Strategic Marketing Plan

SAINT LAURENT PARIS

ARTD 3039 Strategic Fashion Marketing Plan
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BA Fashion Marketing Level 3
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Introduction

After changing the name and demographic of their Ready-to-Wear collection, Saint Laurent needs to focus on ensuring they are targeting the right consumer for their Saint Laurent Paris collection and assuring to meet the needs and wants of their consumers. The purpose for this plan is to resolve the current marketing problems with the Saint Laurent Ready-to-Wear collection. In order for Saint Laurent to continue developing on this new brand image they have created, it is important for them to understand socio-cultural trends in order to effectively target their consumers.

Saint Laurent has understood the development of social media which has enabled them to create a presence on a range of social media platforms including; Facebook, Twitter and YouTube. However the brand is lacking innovation and interaction with their consumers. With the prediction that the number of social media users will increase to 2.55 billion by 2017 (eMarketer, 2013) and 93% of businesses already adopting social media as a form of marketing (Cooper, 2013), it is imperative for Saint Laurent to understand the importance of taking full advantage of their social media accounts.
Marketing Objectives

The marketing objective is to develop Saint Laurent as a digital fashion brand in turn strengthening brand equity (see appendix 1) and increasing revenue and brand awareness for their Ready-to-Wear collection. In order to achieve this objective, Saint Laurent will need to increase their digital output through social media; finding innovative and creative ways to develop the existing content they produce with the ability to develop brand to consumer interactivity and ensure they are meeting their consumers’ needs and wants.

Although Saint Laurent understands the trend in social media through marketing the brand across three social media platforms, there is a lack of understanding of the extent to which social media is increasing. Developing Saint Laurent as a digital fashion brand is specific as it will allow the brand to use their existing social media outputs to their full extent. After the re-branding of Yves Saint Laurent to Saint Laurent Paris, the brand alienated some of their loyal customers (Sullivan, 2012); this marketing objective will give Saint Laurent the ability to redevelop the relationships they had prior to the rebranding.

It is shown that 43% of social networking users are inspired to purchase a product after sharing, liking or commenting on it (VisionCritical, 2013). Increasing brand awareness and giving consumers the opportunity to have an interaction with the brand through social media, has the potential to not only increase the number of Saint Laurent followers but the capability to increase sales and revenue.

Saint Laurent will have incorporated digital practice throughout the brand by their Spring/Summer 2015 collection in September 2014. This gives the brand the ability to take advantage of social media and advances in technology in order to create original innovative content on their YouTube channel and develop brand to consumer interaction through social media in order to create a ‘buzz’ for their RTW collection.
Segmentation

The current online market segment is segmented by age, gender and country (Jackson & Shaw, 2009). There is a large increase in Generation Y social media users (Howe & Strauss); however that is dependent on the social media site. YouTube has recently seen an increase in users aged 18-34 however Twitter has growing demographic of users aged 55-64 (Cooper, 2013). From February 2005 to May 2013, there has been an 89% increase in social networking users aged 18-29 followed by a 71% increase in users aged 30-49 (Brenner, 2013) (see appendix 2). The existing market which Saint Laurent targets is Generation Y, the brand will continue to target this segment with their marketing strategy as there is potential for them to be less resistant and more accepting to this development. This consumer is action-oriented, they are the ‘experiencers’ who heavily spend on clothes and tend to adopt fashion trends early on (VALS) (see appendix 3) (Jackson & Shaw, 2009, p. 66).

Since 2010, social media has seen a large increase in female users. Social media is becoming a female dominated market with over 78% of women taking advantage of social networking websites (Brenner, 2013); Saint Laurent will use this knowledge to primarily target female social networking users (see appendix 4).

In order to effectively target their market segment, Saint Laurent needs to be aware of the increasing social activity in Brazil. Brazil’s middle class population has grown by 40% and the country is predicting that by 2016, 80% of the population will have Internet access (Holmes, 2013) with eMarketer predicting that by 2014, Brazil will have the fifth fastest growth in social network users in the world (eMarketer, 2013) (see appendix 5).
Targeting

As the gender segment which Saint Laurent will target is women aged 20-37, the brand needs to understand how to influence purchasing decisions through being able to meet this consumers needs. The Generation Y consumer is influenced through their involvement and communication with a brand (Petro, 2013) (see appendix 6); increasing involvement between the Saint Laurent consumer and the brands’ activities will have a significant impact on consumers’ purchasing decisions (Choubtarash, et al., 2013). The female Generation Y consumer enjoys a sense of ‘human’ interaction, incorporating a sense of personalisation in the ways Saint Laurent interacts through social media will enable consumers to develop an interpersonal relationship with the brand (Cho, 2006). Saint Laurent need to ensure there is a connection between content produced and information posted on their social media sites, in order to effectively target the developing Brazilian market they need to ensure they are providing consumers with high levels of customer service (eMarketer, 2013).
Positioning

