

**SOPHIE
SQUIRE
PORT-
FOLIO**

ABORTION:



PERSONAL STATEMENT

My name is Sophie Squire, and I am currently studying BA (Hons) Fashion Management and Communication at Sheffield Hallam University. I am an extremely driven, ambitious, and enthusiastic student with many skills and attributes to showcase, that my course and previous work experience has provided me with. Currently, I am seeking a role in a fast-paced environment specialising in marketing, trend, or e-commerce for when I graduate in the summer of 2022. Some of my specialist skills include report making, photography, styling, videography, and analytical research. Being sufficient in various areas of Adobe and Microsoft such as InDesign, Photoshop, Word and Powerpoint, I can apply these skills to an industry environment seamlessly. Likewise, my degree has also provided me with useful experience in collaborating with brands and communicating with members of the industry to generate my scope of experience. Previous collaborations include a marketing and management project with sustainable brand Olivia Annabelle, a trend book module with Unique Style Platform and a live photography brief with Weekday and Miles Drury. In my spare time, I enjoy reading books, watching documentaries, and listening to podcasts based on contemporary relevant topics within the fashion industry. Not only does this provide me with knowledge on current affairs but it also develops my literacy skills and understanding of the industry. As an extremely hard-working student with the ability to meet deadlines and produce work to an excellent standard, I believe that I can apply this approach to future employment positions. Previous achievements include my second-year work being displayed on Unique Style Platform's website and social media accounts. Moreover, I have keen interests in veganism and sustainability, especially within the second-hand clothing market, due to its benefits for the planet. I frequently use Depop and have personally sold over 90 items on the platform, with 5* reviews. My ability to work in a group has been cemented within university and previous work experience. From this, I have been able to develop my communication skills alongside my ability to juggle tasks, reflecting my time management skills too. I'm also very approachable and friendly as acknowledged by my tutors, friends, family and peers. Please find my CV attached and feel free to view abstracts of my work at www.sophiesquire.myportfolio.com and fmc_sophiesquire. Kindly, feel free to contact me with any further questions or information. Thankyou for your time.

Yours sincerely

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PERSONAL STATEMENT

Conscientious and professional, with interests and experience in the fashion industry, I am a driven and enthusiastic final year student studying BA (Hons) Fashion Management and Communication at Sheffield Hallam University. As a top level student with a variety of skills and attributes to showcase, I am currently seeking a role specialising within the marketing, trend and e-commerce sector of the fashion industry for when I graduate in the summer of 2022. Recent achievements include averaging a 1st in my 2nd year, with my work being presented on Unique Style Platforms website and social media.

WORK HISTORY

H&M (Sales Assistant)

(December 2020 – present)

- Social and communication skills – communicating with staff and customers
- Working in a fast paced environment
- Visual merchandising
- Organising and tidying the store

UNIQUE STYLE PLATFORM (Trend Forecasting Intern)

(June 2020 – August 2020)

- Research into future trends for the company
- Laid out trend report documents on InDesign
- Gathered images for trend reports
- Gave input into topics of future trend reports
- Organisation skills – sticking to deadlines and attending team meetings

BOBBY RABBIT (Merchandising Assistant)

(February 2019 – October 2019)

- Working closely alongside the business owner, and by interacting with customers via email and telephone, my communication skills were heightened
- Adobe skills. For example editing images on Photoshop
- Styling assistance on photoshoots for new collections
- Daily use of Shopify
- Packaging and shipping items to customers via Royal Mail
- Stock counts and stock organisation

BOOTS (Sales Assistant)

(November 2018 – January 2019)

- Improved social skills by working with employees and customers
- Working in a fast paced environment (Christmas)
- Cooperatively working with changing in-store events and points systems
- Cash handling at the till

HOLLISTER (Brand Representative)

(July 2018 – November 2018)

- Improved ability to communicate by working with employees and customers
- Money management at the till
- Stock checks, stock counts and organising stock

HOBBIES AND INTERESTS

I enjoy cooking vegan foods as I have a passion for sustainability. I love to exercise and regularly go to the gym. I have completed NISA ice skating tests up to level 7 and IDTA dance exams up to level 6 in various styles of dancing including tap, ballet and modern jazz. I also sell items on Depop, having sold 94 items with 5* reviews.

EDUCATION

SHEFFIELD HALLAM UNIVERSITY

Ba (Hons) Fashion Management and Communication

(September 2019 – present)

First year:

- Passed averaging a 2:1
- Collaborated with Weekday on a live brief for a communication module
- Collaborated with Miles Drury on a photoshoot

Second year:

- Passed averaging a 1st class honours
- Collaborated on a marketing and management project with Olivia Annabelle, providing imagery for their website and social media
- My fashion trend module work was featured on Unique Style Platform's website and Instagram

TAPTON SCHOOL

(September 2011 – June 2018)

A-LEVELS:

- Textiles – A
- English Language – B
- Sociology – B

• 10 GCSEs graded A-C including Maths and English

KEY SKILLS

- Creative
- Analytic
- Forward thinking
- Microsoft Office (including Powerpoint and

Word)

- Adobe (including InDesign, Illustrator, Photoshop and Premiere Pro)
- Excellent communication skills, both written and verbal
- Full, clean driving license
- Attention to detail
- Photography
- Videography
- Customer service
- Shopify
- Organisation
- Creative outlook
- Time management
- Commercial awareness
- Depop
- Team work

SEMINARS, ACTIVITIES • VISITS

- Dazed HQ visit March 2022
- Charles Jeffrey (Loverboy)
- Alasdair McLellan (Vogue)
- Kit Whalley-Payne (Showstudio)
- Miles Drury (ASOS)
- Jaywing (Marketing, Branding)
- Vicky Grout (Fashion Photography)
- Natalie Hughes (The Fashion Digital)
- Jermaine Francis (iD / Vice)
- Gal-dem (Fashion Narrative)
- Lucy Warwick (Dazed & Confused)
- Jane Boddy (WGSN)
- Laura Albous (Unique Style Platform)

REFERENCES

Paul Luke
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Nicky King
Bobbitt Rabbit
CEO
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PERSONAL BRANDING:



DOES THE FASHION INDUSTRY RELY ON THE PAST FOR ITS PRESENT AND FUTURE TRENDS?

A CRITICAL RESEARCH PROJECT
OBSERVING WHY FASHION TRENDS
REPEAT THEMSELVES

/RESEARCH

/PROCESS

/ACADEMIA

/THEORY

/CONCLU-

SION

POTENTIAL QUESTIONS / TITLES

- Why are trends repeated and will there ever be a new trend?
- Why are trends repeated ~~via~~ via fashion decades and will this continue to happen?
- ~~Why are nostalgic trends~~
- Why are the trends in nostalgic eras of fashion repeated and will this continue?
- Does anomia cause consumers to buy into repeated trends and why does this happen?
- Has covid-19 accelerated nostalgic trends to be repeated due to consumers feeling anomia?
- Has an increased feeling of anomia or amongst consumers led to brands capitalising on repeated nostalgic trends?
- Why ~~is~~ do consumers buy into nostalgic trends during periods they weren't alive for?

POTENTIAL PRI. RESEARCH

(FOCUS GROUP?)

ethnographic study of people asking if they are aware by which era their clothes come from, if they realise their clothes are repeated styles, if they feel anomia towards it → maybe choose people that I know dress in clothes from a particular era?

interview w. uspa

in street, notice how many people are wearing nostalgic clothes

- what nostalgic trends are on sale at moment - what eras?

- photo elicitation - comparing images of similar clothing trends when they first came out and how they look the end time

INTERVIEW QUESTIONS

1. Do you think that trends are always repeated from the past, or is anything ever new?

Due to new innovations in science, technology and new social media trends there are always new trends yes, although styles of the past also have a big influence but are reinvented for the future.

2. If yes, what do you think are the main repeated trends that have been popular in recent years?

The 1970's made a big comeback last year, and the 90's/Y2K era has slowly been gaining popularity for the last few years due to the rise of Depop amongst other factors such as Paris Hilton's Netflix series.

3. How often do you think that trends are repeated?

I wouldn't say there's a timescale, it is more influenced by pop culture or social media/apps.

4. Do you think the consumers who buy into nostalgic trend eras are mostly consumers who lived through the actual trend, or consumers who buy into it anyway, but have not actually experienced it themselves?

More often it is the younger generations opting for nostalgic trends, so those who didn't experience it first time round.

5. Why do you think that consumers feel nostalgic for certain trend eras?

They may feel reassurance and comfort when looking through rose-tinted glasses at happiness of younger years.

6. How do you think Covid-19 has affected fashion trends?

Definitely, as loungewear and 'zoom' outfits have become so much more popular due to lockdowns.

7. When trends are repeated, do you think that they are exactly the same as how they were originally, or do you think they change at all?

They change due to new innovations etc.

8. Do you think that the speed of trends being repeated has accelerated within recent years, stayed the same, or decelerated?

The rise of Tik Tok has accelerated the passing of trends rapidly, so much so that consumers are finding it more difficult to keep up. For example, the term 'Cheugy' was created by a TikToker to name anything associated with millennials, such as vintage sportswear or Ugg boots, out of date and 'unfashionable' only a few months back, but the style has suddenly been embraced by influencers, in particular the return of the Ugg is prominent.

9. How do you think social media impacts the repetition of nostalgic trends?

As mentioned above, social media has a massive impact as a place where most people, both younger and older generations now look to for style inspiration.

PRIMARY RESEARCH:

INTERVIEW QUESTIONS

1. Why do you think that eras of fashion repeat themselves?

I think people look to the past er through rose tinted glasses and erm you know get excited by the designs that we saw in the past. Also it's, you know we can kind of visualise those quite easily whereas when you think of ideas and trends for the future they're kind of harder to visualise. I think people do look back and get like a sense of erm you know nostalgia about it and it makes them feel good. I also think that when you look back from a fashion perspective it always seems quite glamorous as well. Like when you think of the seventies or the sixties or the fifties, we tend to sort of imagine it in quite a glamorous way and that adds to it.

2. How do you think that fast fashion affects the integrity of nostalgic clothing?

I don't think it does at all. I think its two separate things. You know you've got fast fashion that's copying erm nostalgic clothing. I don't think that fast fashion can ever touch the craftsmanship that goes into clothes from the past. The pieces, the clothing from the past is often handmade. Clothing was ... like fast fashion clothes just didn't exist in those days. Like in my childhood, in the seventies, my mum would, in her wardrobe she wouldn't you know have the money to keep buying new things constantly. So it was just very different erm and I think fast fashion is something from our times from the recent sort of 10 years not er you know it doesn't really have anything to do with the past.

