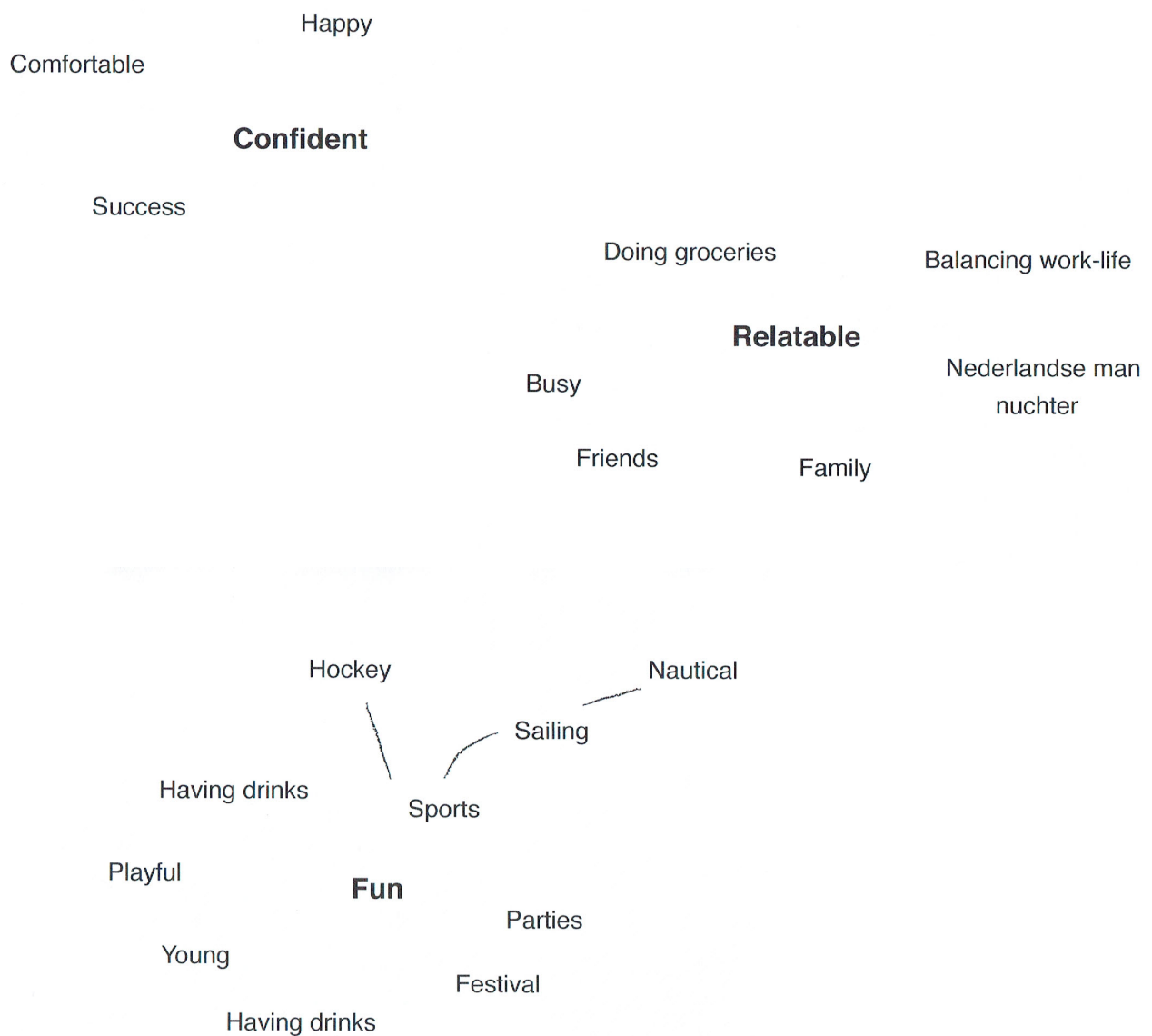
sport   boodschapjes
_uiteten
- bios
\winkelen

zaterdag - gekkenhuis
- ergens lunchen
zondag - rust/familiedag

Stages of life

shoppen

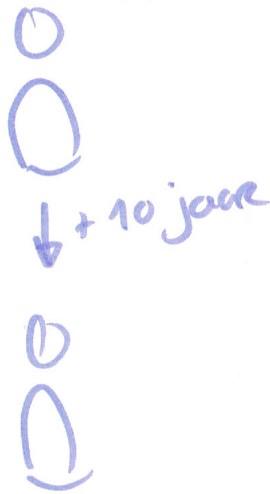casual

vrije tijd
(geen werk)