These positioning maps show the current position where Saint Laurent lies in relation to brands who have adopted social media as a marketing tool, and a future positioning map showing where Saint Laurent will be positioned after the incorporation of digital advances with social media. The brands are positioned in relation to innovation in content produced and level of interaction between the brand and consumers throughout their social media platforms. Saint Laurent is currently positioned at the latter end of the map, with a low market share, traditional content and a low brand to consumer interaction (see appendix 7).

Repositioning is necessary in order for Saint Laurent to develop themselves as a digital fashion brand. There is a large gap in the market for Saint Laurent to expand into creating innovative content whilst being able to maintain a high brand to consumer interaction, this will enable Saint Laurent to directly compete with Burberry and Victoria’s Secret who have both successfully followed this approach (Posner, 2013, p. 53).
Since the rebranding of Yves Saint Laurent to Saint Laurent Paris, Hedi Slimane has shown his ability to dismiss assumptions about changing the brand image. It is important for Saint Laurent to maintain their current brand identity online in order to enhance the overall Saint Laurent brand image and brand equity. There is a sense of coherence through the brand’s social media platforms, Saint Laurent has integrated the same image taken from their new campaign into each of their social networking platforms. The image represents Saint Laurent through clothing, the model and colour, the use of black and white images with a ‘punk rock’ essence conveys Saint Laurent’s brand image. The imagery used is a representation of how the brand would like their consumers to perceive them; maintaining a consistency between their different social media platforms will strengthen Saint Laurent’s overall brand identity online, enabling consumers to develop a connection with the brand (Posner, 2011, pp. 135-136).
Marketing Mix: Product

The idea for the Saint Laurent is to strategically adopt product development through creating innovative content that they can upload through YouTube (Ansoff Matrix) (see appendix 8). Burberry (Cronin, 2012) and Diane Von Furstenberg (Greene, 2013) are two luxury brands who have incorporated new technology into their fashion shows to provide consumers with a new experience (Kotler, 2001). In order for Saint Laurent to compete with the leading digital brands on social networking sites, they will need to understand how to differentiate themselves from competition.

The current content which Saint Laurent produces focuses on the new collections and campaigns, limiting the variety of videos available. The brand has incorporated their brand image through the videos, with the ambience created through the use of black and white filters and ‘punk rock’ inspired music (Laurent, 2013). However, there is a lack of engaging content to encourage viewers to visit the brand website and to take an interest into the Saint Laurent products. The most successful videos being produced on the brands YouTube channel is their Saint Laurent Dance (Laurent, 2013) and Music Project video with Daft Punk (Laurent, 2013). What makes these so successful is the brands ability to create a 3D brand image; Saint Laurent has incorporated capturing movements, music and lighting into these videos allowing consumers to develop an experience with the brand.

After noticing the positive feedback received from the Saint Laurent Dance videos, Saint Laurent can incorporate consumer interaction through producing more content similar to this. Saint Laurent has the ability to create a competition through Facebook and Twitter asking consumers to send in clips with the hashtag ‘#SaintLaurentDance’ of them dancing with the Saint Laurent Classic Ballerina Shoes on. These can then be compiled into a video series which will be uploaded once a month on the Saint Laurent YouTube channel. Creating a trending topic allows consumers who are not the distinctive Saint Laurent consumer to be aware of the brand and their activities. This will allow consumers to feel involved in the brands activities, develop brand to consumer interaction and develop Saint Laurent’s online brand awareness.