3. How do you think the increased speed of the fashion industry has impacted upon repeated nostalgic trends?

Um I think it has, that's a very good point. I think in some ways you've got all these design teams desperate to have ideas. I mean some of the companies that I work for they just constantly need ideas um so when you've got all these design teams that constantly sort of have to come up with concepts and ideas, if there is a nostalgic trend there then they will sort of like latch upon it. Plus if you think about, like you know for example the nineties nostalgic trends, that's very much about like t-shirts and items that can be quickly turned around so I think it just sort of gives in two points, gives designers a quick ideas that they can tap into very easily and then in some cases, some items that can be produced can be turned around very quickly like jersey and t-shirts.

4. In which ways do you think that Covid-19 has impacted upon repeated nostalgic fashion trends?

Research Notetaking Template

<p>Source: Brian I. Seid. (2013). Profiting From Our Past: Evoking Nostalgia in The Retail Environment. The International Review of Retail, Distribution and Consumer Research. Taylor and Francis. [ONLINE]. Retrieved from: https://www.tandfonline.com/doi/pdf/10.1080/09593969.2013.801359?needAccess=true</p>		Final CHAPTERS: 1 3 4
Comments + Reflections	Direct Quotations (include full citation)	
<ul style="list-style-type: none"> Nostalgia marketing can target whole target consumer groups Nostalgia trend also makes consumers idealise previous 'more simple' times and it is more desirable to repeat trends by re-wearing old clothes (can talk about depp etc) there are different definitions on nostalgia nostalgia marketing is not just adverts but comes in the form of various retail environment drivers e.g. store design, colours and music these forms of nostalgia look at reference for the future - in 2004 nostalgia is evoked through the different senses (if you want to) 	<ul style="list-style-type: none"> Some research shows that the trend stems from the opportunities presented by marketing to large consumer cohorts, for example baby-boomers As consumers age, they become increasingly nostalgic and use these feelings as another element in their consumer decision-making process (Sherry 1995, Hyman 1991) nostalgia tends to increase as consumers become more dissatisfied with their present life and seek to revert to the past (Muehls 1995) Endorsing trends for nostalgia the recent recession, are most likely to result in successful marketing messages that relate to a simpler, happier past The current focus on sustainable living (i.e., living simply and in balance with nature) and endorsing products with simpler ingredients (e.g., eliminating high fructose corn syrup) naturally lead us to those of the products that we enjoyed in our past, a time not often characterized as complex and idealized define brand meaning (Brown-Litner et al. 2009) Other evidence shows that shoppers who purchase nostalgic products actually purchase more than their visual appeal, and they tend not to stray to other brands within product categories (Nussman 2010) Davis (1979) offers the view that nostalgia is used as a mechanism for maintaining self-identity as one progresses through a series of major life transitions This imagined and hypothetical version of the past (Bolin 1990), also referred to as hyperreality (Stewart 1986), accounts for feelings of nostalgia for 'the good old days' when they were anything but virtuous, nostalgia for warriors' experiences, soldiers' nostalgia for their depression-era childhood, Civil War reenactment, etc. Will Rogers once summed up Americans' passion for hyperreality when he quipped, 'Things ain't what they used to be and probably never will' From a review of the literature, a clearer definition of nostalgia has emerged. Nostalgia is a positively toned, cognitive yearning for the past that elicits a bittersweet affective state 	

CHAPTER PLAN 1

CHAPTER TITLE: WHY DO CONSUMERS WHO BUY INTO REPEATED TREND ERAS, FEEL NOSTGALIC FOR A TIME THAT THEY HAVEN'T LIVED THROUGH? [1,250 WORDS]

SUBSECTION 1 - MILLENNIAL / GEN Z CONSUMERS FEEL NOSTGALIC FOR A TIME THAT WASN'T TECHNOLOGY DRIVEN [600 WORDS] ALSO POPULARIZED BY SOCIAL MEDIA?

- E.g. Y2K trend amongst millennials (popular flip phone as reference)

SUBSECTION 2 - THE IMPACT OF TV AND FILM CULTURE ON POPULARISING FASHION TRENDS THAT THEY ROMANTICIZE IN PAST - SET TV [600 WORDS]

- E.g. Bridgerton recently

PRIMARY RESEARCH APPLIED:

- Interview with industry professional
- Focus group
- Surveys
- Photo elicitation - comparing two images of the same trend then and now

KEY AUTHORS:

- Bethan Ryder - Create Tomorrow. The WGSN Podcast (2021)
- Block - TV Shows Set The Fashion Trends These Days - Here's All The Proof (2021)
- Gopnik - The Forty Year Itch (2012)
- Klees - Why We Keep Returning To The 'Best' Decades in Fashion (2021)
- Cronberg - Imagined Nostalgia and False Memories (2014)

KEY QUOTES:

- "What drives the cycle isn't the people watching and listening - it's the producers who help create and nurture the preferred past and then push their work on the audience" - Gopnik
- In terms of vintage clothing this would mean that the consumer might act on a subconscious impulse to remember a past that although one which he or she was never a part of, it nevertheless instigates 'fond memories' - Cronberg

CHAPTER PLAN 2

CHAPTER TITLE: ARE BRANDS ARE HAVING TO REPEAT THE OLD BECAUSE THEY ARE STRUGGLING TO KEEP UP WITH THE NEW? [1,250 WORDS]

SUBSECTION 1: FAST FASHION IS BECOMING INCREASINGLY FASTER [600 WORDS]

- Over time fast fashion companies have offered more and more products to keep up with social media etc. with increasingly shorter lifespans. Now companies like Shein.
- Slow fashion - reaction against (e.g. of slow fashion brand) - its more sustainable to repeat trends
- Trend cycles shortening! - layers law etc

SUBSECTION 2: FAST FASHION BRANDS THEMSELVES STRUGGLE TO THINK OF NEW TRENDS TO COMPETE WITH COMPETITORS - LOOK TO THE PAST [TITLE NEEDS WORK] [600 WORDS]

- Increasing competition. Harms the integrity of vintage clothing
- Maybe brands copying each other? - authenticity. Adidas is a good eg
- Overconsumption. "It is what's available in shops" quote

PRIMARY RESEARCH APPLIED:

- Interview with industry professional
- Focus group
- Survey

KEY AUTHORS:

- Lieber. (2021). How the New Wave of Fast Fashion Brands Really Work (SS2)
- Deeley. (2021). Can Asos Handle Fast Fashion's Headwinds? (SS2)
- Statista

In times of crisis, it is natural to find comfort in places of familiarity (Turra, 2020). Thus, the pandemic has “accelerated nostalgia” (Ryder, 2021). Uncertain periods have resulted in consumers having more time to reflect on their lives, and previous eras, as a “welcomed distraction” (Gammon and Ramshaw, 2020) from the challenging times, which a participant in a survey referred to as “more time to research trends and repeat them”. Brandwatch Consumer Research (2021) found that mentions of the words “nostalgia” and “nostalgic” have significantly increased since the pandemic online. When asked how they think nostalgic trends have been affected by Covid-19, a participant in a survey stated that “covid has encouraged people to look into times when they were happy or felt ‘free’”. Further, Industry Professional 2 argued that “there’s several trends that have come out of the whole pandemic and one key one is nostalgia [...] I think people kind of find nostalgia like a comfort blanket, so I think this has really impacted the idea of nostalgia”.

As argued by Polly (2021), “the pandemic has caused consumers to favour the familiar and look at everything with a rose-tinted view of the past”. Thus, highlighting how consumers potentially reflected on the past as being more favourable (Sierra & McQuitty, 2007) than they would have if the pandemic did not occur. However, when looking back, it may not just generate feelings of familiarity and joy but feelings of sadness and loss too (Sean et al. 2020). A bittersweet reminder aroused via

reliving fond memories held within garments (Jenss, H. 2015) but realising that times have now changed, which in turn may defer consumers to wear certain repeated trends. Moreover, this method was not a new phenomenon, yet a coping mechanism which has always been used in previously. For example, Spaid noted in 2013 that “challenging times, for instance the recent recession, are most likely to result in successful marketing messages that allude to a better, simpler past”. Additionally, individuals also revisited products during the pandemic, such as Chanel No.5 whose sales increased by 180% (Ryder, 2021) and therefore likely revisited previous styles they enjoyed in the past. Although, this could be due to consumers having to rely on e-commerce, and therefore were less experimental with products.

Moreover, although there has been an influx in repeated trends since the pandemic, it is also notable that ‘newness’ came to a standstill when the pandemic occurred (Yu-Cheong Yeung, 2020), and therefore the industry had nowhere to turn to but the past. A participant in a survey referenced this as “due to covid putting a hold on fashion slightly, repeating older fashion trends has been easier”. Although, this is not the case for all brands as lines like loungewear and sportswear thrived (Khusainova, 2020), with “zoom outfits” being popularised (Industry Professional 1). However, it is also argued that such trends were underway anyway, and Covid-19 merely accelerated them (Balchandani, Berg, 2021).

“VINTAGE HAS NOW SHIFTED FROM SUBCULTURE TO MASS CULTURE BECAUSE OF THE FACT THAT FASHION TODAY IS RARELY EXCLUSIVE (PALMER, 2005)”

Vintage clothing allows consumers to express their individuality (JenB, 2005), by tapping into trends that have not been mainstream for some time. The idea of such garments as being authentic enables this to happen, which is arguably a “powerful force in selling goods” (Heike Jen B, 2004). Nostalgic garments being authentic in this sense refers to original products from the time of publication being worn due to their respectable credibility, which also applies to reliable revivals of such products. Although, Postrel (2003) argues that it is only original products that can be described as authentic. Likewise, Farra (2020) argues that “if you want a dress that’s actually unique then

vintage is your best option”. Jones (1992) refers to such concern for authenticity as growing alongside consumer’s interest in revivalism. For instance, Adidas Originals orients with this narrative, ensuring that the trainers remain to be seen as authentic to this day despite being reproduced since 1920 (Campitelli, 2016). However, Industry Professional 2 argued that “I don’t think [fast fashion affects the integrity of nostalgic clothing] at all. You’ve got fast fashion that’s copying nostalgic clothing, but it can never touch the craftsmanship that goes into clothes from the past”.

Further, after nostalgic garments are picked up as on-trend pieces, fast fashion undoubtedly enables retro trends to become accessible, whilst “giving people a sense of fantasy and escapism” (Industry Professional 2). Some brands include “Zara, Motel Rocks and PLT” (Industry Professional 1). However, as fast fashion has enabled a larger cohort of consumers to buy into retro trends, this has resulted in the trends lacking individuality (Cassidy, 2012), and becoming mainstream, thus threatening their integrity. Palmer (2005) describes this as “vintage has now shifted from subculture to mass culture because of the fact that fashion today is rarely exclusive”. Consequently, the authenticity of fast fashion garments inspired by nostalgic styles is

“VINTAGE CLOTHES CAN ALSO STIMULATE MEMORIES OF OTHERS”

DOCUMENT DESIGN:



Figure 5 - 70s Air-Travel Aesthetic Imagery promoted on The Hippie Shake website. (2022).