Nautical
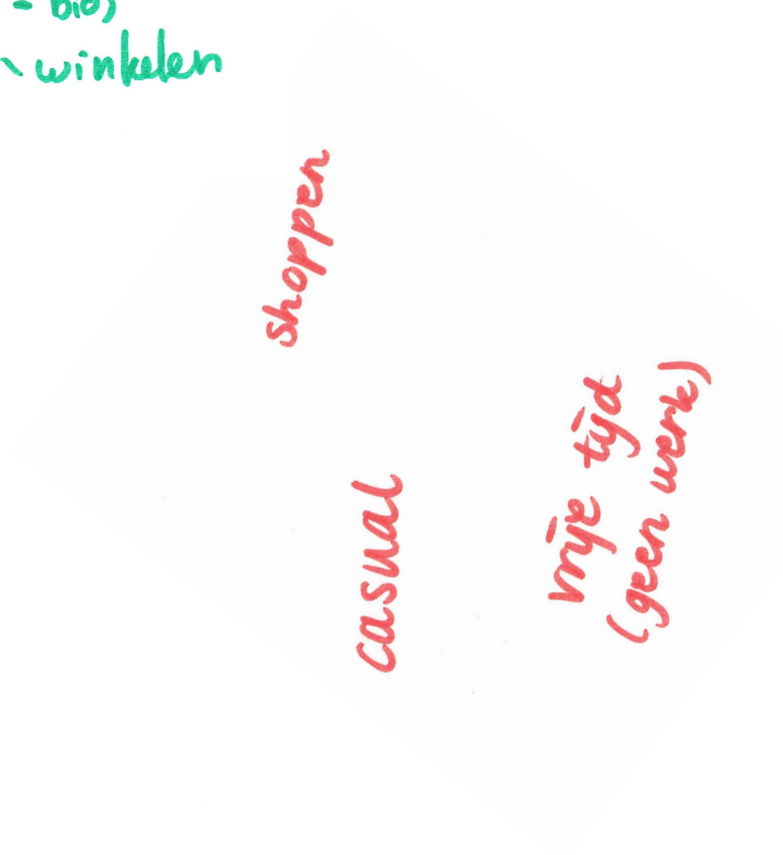
SATURDAY
BY VAN GILS

PERSONA

○
○
↓ + 10 jaar
○
○

MEERDERE ACTIVITEITEN
- KINDEREN
- BOODSCHAPPEN
- VRIENDEN
- SPORT

N. Research sub-brand vs. brand repositioning

Reasoning for sub-brand (based on articles by Fabrik creative agency, Duckler, Adamska)
Sub-brands are essentially spin-off concepts that are related to your existing company but embrace their own identity, personality, and values in order to attract new customers. With sub-brands, businesses have the freedom to explore beyond their initial portfolio and USPs. It is, of course, essential for the sub-brand to connect to the parent brand in some way (Peate, 2019).

Sub-brands are most effective when there is a need to distinguish between products sold under a particular brand (Duckler, 2017). This is definitely the case for Van Gils, wanting to become a lifestyle brand by offering both formal and casual wear.

Sub-brands:
- **can target specific customer segments**. Breaking down into segments helps you to refine your messaging so that it is as targeted as possible - which should lead to better results.

- **create exposure for both brands**, engaging new and existing audiences while taking advantage of the trust you have already spent years building in your chosen field.

- **can help boost the appeal of a parent brand** by giving a way to engage a section of their audience that previously had no interest in the company.

When is sub-branding a good idea?
- You want to connect with a new market, branch out to different segments.
Van Gils wants to appeal to the fashion-/stylish-conscious man that has different needs for different occasions.

- Satisfying the needs of new customers.
Two faces: based on the conducted consumer research it became clear that people want to express themselves differently for different occasions. Whether men want to express themselves professionally for a work meeting or a bit more easy-going or casual when meeting up with friends. Van Gils becomes the brand that switches between formal and casual wear whenever that is needed and suits whatever situation someone might find himself in.

- The sub-brand architecture is convenient when you want to extend your main brand to new target audiences (Adamska, 2016).
Van Gils wants to reach out to two different target groups. A group that is still attracted to the formal wear and a group that is a bit more casual as well as the possibility of combining both.

- This architecture also works when attempting to enrich the parent brand with new associations, whether you want to make it a bit younger, edgier or more premium (Adamska, 2016).

Disadvantages and risks
- Expensive
- Challenging: promoting and maintaining the new brand

Examples of sub-brands

Tommy Hilfiger: Tommy Hilfiger (modern American classics); Tommy Jeans (streetwear)

Nike: uses sub-brands like Converse addressed towards a younger crowd in search of casual footwear, or Nike Air Jordan for people with an interest in basketball.

H&M: e.g. H&M; Cos; & Other Stories; Monki; Weekday.

Ralph Lauren: e.g. Ralph Lauren; Polo; Purple Label.

Brands that have streamlined sub-brands and blended labels together

Armani: Giorgio Armani; Emporio Armani; A|X Armani Exchange
Reasoning: Serve a different public, showing different lines within one single space (Zargani, 2017).

Hugo Boss: "HUGO"; "BOSS"
Reasoning: Two brands arose with their own identity focussing on a different target group, with BOSS focusing on premium business wear and HUGO focusing on younger consumers (Buis, 2016).

Reasoning for repositioning (based on articles by KelloggInsight Marketing; Branding Strategy Insider)

Repositioning enables companies to change the way customers associate with their brands and products (Drummond, 2018). Brand repositioning is difficult brand because you must first help the customer "unlearn" the current brand positioning (Branding Strategy Insider, 2016).

Brand repositioning can provide a solution if:
- your brand has a bad or confusing image.

- your brand lacks vitality. It is perceived as "old" or "tired."

- your target market is changing.

- your strategic direction is changing.

Disadvantages and risks
- Customers keep having the same perception.

- Placing your brand in no-man's land: position it in such a way that does not reach anyone, thus losing everyone.

- Repositioning is a strategy of last resort, as it is likely to alienate the brand's core users.

- Repositioning may conflict with the prior brand position and thus confuse consumers.

- Takes time and financial resources.

Examples of repositioning

Gucci: both rebranding and repositioning; playing with new logo designs, use new and younger "faces" instead of Grace Kelly, value sustainability, and embracing a digital communication strategy to focus on millennials and generation z.

Ralph Lauren: streamlining its various brands, refocusing on desirable core products, "see now, buy now" collection.

Burberry: e.g. reducing product assortment to focus on core items, and relaunching e-commerce, "see now, buy now" runway show.