3D is a growing trend for 2014, with the release of 3D printers and 3D cameras. 3D cameras are a new development which provides consumers with the ability to feel a sense of augmented reality. This new development in camera takes 3D scans of a space and converts it through the cloud to create and online 360 degree coverage of the same space (Ackerman, 2013). Saint Laurent can incorporate 3D cameras within their campaign videos. The current campaign videos lack a sense of originality in the ways in which they are produced; incorporating 3D cameras will provide their consumers with an innovative and engaging way to view products (Ackerman, 2013). They will be able to see every aspect of the garments and feel as though they are in the campaign, developing consumers’ feeling of involvement with the brand.
Marketing Mix:

Price

<table>
<thead>
<tr>
<th>Items to Source</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editing</td>
<td>€5.70 per hour</td>
</tr>
<tr>
<td>Location</td>
<td>€1,002.22 per day</td>
</tr>
<tr>
<td>3D Cameras</td>
<td>€3,294.29 per camera</td>
</tr>
<tr>
<td>Models</td>
<td>From €192.95</td>
</tr>
<tr>
<td>Film Crew</td>
<td>€1028.04</td>
</tr>
<tr>
<td>Lighting</td>
<td>From €14.07</td>
</tr>
<tr>
<td>Hair and Makeup</td>
<td>From €192.95</td>
</tr>
<tr>
<td>Insurance</td>
<td>From €1097.45</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Starting from €6,924.67</strong></td>
</tr>
</tbody>
</table>

The price of producing innovative content is elastic, as an increase in consumer demand for these products will increase the price of sourcing and production. Price will have a large impact in quality of content produced. Saint Laurent needs to ensure they are spending money on producing correct content.

Place

Saint Laurent will have the ability to incorporate all digital platforms together in order to create a strong brand identity online. Taking advantage of online promotion will enable Saint Laurent to make the most of their online presence. Saint Laurent collectively has a large social media following of 3,636,010 people (see appendix 7), taking this into consideration, Saint Laurent has not taken advantage of combining their digital platforms in order to create a strong brand identity online. Having a direct distribution channel from brand to consumer allows Saint Laurent to have full control of the products being distributed to consumers.
Marketing Mix: Promotion

With the development of social media, online promotion will be the most effective form of promotion. Choosing the right promotional technique for Saint Laurent is important as interactive advertising has limitations as to what consumer it will attract (Bezjian-Avery, et al., 1998). Having grown up submerged in technology, the Generation Y consumer is more likely to be influenced through online promotion. With 46% of web users turning to social media when making purchases (Bernstein, 2013), being able to effectively promote to the correct market segment will enable Saint Laurent to increase sale.

Online promotion will enable Saint Laurent to adopt advertising, word-of-mouth promotion and direct marketing. The emergence of social media has given consumers the ability to communicate with other consumers about products and services. It is also enhancing marketing communications between brand and consumer (Cho, 2006). The ability for consumers to ‘share’ products and services is a form of word-of-mouth promotion; this form of promotion enables one consumer to directly promote products to hundreds of social networking users instantly. Incorporating the brands Facebook and Twitter accounts will enable Saint Laurent to directly promote correct brand information to consumers. Direct promotion through social media will enable the Saint Laurent consumers to have a direct conversation with the brand, enhancing brand to consumer relationships.

YouTube provides Saint Laurent with an opportunity to adopt integrated marketing communications (Mangold & Faulds, 2009, p. 357). YouTube can be used as a form of paid media and direct marketing; Saint Laurent will be able to implement in-stream advertisements which play the advertisement before the video loads. Saint Laurent will be able to specify the consumer they wish to target to ensure the advertisements are reaching the right consumer (AdWords, 2005).
Customer Service & Internal Marketing

With the internet being used as a means of pre-shopping education, it is essential to provide consumers with high customer service to increase the likelihood of them purchasing from the brand and becoming loyal customers. Increasing customer service will create a personalised shopping experience with the ability for the brand to reply instantly and directly to consumers.

With their existing videos, Saint Laurent has disabled the comments and the ability for consumers to like or dislike the video. This does not allow the brand to view the effectiveness their videos are having on consumers and limits Saint Laurent’s ability to provide high customer service as they are not able to reply directly to consumers’ feedback. With customer service influencing purchasing decisions, 65% of consumers say that the time it takes to resolve and issue gives them a negative perception of a brand (Gesenhues, 2013) (see appendix 9), having the ability to use social media to reply instantly to consumers is a useful tool as it will enable Saint Laurent to retail satisfied customers (Kotler, 2001, p. 39).

In order to produce content relevant to the brands activities and high customer service, internal marketing is essential. The customer service employees are representatives of the brand online, implementing an internal marketing plan where employees are educated on the goals of the brand will increase performance of the workforce (Mishra, 2010).
Marketing Programs

January
- Upload an in-stream advertisement through Google AdWord, using clips taken from different Saint Laurent YouTube videos.

February
- Spring/Summer 14 campaign video. Start editing the in-stream advertisement.

March
- Create a campaign video featuring the artist who created the soundtrack for the fall 2014 fashion show.
- Ask consumers to send in videos of them dancing with the Saint Laurent Classic Ballerina shoes on.