Figure 6 - Heroes Collection promoted on The Hippie Shake website. (2022).

Additionally, due to the nature of the industry speeding up, trend cycles have become shorter and are repeating themselves quicker within recent years. For example, Forbes-Bell (2021) argues that “what we’re noticing is that nostalgia cycles are shortening, and people are keener to purchase ‘near vintage’ items, that being, styles which were present during their childhood rather than ones before they were born”. A key reference being the ‘y2k’ trend amongst generation-z who lived through the era when they were younger. Similarly, Ryder (2021) argues that “it’s a shorter twenty-year cycle, often with youth”. This contrasts with Gopnik’s argument

describing nostalgia as being a forty-year cycle (Gopnik, 2012) and Laver’s law, which outlines the trend cycle as being 150 years long (Laver, 119371 Weston Thomas). Consequently, this highlights the clear evolution of duration of nostalgic trend cycles. Alternately, when asked in an interview “how often do you think that trends are repeated?” Industry Professional 1 stated that “I wouldn’t say there’s a timescale, it is more influenced by pop culture or social media”, therefore suggesting that there may not be a concrete cycle at all, yet it may be more subjective.

BIOPHILLIA

A PROJECT THEORISING THE TREND BIOPHILLIA (AN INNATE AFFINITY OF HUMAN BEINGS WITH THE NATURAL WORLD IN A COVID-19 WORLD). THE STRENGTHS OF THIS PROJECT IS A RAW ACCOUNT OF MY PERSONAL COPING MECHANISM FOR DEALING WITH THE STRUGGLES FACED IN LOCKDOWNS. BIOPHILLIA EXPLORES THE ELEMENTS ALSO INFLUENCED BY NATURE. THIS PROJECT WAS FEATURED ON UNIQUESTYLE PLATFORMS WEBSITE AND INSTAGRAM.

/INSPIRATION

/PROCESS

/TREND

/CONCEPT

/FILM



INSPIRATION:

/BIOPHILIC ARCHITECTURE

/FENG SHUI

/ROOTED IN NATURE

/NATURAL DYES

/EARTHY COLOURS

/BIOTECHNOLOGY

/MYCELIUM

/MENTAL HEALTH

/WEARABLES

/REROOTED





PHOTOSHOOT OUTCOMES:

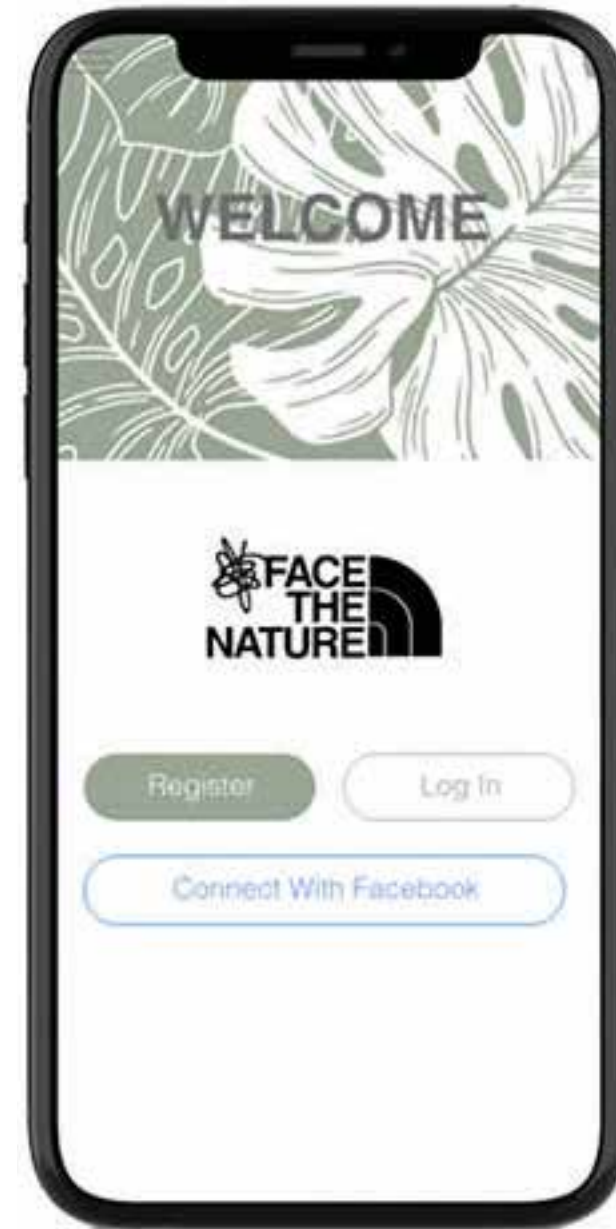
APP DESIGN:



Fabric of the bag made out of Mycelium fabric (in black)



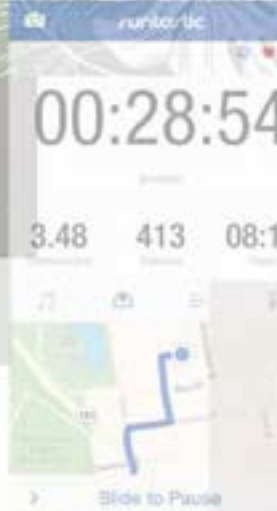
Wearable attached inside the bag which connects to the app



:PRODUCT PROPOSAL



"YOU DID IT!"
"YOU EARNED ... POINTS"



We're supporting
Mind
for better mental health

In light of the current pandemic and the anxieties that it has caused, it has never been more important to combat the growing problem of mental health problems amongst consumers. For example, the (Mental Health Foundation, 2018) found that "almost three quarters (74%) of people have at some point felt so stressed they felt overwhelmed or unable to cope". Therefore, a way to tackle this issue is to encourage consumers to go outside and exercise, which research has proven to help with mental health. For example, (Reiser AL, Stanton R, Gould D, Short C, Duncan MJ, Vandelanotte C, 2015) found that physical activity reduces depression by a medium effect. Likewise, (Harvard Medical School, 2018) found that in a study, individuals who walked for 90 minutes in a nature setting had "lower activity in the prefrontal cortex, a brain region that is active during rumination - defined as repetitive thoughts that focus on negative emotions".

Therefore, it would be relevant to collaborate with mental health charity "Mind" for this proposal for a number of reasons. Firstly, awareness would be generated towards the good work that Mind does for consumers with mental health problems (which include campaigning to improve services, raising awareness and providing support (Mind Charity, 2021)) alongside highlighting the problem itself. Secondly, a percentage of profits would be donated to the charity with each sale of the product which will inevitably help the charity whilst also generating good publicity and brand loyalty for The North Face (Carlson, 2019). Likewise, this will also function as an incentive for consumers to purchase it, as they will feel good whilst doing so (Carlson, 2019).

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MOBILE APP DESIGN MOODBOARD

WEARABLE ASPECT



Wearables are electronic devices that can be incorporated into items which are comfortably worn on the body (Happiest Minds, 2020). They are useful for tracking elements of human behaviour on a real-time basis, by which the information is kept and logged for the user to refer back to, with the end goal of making tasks easier, more efficient, effective and fun (Chandler, 2021). In this concept proposal, the wearable is featured as part of the design of the bag and works hand-in-hand with the app, via sending data to it through the use of Bluetooth, GPS and the internet from the user's phone (Chandler, 2021). Personalised data that it picks up from the consumer involves fitness-related information such as steps, heart rate, calories and distance travelled alongside mental health related information including breathing rates, how stressed the consumer is and how their physical activity has benefited their mental health.

Wearables are particularly relevant in the current climate, as users have been using them more to track their exercise as the gym has been closed (Mintel Academic, 2020). Therefore, this shows that the product was demand and likely to sell. Additionally, COVID-19 has put mental well-being into greater focus and more humans surrounding this area have already been incorporated into wearables, such as stress trackers. This further emphasises the demand for key areas included in this proposed product. Moreover, younger millennials had the greatest intent to buy wearable clothing in Mintel's Wearable Technology UK, November 2019 Report (Mintel Academic, 2020), which shows the high demand that the target consumer group will have for this product.

COLLABORATION WITH MIND CHARITY

RELEVANCE OF CONCEPT TO BRAND



The North Face's brand values share the same narrative as the micro-trend Biophilia, thus being to illustrate the innate connection between humans and nature, and the positives that are achieved from this. More specifically, the brand's slogan "Never Stop Exploring" outlines their clear narrative of encouraging consumers to get outdoors and exercise, which is also the ideology behind this concept proposal. Moreover, as The North Face are an incredibly forward facing brand, they will be open to new, opportunistic ideas (such as this concept proposal). For example, it is evident that they have already invested into other technological-driven advancements within their manufacture of product ranges, such as Vectiv, Futurelight, Thermoball and Flashdry (The North Face, 2021) and consequently would be open to others. The brand's Experience Manager (Mombelli) stated that "we want people to actually experience our brand stories" (Mombelli, Trabulski, 2020), which mirrors the app and wearable aspects of this concept as they are driven by consumer experience.

Likewise, the brand already operates sustainability initiatives such as their "Recycle, Reward, Renew" and "Clothes The Loop" programmes (The North Face, 2021) alongside their other efforts to incorporate more sustainable methods of manufacture including using recycled plastic in their polyester fabric (The North Face, 2020). Mombelli stated that "today, brands need to be sustainable or else you're out of the market, you need to have a voice, an identity. You need to generate disruptive change" (Mombelli, Trabulski, 2020), which presents the perfect opportunity for this concept proposal which is driven by nature and incorporates biotechnology.

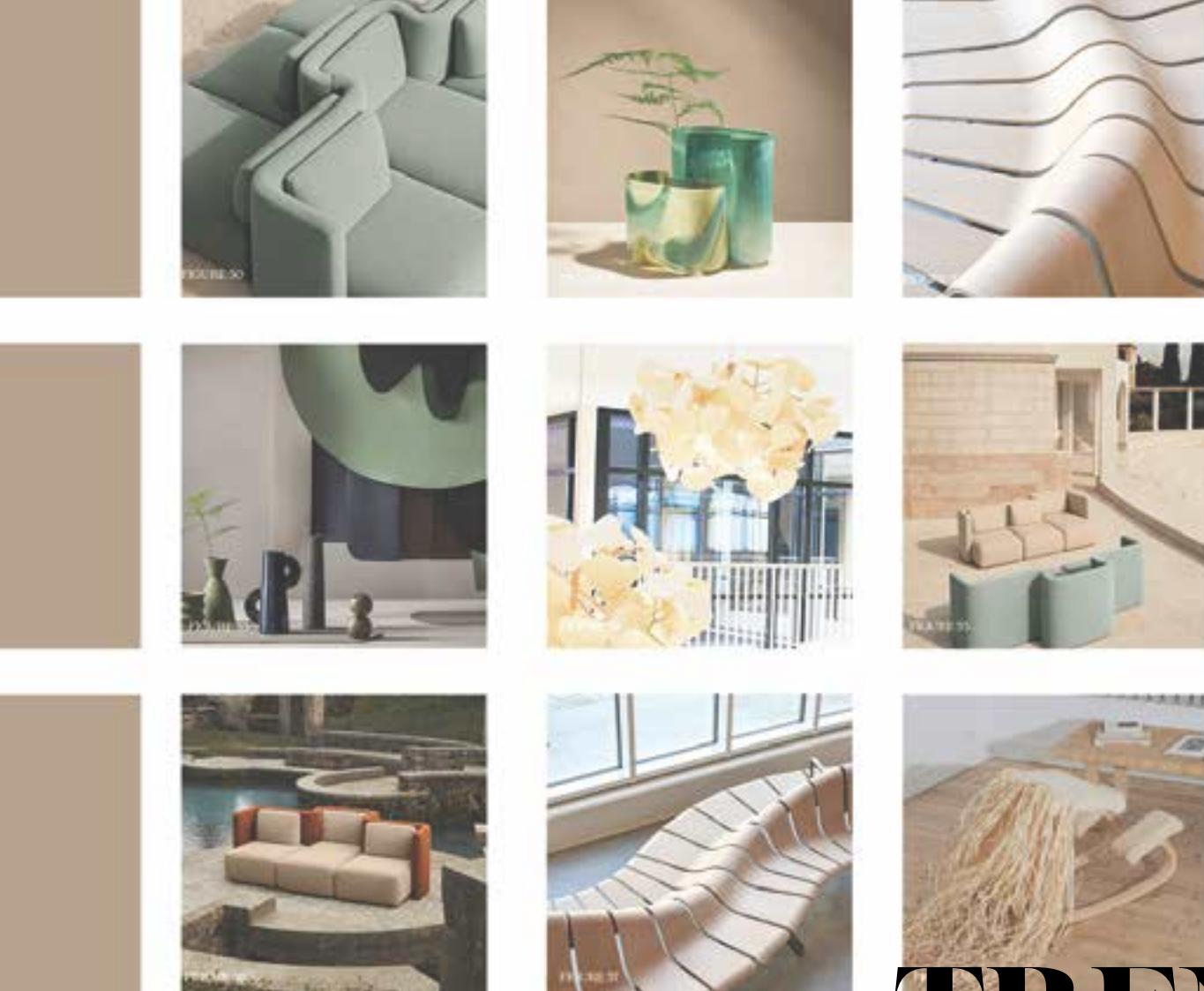
Moreover, given that the brand's bag (which will be the skeleton of this product proposal) is already a best-seller (Collinson, 2020), it provides them with reassurance and confidence in the fact that this adaptation of the product will sell, given that customers already have faith in it. Similarly, as this concept proposal is new and unique, The North Face's reputation will work in its favour as consumers will be likely to trust that the product will work effectively prior to purchasing it. Furthermore, this concept proposal also provides benefits for the brand itself. This includes; customer loyalty in reference to the points that customers receive via the app when they use the product, which they can then spend on more The North Face products, alongside good publicity (Carlson, 2019) from collaborating with Mind and spreading awareness to the mental health crisis.

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BRAND CONCEPT REPORT:

12

13 14



Biophilia is introduced into our homes in the form of nature inspired interiors and furniture that have an aesthetic motif which mirrors that of the shapes, silhouettes and textures stemmed from the great outdoors. Plants and natural aspects are woven into the design of both functional and eye-catching home interiors. Consumers are consciously or unconsciously bringing the outside inside in favour of its aesthetic benefits and calming vibes that it causes in the home.

BRINGING THE OUTSIDE: INSIDE

EARTHY TEXTURES.



Close up images of our earth's many different textures highlights the real intricacy involved in our planet and the true endless beauty that it brings. When looking at these images, consumers are shown elements of nature that they may not notice when they walk past it in their everyday lives. For, complex details of nature are unlike anything other visually, and consequently impact upon copious other trends.



TREND BOOK:

BIOPHILLIA

NOUN

According to the theory of the biologist E. O. Wilson, an innate and genetically determined affinity of humans to engage with the natural world.

Biophilia rejuvenates our mind, body and souls. It allows us to detach from the harsh realities of modern day, ongoing pandemic society and forget about our troubles. Stepping into the world of the outdoors refocuses our eyes onto blissful views from techno screens and makes us re-evaluate our priorities.

As a reaction to the pandemic, consumers have found themselves rejuvenating their mind and bodies via utilising their one legal outdoor exercise a day and exploring the great outdoors. Comfort has been found momentarily, whilst forgetting about the virus when consumers undertake an hour hike in the peaks.

LIFESTYLE.



Colours in this trend stem from the rich, earthy hues and tones that we find in our woodlands. Deep browns and greens reflect the natural beauty of our planet and highlight a strong juxtaposition to artificiality in textiles and chemicals found in man-made colours.



S/S 22 LIVE BRIEF SHEFFIELD HALLAM UNIVERSITY

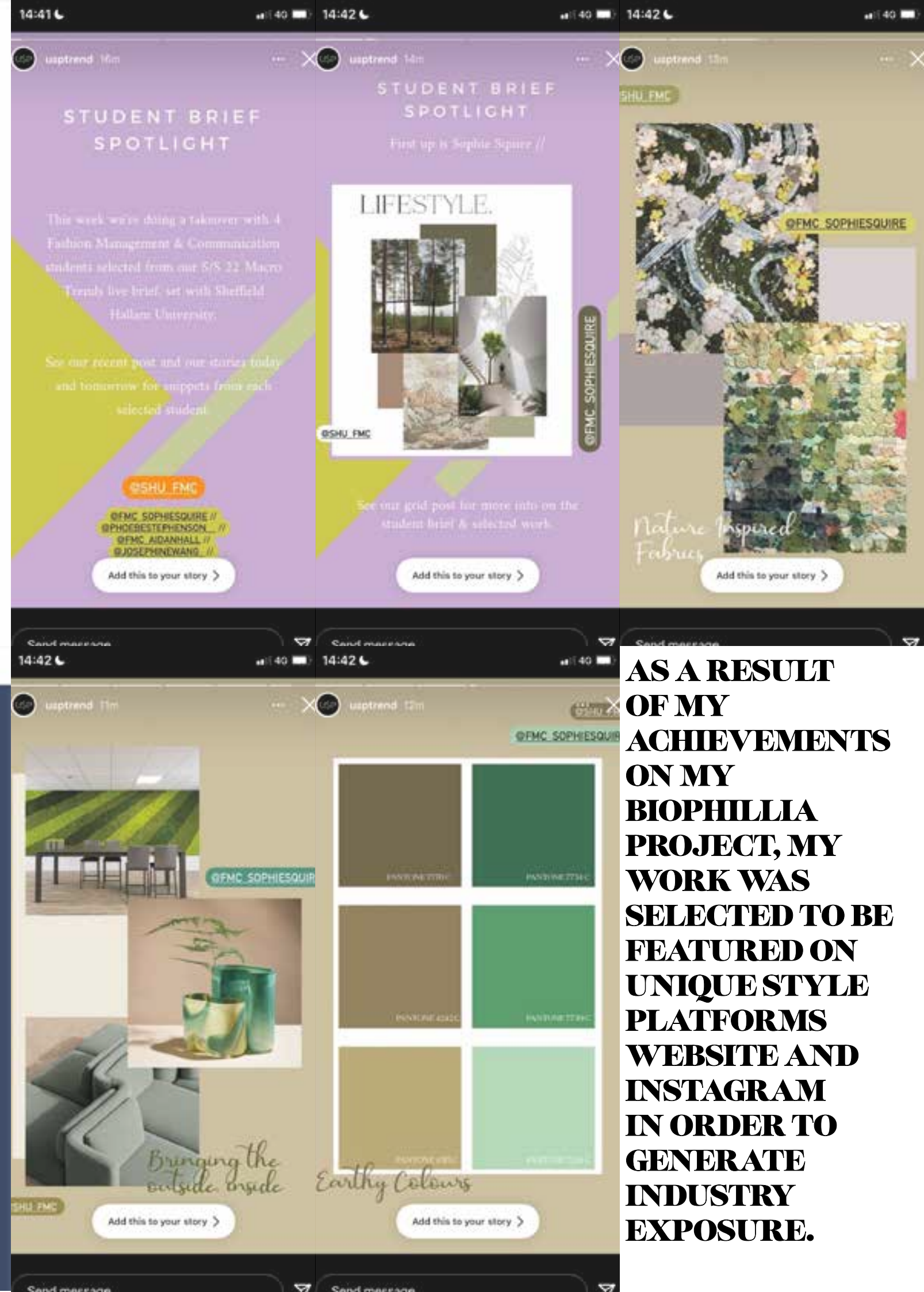
Second Year BA Fashion Management & Communication

We have collaborated with the **Second Year BA Fashion Management & Communication** students from **Sheffield Hallam University** on a live brief based on our **S/S 22 Macro Trends**.

Using our **macro ideas** as inspiration, the students developed their own **micro trends** and accompanying **trend books**. Their final submissions were original and thought provoking, with the trend books designed to reflect the **bigger picture thinking** behind their trends, while also including their own **original imagery**.

We have selected the **three students** whose work we feel was particularly **insightful** and **creative** to showcase on the USP site.

SELECTED STUDENT: SOPHIE SQUIRE



AS A RESULT OF MY ACHIEVEMENTS ON MY BIOPHILLIA PROJECT, MY WORK WAS SELECTED TO BE FEATURED ON UNIQUE STYLE PLATFORMS WEBSITE AND INSTAGRAM IN ORDER TO GENERATE INDUSTRY EXPOSURE.

ANEMOIA

A PROJECT DEMONSTRATING THE TREND ANEMOIA (GEN-Z CONSUMERS FEELING NOSTALGIA FOR ERAS IN WHICH THEY HAVE NOT LIVED THROUGH). THE STRENGTHS OF THIS PROJECT INVOLVE A RAW REPRESENTATION OF A GEN-Z OUTLOOK OF THE PAST IN A CONTEMPORARY MANNER. ANEMOIA EXPLORES THE ELEMENTS WHICH ARE PERCEIVED AS BETTER THAN THE NOW. OUTCOMES INCLUDE A TREND BOOK, TREND FILM, EXHIBITION STRATEGY AND PHOTOSHOOTS.