April
- Upload the Fall 2014 campaign video and promote this video through Facebook and Twitter.
- Behind the scenes videos of the castings, garment creating and model fittings in preparation for the S/S 15 show.

May
- Upload the first consumer created Saint Laurent Dance video. Promote this video on Facebook and Twitter.

June
- Upload the first consumer created Saint Laurent Dance video. Promote this video on Facebook and Twitter.

July
- Live YouTube video with Hedi Slimane explaining his inspiration for the Spring/Summer collection.

August
- Behind the scenes videos showing the process to create the 3D Spring/Summer 15 collection.

September
- Upload behind the scenes videos showing the process to create the 3D Spring/Summer 15 collection.
- Update the brands’ Twitter and Facebook pages to create excitement about the video release.

October
- Release the 3D RTW spring/summer 15 collection on YouTube.

November
- Analyse the effectiveness of the in-stream advertisement.
- Plan on creating an updated version using clips taken from the Spring/Summer 15 fashion show, BTS clips and 3D collection stills.

December
- Analyse the effectiveness of the in-stream advertisement.
- Promote this video on Twitter and Facebook.
- Update the brands’ Twitter and Facebook pages to create excitement about the video release.

Saint Laurent Paris Fashion Week - Fall 2014.
- Shoot the Spring/Summer 15 garment stills.
- Upload another Saint Laurent Dance video using clips sent in by consumers.
- Release the Spring/Summer 15 RTW live on YouTube.
- Post on Twitter and Facebook the #SaintLaurentDance.
Forecast and Financial Details

The Saint Laurent Ready-to-Wear collection is receiving one of the lowest percentages of revenue in comparison to the other brands’ products (see appendix 10) (Kering, 2008). There is a constant fluctuation in the revenue the RTW collection produces. The predicted revenue for 2014 is a large increase from 2012 due to developments in the brands online activity; brand promotion through social media and interaction between brand and consumer influence consumers’ purchasing power.

The cost of this strategy will be less than 10% of the overall yearly revenue. This is to not only account for the price of producing the product, but the price of promoting the product on YouTube. Advertisements on YouTube can range between $.10 and $.30 per view (Alleger, 2012). Saint Laurent has the opportunity to start off with a small budget to gauge how effective their content is, with the ability to increase their budget in the future enabling the brand to target a larger audience.

Taking advantage of social media will enable Saint Laurent to see an increase in revenue. Customers are more likely to purchase a product if they have seen it on social networking sites.
Implementation and Control

With social media strengthening the power of consumer-to-consumer conversations, it is increasingly difficult for brands to control consumers’ discussions (Mangold & Faulds, 2009, pp. 361-364). Enabling consumers to discuss products and services through the brand’s social media account will give Saint Laurent the opportunity to shape the discussions and be aware of consumers’ opinions.

Saint Laurent will need to have some level of control in order to manage their online marketing activities (Chaffey, et al., 2009). Saint Laurent will be able to influence their consumers’ conversations through engagement and exclusivity. Allowing consumers to submit open feedback through the social media websites will create a sense of community which will encourage consumers to communicate regularly with the brand. The competition for consumers to send in video’s can also develop an engagement with the brand. This is a combination of traditional and internet based promotion which has the ability to entertain and engage the consumer which can create a more positive conversation (Mangold & Faulds, 2009, pp. 361-364).

This marketing objective will create a positive impact on consumers’ perceptions of Saint Laurent and allow the brand to develop on their current brand image. Saint Laurent will have also created a stronger relationship with their consumers; in turn being able to receive feedback on the content they produce in order to develop it in the future. Implementing this strategy will enable the brand to increase online brand awareness and identity, this will assist in strengthening the Saint Laurent brand equity which was put at risk during the rebranding (Sullivan, 2012).
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Appendicies

Appendix 1

Brand equity is the value of the brand’s name and the accumulated goodwill that exists towards a brand. Companies can create brand equity for their products by making them memorable, easily recognizable and superior in quality and reliability. Mass marketing campaigns can also help to create brand equity.