/INSPIRATION

/PROCESS

/TREND

/EXHIBITION

/FILM

INSPIRATION:

/RETRO INTERIORS

/FILM/TV

/RETRO TECH

/ICONIC GARMENTS

/VIBRANT PRINTS

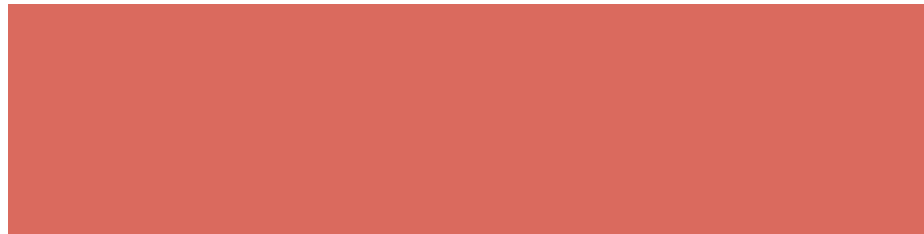
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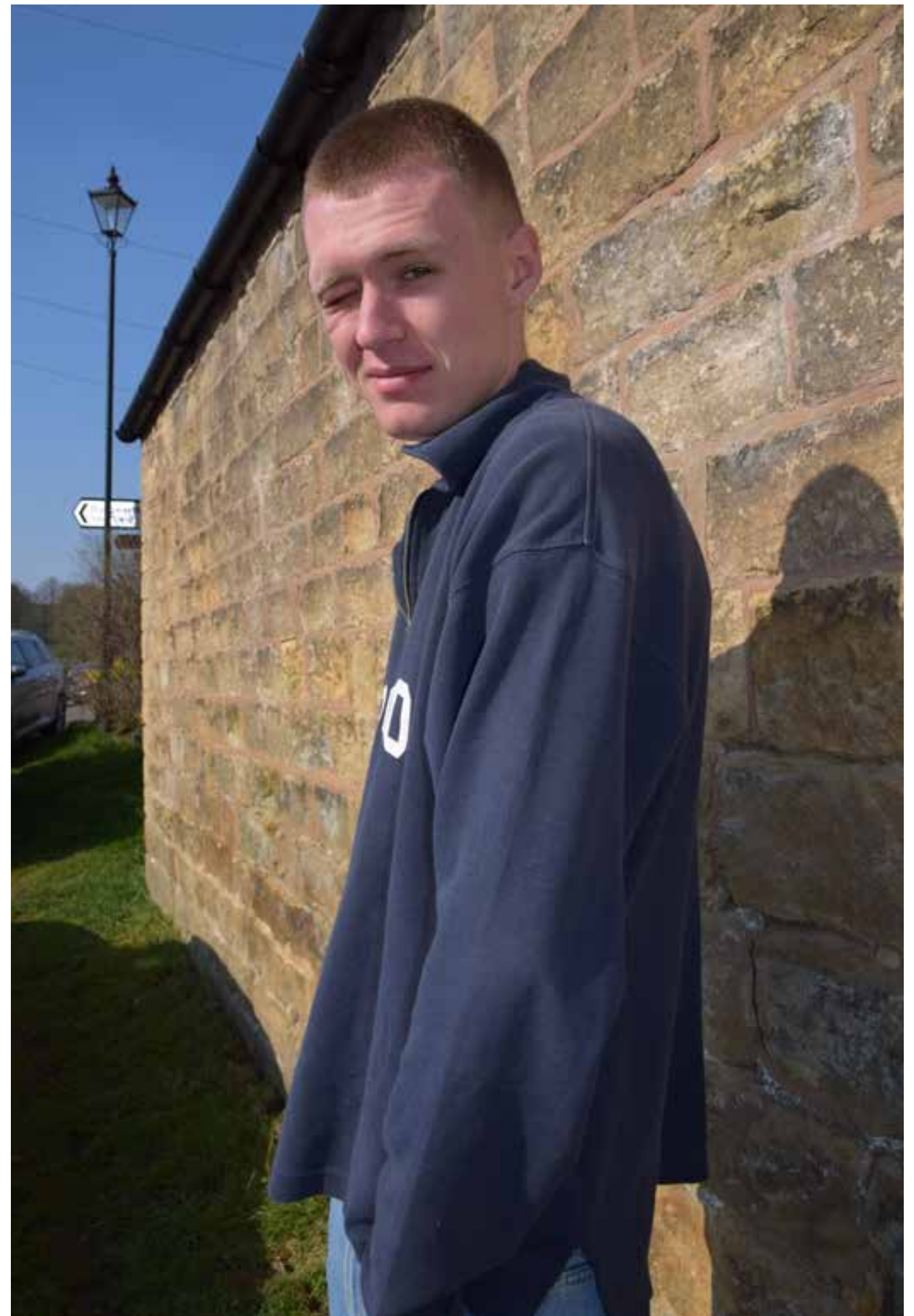
/DISCO

/NO SOCIAL MEDIA

/NOSTALGIA

/HAIR AND MAKEUP





NINETIES HAZE:

SIXTIES POWER EYE:



SEVENTIES GROOVE:





RETRO INTERIORS

Consumers find comfort in seeking aesthetics of the past within their place of warmth. Nostalgia is experienced within design elements of the home both consciously and subconsciously. Utilising a cocktail of colour from the 70s, texture from the 60s and shapes from the 20s, the past is used as playful design reference to fabricate a retro-quiet feel within a contemporary environment that largely involves only monochromatic modern styles.

As glimmers of anemolia, contemporary influencers pave the way for followers of this trend, presenting the latest interpretations of the past by their impressionable followers to *introspect*. The following influences are the driving force of anemolia, translating an optimistic presentation of the nostalgia they feel for the past by means of replicating iconic elements in their styles and catalysing the momentum of the trend within the demographic of generation-z, who predominantly take up the majority of the users of Instagram.

the INFLUENCERS

@_mmaxinewyork

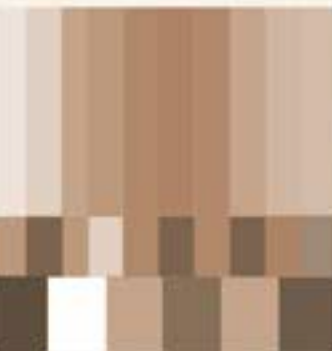


Australia-based influencer @mmaxinewyork incorporates vibrant and retro-infused styles heavily influenced by the colours and patterns of the 1970s and 1980s seamlessly blended with contemporary styles and fun accessories.

@CURLYFR5EED



TREND BOOK:

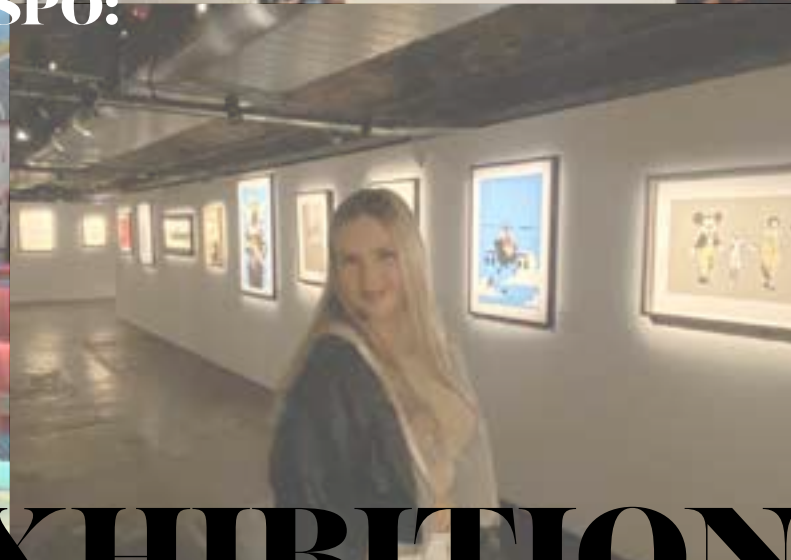
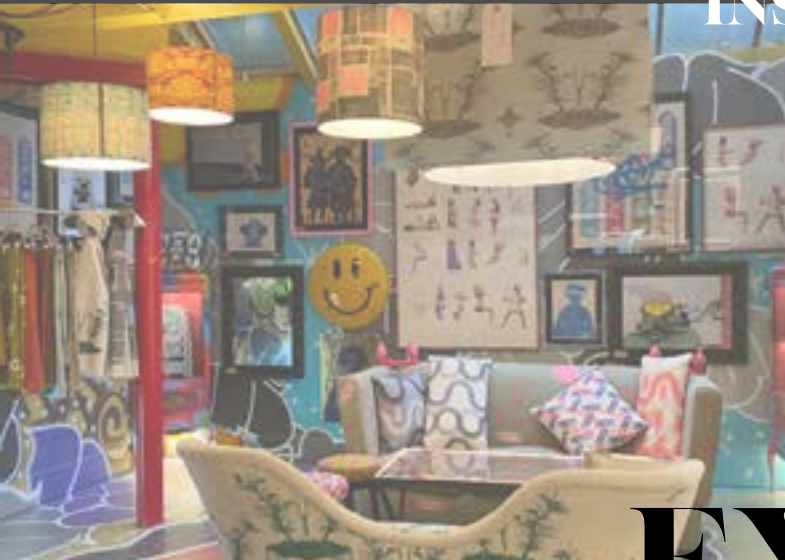


RETRO TECHNOLOGY

PLAYLIST!

- 1 Stayin' Alive - Bee Gees
- 2 Set You Free - N-Trance
- 3 Get Down On It - Kool &
- 4 No Good - The Prodigy
- 5 Funky Town - Lipps Inc
- 6 Devotion - Normal
- 7 I'm Your Boogie Man - Kool





INSPO:

EXHIBITION STRATEGY:





D
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I
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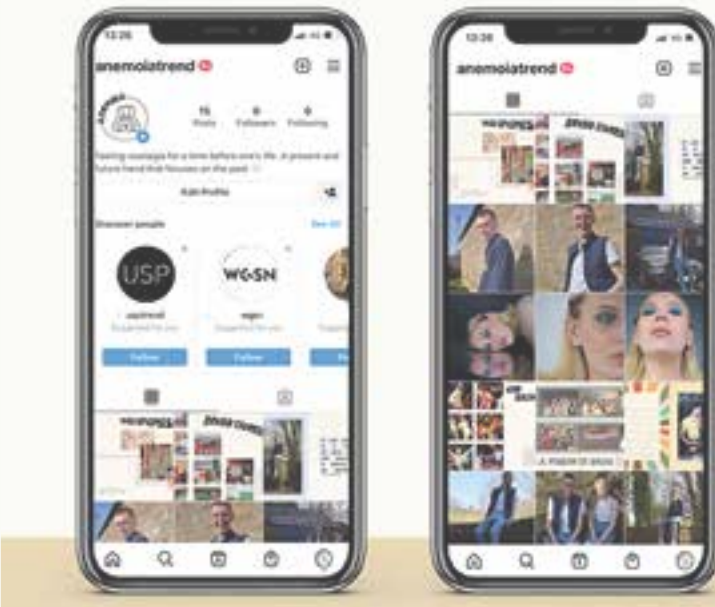
Although this trend is evidently not new in terms of being never been done before, due to the nature of it revolving around inspirations from the past, it is arguably a new outlook on the past. Specifically, it is apparent that Anemolia is largely consumed by consumers in Generation-Z within contemporary society. Therefore, in this sense, the trend and event differentiate to other trends which are prominent today. Exclusively, the event is also original in regards to its outlook and display of the trend, whilst glorifying the past. Additionally, the event will also differentiate the event in regards to potentially making consumers of the trend realise that they are a part of it by presenting it to them. For instance, some consumers may buy into past trends and feel nostalgia for times they have not lived through, without being aware of this, making the trend and event unique.

Largely, the sole purpose of the event is to reinforce the narrative of Anemolia, which is to showcase how consumers feel nostalgia for the times they have not lived through, and present the aspects that they feel nostalgia for. Consequently by doing this, the trend's narrative is reinforced to guests at the event who may not be aware of this information. Additionally, the event also increases brand awareness via reinforcing the brand message. Guests at the event may be encouraged to partake in the trend if they believe that they align with the reinforced narrative. Finally, the credibility of the trend will be reinforced by industry professionals discussing it on the evening, providing it with plausibility.

Consumers will be informed of the meaning of Anemolia through multiple platforms. Firstly (and primarily) this information will be explained in explicit detail at the event through trend talks, watching the trend film and viewing photography related to the subject. Additionally, consumers will be informed of the subject through the trend's Instagram account, through which imagery will be posted in relation to the trend generally, but specific content from the event will also be posted. Similarly, awareness of the trend and event will be generated by guests of the event posting photos themselves, with the hashtag #LookingBackWithAnemolia. This will create a buzz and awareness around the matter. Lastly, individuals will be informed of the event by it being promoted in Exposed Magazine. With a readership of 40,000, this method will generate publicity for the event.

Ultimately, the end goal of the communication strategy of this event is to inform consumers about the state of it in contemporary society alongside how this trend has been born and what has influenced it. Furthermore, it is also to inform guests how the trend will influence other factors whilst it continues to grow and develop. However, another primary purpose of the event is to persuade guests to purchase the trend book. Additionally, another purpose of the event is to encourage guests to communicate and network with each other. This is especially prevalent post Covid-19 whereby consumers missed out on attending

SOCIAL MEDIA



Social media is regarded as a "critical tool" for event marketing, and specifically "getting your message out there" (Events Insurance, 2022). Therefore, in order to generate awareness for the trend and event, an Instagram account has been created for further promotion purposes, called @anemoliatrend. Nearly 40% of event planners state that social media exposure is a key metric of event success, according to EventMB. And 58% of marketers use social media to promote before, during, and after the event (Ether, 2022). Likewise, Eventbrite's global consumer survey (2022) found that 60% of consumers hear about future events from social media.

Already posted on this account is photography that reflects, and is heavily inspired by the trend, alongside a few snippets of pages from the trend book. This is in order for consumers to gain an insight into what to expect from the trend book prior to potentially purchasing it at the event.

Prior to the event, stories will be posted onto the Instagram account using the 'countdown' sticker. From this, followers will be able to receive a notification when the timer runs out, and also be reminded of the event (Roach, 2019). Additionally, influencers about the night will also be posted, giving consumers an insight into what to expect. Consequently, hype and buzz will be created around the event prior to the evening with the intention of making consumers feel excited for the event. Likewise, the objective is also for other Instagram users to come across the account and decide that they want to attend the event.

During the event, snapshot photos and videos will be posted onto the Instagram account's stories, in order for them to be 'highlighted' and permanently saved on the account. Content will include imagery of the aesthetics of the event, alongside short snippet videos of trend discussions on the evening. Likewise, guests will also be 'interviewed' briefly (if they consent to do so), and asked questions such as how they feel about the trend, whether they fit in with it personally and how they personally feel about the past. This will make for 'make for compelling and easily-digestible content' (Roach, 2019).

Guests will be encouraged to post images from the event using the hashtag #LookingBackWithAnemolia. This will be effective as it will work as a 'handy way for you and your guests to find all content related to your event across social channels' (Roach, 2019). This will also increase brand awareness and brand engagement.

After the event, summary posts will be shared to the account, concluding the highlights of the event, and showing the successes of it. Additionally, a 'thank you' post will be shared on to the 'story' of the account on the evening of the event, after the guests have left. Thereafter, a grid-post will be posted onto the account, potentially a couple of days after the event, expressing gratitude again for guests' attendance whilst posting imagery from the night. This will be effective for building a relationship with the consumers, ensuring the trend is memorable after the event and remains relevant.

EXHIBITION STRATEGY:

EXHIBITION FLOOR PLAN



The floor plan for the event is strategically designed to ensure that each component is spread out around the venue. This will result in no one area being too cramped at one time. Likewise, I wanted there to be enough floor space for my guests to not feel claustrophobic or cramped whilst also sufficiently filling the space of the venue so that the room doesn't feel too open and spacious. There are a few seats for guests to sit on whilst they listen to the speeches, however not too many to feel like the room is filled by seats. A few tables are placed in the centre of the room which will be used to present copies of the trend book, alongside imagery from the trend. A table will also be used to place promotional materials for guests to take home with them (t-shirts, tote bags, notebooks and pens). The outdoor space will allow overflow whilst providing an area for the guests to get some air if they so wish to.

PROMOTIONAL METHOD

To further promote the event and trend, Anemolia will be featured in Sheffield-based lifestyle and entertainment magazine 'Exposed'. This publication would be relevant to utilise due to it being located in Kelham Island, nearby to where the event is being held. Likewise, the magazine frequently features local events and exhibitions that take place, in order to present to readers new and exciting activities that they can go to. The publication is described as "the definitive entertainment lifestyle and listings guide for Sheffield" (Exposed Magazine, 2015). Exposed Magazine will be useful to promote this event due to it having a readership of 40,000 and 20% of this being students. Additionally, 33% of readers have bought a product or service from seeing an advert in the magazine and 67% have visited a website. Therefore

showing that promoting the event in the magazine will generate publicity for the event, especially when the event is free of charge. The press release will include details about the event such as its date, location and time, alongside a brief insight into what guests should expect and accompanying photography relating to the trend. Also included will be the details of the social media pages for the event alongside contact details of the event curator, to answer any further questions. The aim of this promotional method is to further spread the message (Events Insurance, 2022), which will be achievable in this case due to Exposed Magazine having a large readership. This promotional method will be relevant for the target market of this trend and event due to the average number of Gen-Z spending an hour a week reading magazines (Ifba, 2023).



INTERNSHIP AT UNIQUE STYLEPLATFORM

**INTERNING AT UNIQUE
STYLEPLATFORM PROVIDED
ME WITH VALUABLE LIVE
INDUSTRY EXPERIENCE
ALONGSIDE A SCOPE OF
KEY SKILLS WHICH HAVE
BEEN USEFUL WITHIN MY
FINAL YEAR AND WILL
BE BENEFICIAL POST-UNI.
KEY SKILLS BEING REPORT
MAKING ON INDESIGN AND
PHOTOSHOP, ANALYTICAL
TREND RESEARCH AND
VERBAL AND WRITTEN
COMMUNICATION. THIS
PROJECT FOCUSES ON THE
CUT OUT AND CROPPED
TREND THAT WAS ACTIVE
DURING SPRING/ SUMMER
21.**

A woman with long dark hair in a braid, wearing an orange dress with large cutouts and fringe, posing against a textured wall. The text is overlaid on the image.

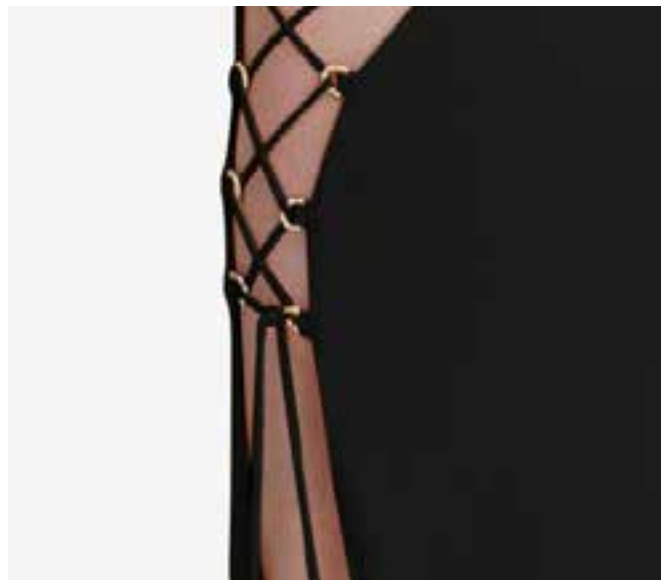
/INSPIRATION
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REPORT

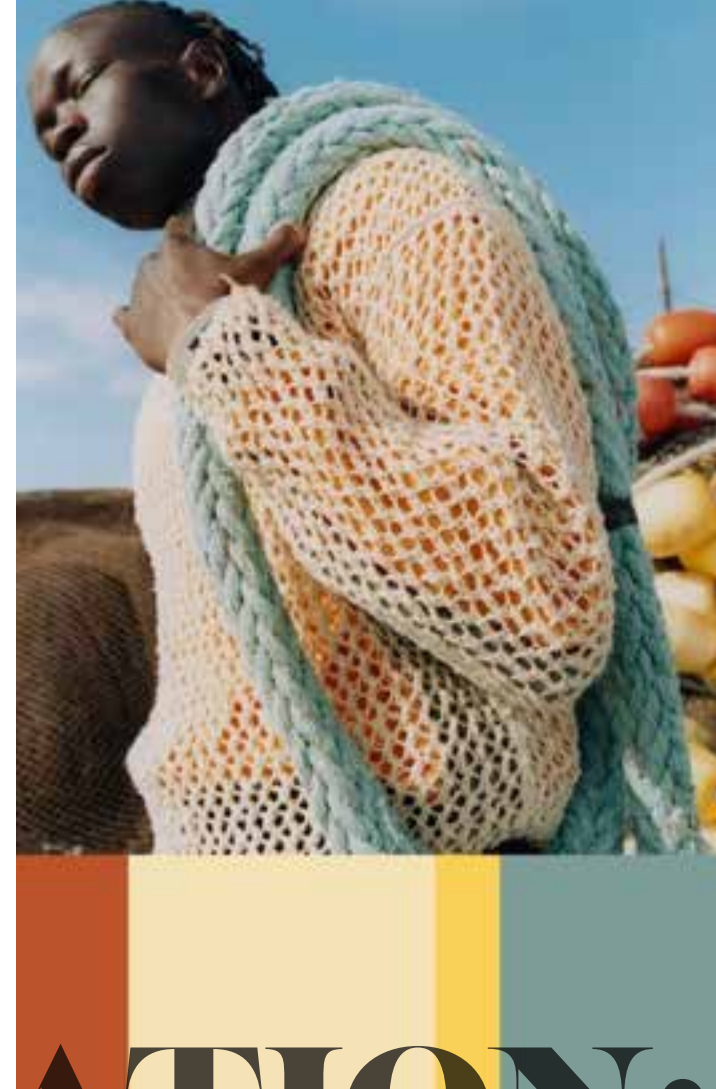


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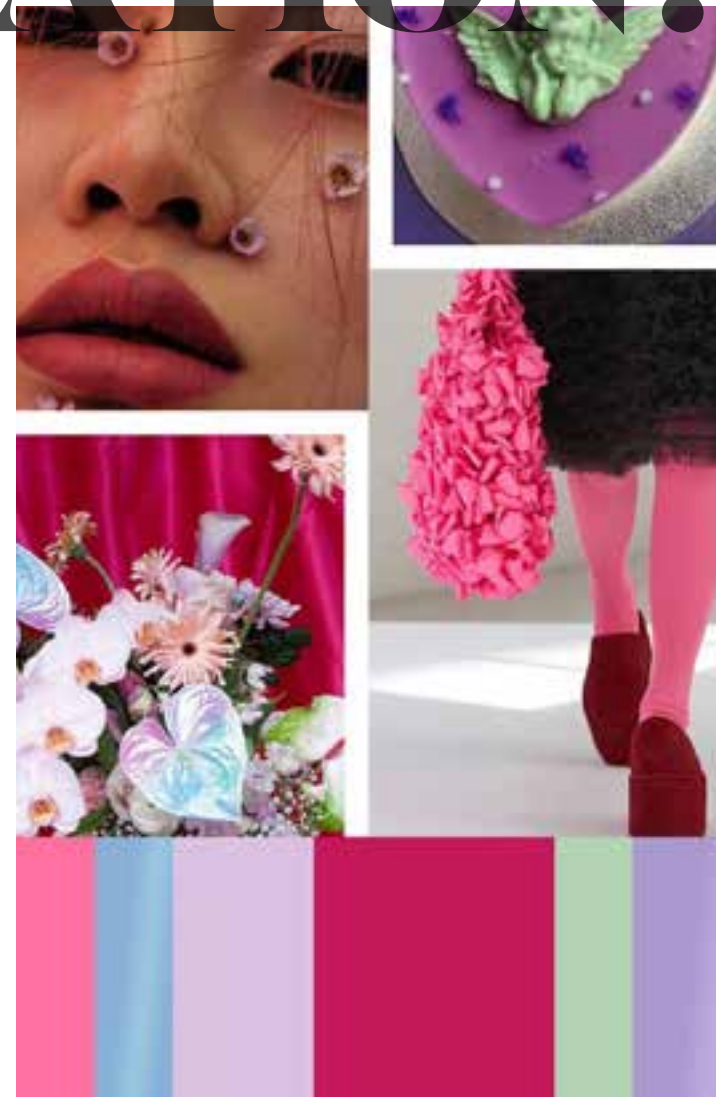
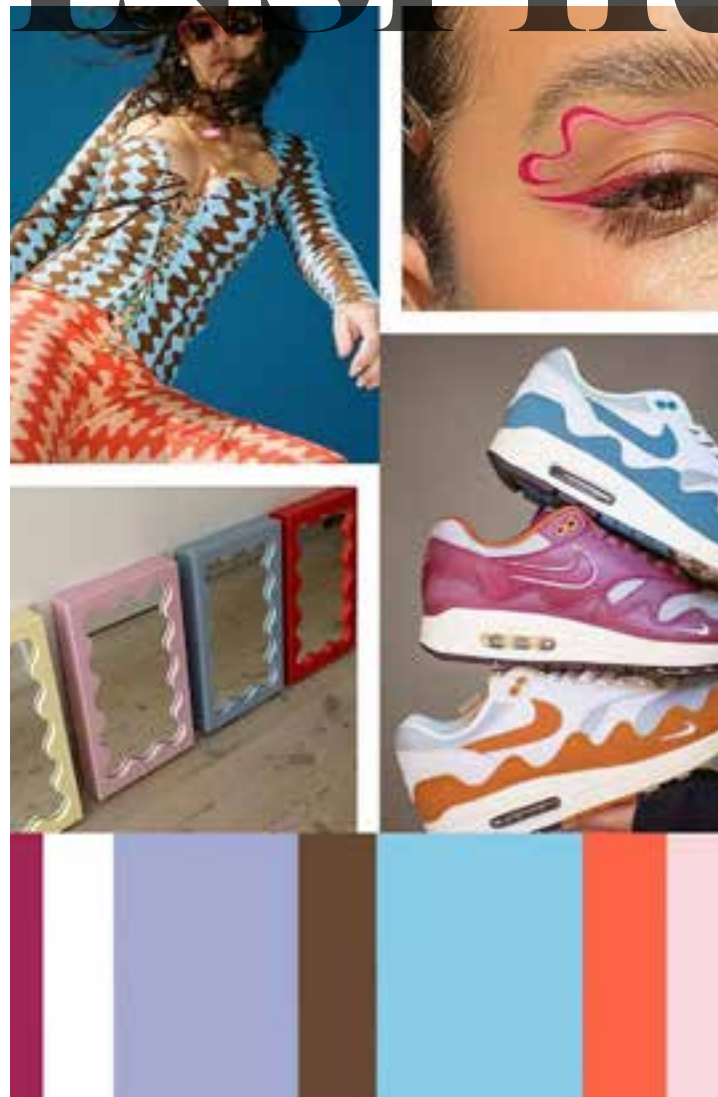


**/POST LOCKDOWN
/SUMMER
/CREATIVITY
/BRIGHT
/VIBRANT
/INFLUENCER-LED**





INSPIRATION:



CLOSE TO SEASON: CROPPED & CUT OUT

NEW PROPORTIONS CLOSE TO SEASON: CUT OUT & CROPPED

CIRCULAR



JACQUEMUS A/W 21/22 JACQUEMUS A/W 21/22 JACQUEMUS A/W 21/22 JACQUEMUS A/W 21/22 JACQUEMUS A/W 21/22

The Jacquemus effect / New erogenous zones / Layered body con / Asymmetric details / Strapless fashion

CLOSE TO SEASON: CUT OUT & CROPPED



BOYAROVSKAYA A/W 21/22 BOYAROVSKAYA A/W 21/22 JACQUEMUS A/W 21/22 JACQUEMUS A/W 21/22

De-constructed co-ords / Colour blocked / Subtle slashing / Barely-there cardigans / Contemporary bandeaus



KYLIE JENNER WEARS POSTER GIRL

The Kylie effect / The poster girl / The sexy / The cut & sew / Leather & vinyl

CLOSE TO SEASON: CUT OUT & CROPPED



BTMRWMAG I SAW IT FIRST

The Love Island effect / Swimwear as outerwear / The return of the body / Wrapped / Unexpected proportions



DAVID KDMA A/W 21/22

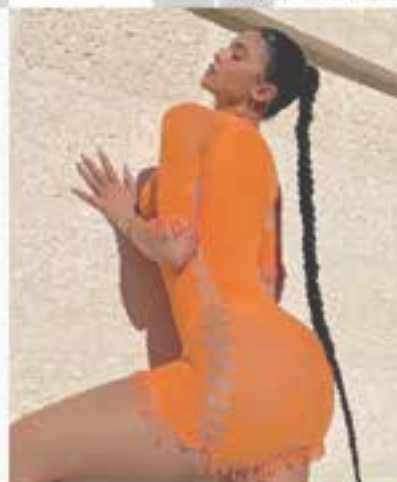


COURRÈGES A/W 21/22

COURRÈGES A/W 21/22



COURRÈGES A/W 21/22



KYLIE JENNER WEARS POSTER GIRL

KYLIE JENNER WEARS POSTER GIRL

NO SWIM SWIMWEAR



MIAD

MIAD

BRAND COLLABORATION WITH OLIVIA ANABELLE

**DURING THIS PROJECT I
WORKED IN A GROUP AND
COLLABORATED WITH
LUXURY, SUSTAINABLE
BRAND OLIVA ANABELLE.
TOGETHER, WE
COOPERATED IN ORDER TO
DELIVER PHOTOGRAPHY
AND MARKETING
OUTCOMES FOR THE
BRAND WHO UTILISED
THIS ACCORDINGLY. THE
STRENGTHS OF THIS
PROJECT WAS OUR ABILITY
TO WORK WELL AS A TEAM
RESPECTFULLY, ALONGSIDE
OUR REPORT MAKING AND
WRITTEN COMMUNICATION.**

A person wearing a white dress with a colorful, abstract pattern is looking upwards with their head tilted back. The background is a soft, out-of-focus natural setting. The text is overlaid on the right side of the image.

/INSPIRATION
/PROCESS
/COMMUNICA-
TION MANUAL

INSPIRATION:

/PROFESSIONALISM

/QUAINT

/TEAMWORK

/LUXURY

/JEWELLERY

/COLLABORATION

/MANAGEMENT

/ROYAL

/FABRICS



3.15 Social Media

Given that the current climate is incredibly media and technology saturated (more than half of the people on earth now use social media [Kemp, 2020]), it is pivotal that brands utilise social media correctly in order to effectively market their brand to their desired audience. Therefore, to have a strong social media presence, they must actively engage with their following consecutively via eye catching content. Olivia Annabelle's consumer demographic is typically females in their twenties and thirties (individuals categorised as millennials). Millennials customarily spend a lot of time on Instagram. It is found that 71% of millennials use Instagram at least once a day (Cox, 2019). Likewise, (Clement, 2020) found that 33.1% of all Instagram users (the largest proportion in the survey) were between the ages of 25-34. Currently, Olivia Annabelle has an active Instagram account, whereby they post a variety of stories and feed-posts. For example, they post images from their photoshoots alongside occasional images of the founder and re-posts of consumer images. All of which fit in with their aesthetic. Some photos are also tagged with the shopping function, whereby users can directly click straight

to where that product is featured on their website. On their stories, they interact with their audience more via asking polls, setting countdowns to new collections and re-posting tagged posts. In an interview, Olivia Welsh stated that Instagram draws the most attention to her brand and nearly all of her sales come from it. However, there is room for improvement as the brand only has 7k followers presently. For example, from an aesthetics standpoint, the brand could include pre-designed images (which reflect their own branding) for their Instagram highlights that look cohesive next to each other. This would improve their overall brand identity. Moreover, they could also post more typographic images that would break up their feed, in-between their imagery and make their page more visually digestible. The brand could also involve the use of a hashtag, by which consumers would use when they report images of themselves in the brand's garments. For example, #InMyOA. This would further grow brand loyalty, consumer engagement and brand identity. In addition, they could use Instagram's new 'reels' feature, which has been introduced to combat the threat of TikTok (Mintel Academic, 2020).



3.12 Sophie Harley - Brand Collaboration

Brand collaborations are effective as they allow brands to enter new markets more confidently and increase brand awareness in a more effective way. Both brands can benefit from increased growth, smaller costs, and a greater number of consumers (Bellissimo-Magrin, 2017). A potential collaboration opportunity for Olivia Annabelle is with Sophie Harley; a handmade, high end jewellery designer from London (Harley, 2020). Sophie Harley makes intricate pieces using only metals and stones via traditional techniques. Her jewellery connotes an inherently British feel alongside often reflecting historical and medieval styles. For example, she made the Algerian Love Knot necklace and earrings for the James Bond film Casino Royale (Harley, 2020). Therefore, the brand's style is very similar to Olivia Annabelle's who makes themed collections reflecting historical subject matters. Consequently, Sophie Harley's jewellery would arguably already work amongst Olivia Annabelle's other jewellery collections, but if the two brands design collectively then the finished designs will further unify collaboratively. This collaboration would also work in Olivia Annabelle's favour due to the fact that although they already sell some jewellery, the options are somewhat limited. Therefore, this would increase their brand identity. Moreover, the two brands have the same 'cult following' niche target market, being millennial women who spend their surplus income on higher end garments and accessories. Thus, meaning that the brands price points already align, and changes would not have to be made when pricing their collaborative jewellery in order to suit their needs. Both brands attach

high prices to their products reflecting their high-end nature. Consequently, this hybrid collaboration may further benefit the two brands having the same demographic as it could open each brand up to consumers in different geographical locations (Maguire, 2019), who then may go onto purchasing items from the alternative brand afterwards. Consequently, if Olivia Annabelle and Sophie Harley were to both have an input into the designs, it could then be sold on each brands website and thus grow both of their audiences largely, as new customers would be introduced. Likewise, campaign imagery of the jewellery would be posted on each of the brands Instagram's which would therefore further grow both brands following. This would be particularly beneficial for Sophie Harley given the fact they only have 3 thousand followers, whereas Olivia Annabelle has 7 thousand. In addition, if the pieces were sold as limited edition items, this would further create a buzz around the product drops and thus generate publicity. Hype, visibility and desire for the brands would also be an outcome (Maxwell, 2016). Likewise, consumers would feel a sense of urgency to purchase them in fear of them selling out quickly, thus pushing the sense of exclusivity and rareness to the items. Furthermore, a study by (WhichTestWor, 2018) found limited edition products converted sales at a 9% higher rate than those without them. In addition, consumers will also place value on the fact that the jewellery is handmade as they will feel like it has more worth and uniqueness alongside the fact that they will be helping out an independent business (Mintel Floss, 2020).

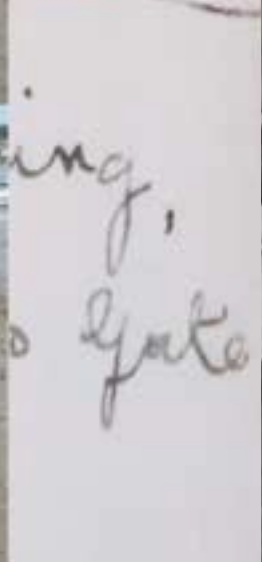


COMMUNICATION MANUAL:

2.7 Micro Environment

When analysing SWOT models, we can further understand how the more local environment affects their business. Given that Olivia Annabelle is a small, online store; they have customers internationally and a very broad landscape of competitors. For example, 52% of customers in Olivia Annabelle's Instagram story survey answered that it takes them one week (or more) to purchase a product. Within this time, they could be browsing around other stores (both online and physically) to compare products before purchasing them. Therefore, their micro-environment differentiates as opposed to bricks and mortar stores whose main competitors are other stores located in the same area. Consequently, Olivia Annabelle's micro-environment includes competitors that have similar brand narratives, aesthetics, products and price points to them. For example, small sustainable brands such as By Megan Crosby, Olivia Rose The Label and Grey Milk. All three of these brands have similar aesthetics to Olivia Annabelle

which include individualistic garments, bold prints and abstract shapes within their designs. Moreover, these brands all largely portray themselves as being sustainable and ethical, like Olivia Annabelle. For example, Grey Milk claims that all of their fabrics are ethically sourced, natural and organic and their fabric scraps are kept and upcycled into bags, small accessories or trims (Harris, 2020). Similarly, Olivia Annabelle also uses her off-cut fabrics in an eco-friendly manner by making them into face masks (Welsh, 2020), and too claims that her fabrics are sustainable. All of which are potential brands that she may be losing market share to, given their clear points of similarity. However, when interviewing Olivia Welsh, she stated that an evident point of difference between her brand and her competitors is their themed collections based on extensive research, alongside their ability to 'take each theme to the next level'.



For example, they could create styling content such as demonstrating ways in which consumers can put their garments with clothing they already own, or alternately how to create full outfits using only Olivia Annabelle garments. This would be effective for the brand as opposed to using TikTok, given that (even though they do already have a TikTok account) the consumer demographic of Instagram's aligns much more closely to that of Olivia Annabelle's. Whereas over 60% of TikTok users are between the ages of 16-24 (Iqbal, 2020). Likewise, as Instagram has now allowed IGTV videos to be permanently saved to a profile (Mintel Academic, 2020), they could also collaborate with influencers and create long IGTV videos for their feed. Such as a positive review of their products. Furthermore, 87% of millennials use Facebook at least once a day (Cox, 2019). However, even though Olivia Annabelle has a Facebook page

and posts on it regularly, they only have 350 likes. Therefore, there is room for growth. Given that Facebook is the largest social media network in the UK (Mintel Academic, 2020), if the brand were to utilize it effectively, they would see more consumers be directed to their website and thus make purchases. This year, Facebook introduced its 'Shops' function which enables businesses to promote products on the platform and be directed to their website (Mintel Academic, 2020). Olivia Annabelle has started to use this function, however not all of her products are included on there. Moreover, to achieve more consumer engagement with their Facebook, the brand could become involved in social pages on the app which are occupied by her consumer demographic and thus encourage consumers to look at their page. For example, groups whereby users discuss sustainable fashion.



:PHOTOGRAPHY

MEMORANDUM CONTRIBUTION!

DURING THIS PROJECT I WORKED IN A GROUP IN ORDER TO CREATE A ZINE WHICH ADDRESSES THE PROBLEM OF PERIOD POVERTY AND PROVIDES A SOLUTION FOR THIS, WHILST INCREASING AWARENESS AROUND THE TOPIC. THIS PROJECT WAS IN COLLABORATION WITH THE ENTERPRISE DEPARTMENT AT SHU. THE STRENGTHS OF THIS PROJECT INCLUDE OUR RESPECTABLE TEAMWORK AND COOPERATION.

/INSPIRATION

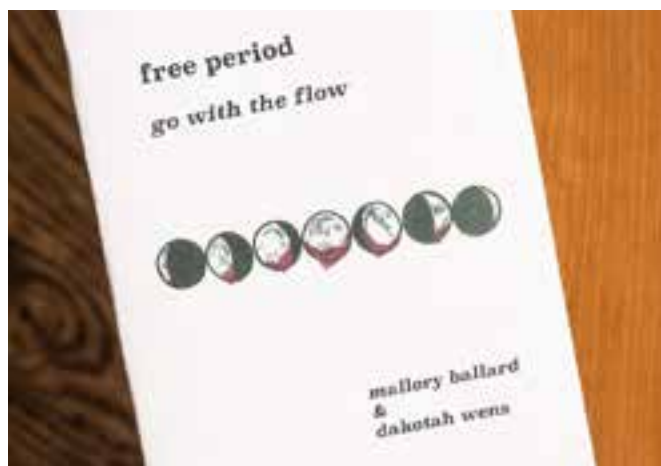
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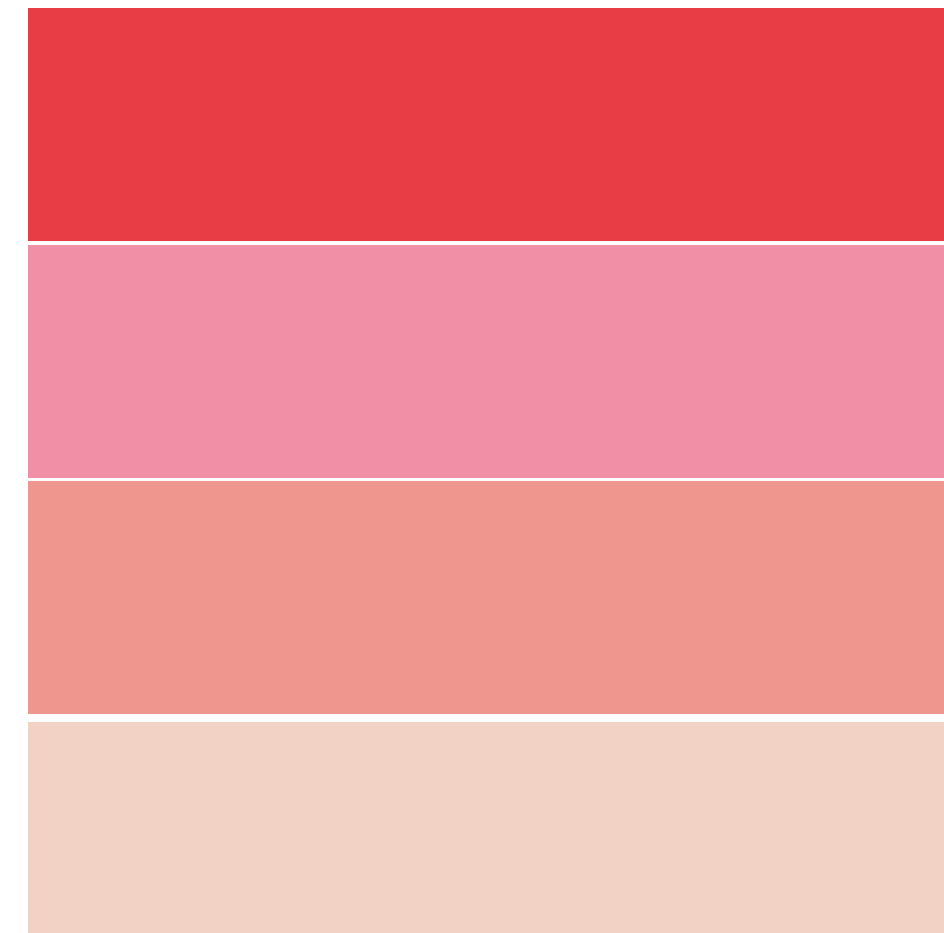
/ZINE



INSPIRATION:



/PERIOD POVERTY
/MENSTRUATION
EQUALITY
/TEAMWORK
/COOPERATION
/VIBRANT
/ZINE MAKING
/ENTERPRISE





PHOTOGRAPHY:



Menstruation Generation !



ZINE PAGES:

Don't Apologise
For PMS.
Be Loud.
Be Proud,
Be Period Positive.