Appendix 2

Who uses social networking sites
% of internet users within each group who use social networking sites

<table>
<thead>
<tr>
<th>All internet users 18+ (n=5,112)</th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men (n=2,366)</td>
<td>69</td>
</tr>
<tr>
<td>Women (n=2,744)</td>
<td>78^a</td>
</tr>
</tbody>
</table>

Race/ethnicity

<table>
<thead>
<tr>
<th></th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>White, Non-Hispanic (n=3,617)</td>
<td>72</td>
</tr>
<tr>
<td>Black, Non-Hispanic (n=532)</td>
<td>73</td>
</tr>
<tr>
<td>Hispanic (n=571)</td>
<td>79^a</td>
</tr>
</tbody>
</table>

Age

<table>
<thead>
<tr>
<th>Age</th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-29</td>
<td>90^cd</td>
</tr>
<tr>
<td>30-49</td>
<td>78^d</td>
</tr>
<tr>
<td>50-64</td>
<td>65^d</td>
</tr>
<tr>
<td>65+</td>
<td>46</td>
</tr>
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</table>

Education attainment

<table>
<thead>
<tr>
<th>Education attainment</th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>No high school diploma (n=243)</td>
<td>74</td>
</tr>
<tr>
<td>High school grad (n=1,238)</td>
<td>69</td>
</tr>
<tr>
<td>Some college (n=1,461)</td>
<td>75^b</td>
</tr>
<tr>
<td>College + (n=2,144)</td>
<td>75^b</td>
</tr>
</tbody>
</table>

Household Income

<table>
<thead>
<tr>
<th>Household Income</th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than $30,000/yr (n=1,212)</td>
<td>77</td>
</tr>
<tr>
<td>$30,000-$49,999 (n=886)</td>
<td>73</td>
</tr>
<tr>
<td>$50,000-$74,999 (n=746)</td>
<td>73</td>
</tr>
<tr>
<td>$75,000+ (n=1,600)</td>
<td>75</td>
</tr>
</tbody>
</table>

Urbanity

<table>
<thead>
<tr>
<th>Urbanity</th>
<th>% who use social networking sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban (n=1,605)</td>
<td>76^bc</td>
</tr>
<tr>
<td>Suburban (n=2,585)</td>
<td>72</td>
</tr>
<tr>
<td>Rural (n=922)</td>
<td>70</td>
</tr>
</tbody>
</table>

Sources: Pew Research Center’s Internet Project Library Survey, July 18 – September 30, 2013. N=5,112 internet users ages 18+. Interviews were conducted in English and Spanish and on landline and cell phones. The margin of error for results based on internet users is +/- 1.6 percentage points.

Notes: Percentages marked with a superscript letter (e.g., a) indicate a statistically significant difference between that row and the row designated by that superscript letter, among categories of each demographic characteristic (e.g., age).
Appendix 3

VALS™ Framework

INNOVATORS
High Resources
High Innovation

Primary Motivation
Ideals
Achievement
Self-Expression

THINKERS

ACHIEVERS

EXPERIENCERS

BELIEVERS

STRIVERS

MAKERS

Low Resources
Low Innovation

SURVIVORS

Appendix 4

 WHICH DEMOGRAPHICS USE SOCIAL MEDIA? 

BY SEX

BY AGE

BY HOUSING INCOME

BY POPULATION DENSITY

BY EDUCATION LEVEL

BY RACE

BY AGE

90+ 65%
80-90 77%
70-80 52%
65-79 32%

BY SEX

Male 62%
Female 73%

BY HOUSING INCOME

<20K 22%
20-49K 42%
50-74K 68%
75K+ 89%

BY POPULATION DENSITY

Urban 79%
Suburban 92%
Rural 63%

BY EDUCATION LEVEL

High School or Less 88%
Some College 89%
College Degree 89%

BY RACE

White 68%
African American 88%
Hispanic 72%
Appendix 5

Social Network Users in Brazil, 2011-2017

<table>
<thead>
<tr>
<th>Year</th>
<th>Social network users</th>
<th>% of internet users</th>
<th>% change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>71.0</td>
<td>21.8%</td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>74.0</td>
<td>17.9%</td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>79.0</td>
<td>18.4%</td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>82.9</td>
<td>12.7%</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>86.0</td>
<td>10.7%</td>
<td></td>
</tr>
<tr>
<td>2016</td>
<td>87.0</td>
<td>6.6%</td>
<td></td>
</tr>
<tr>
<td>2017</td>
<td>89.2</td>
<td>5.5%</td>
<td></td>
</tr>
</tbody>
</table>

Note: Internet users who use a social network site via any device at least once per month.
Source: eMarketer, April 2013

Appendix 6

Generation Y – born between 1977-1994. They have grown up around technology, making it difficult for brands to use traditional marketing strategies when targeting this group. This is the first generation to be completely submerged in technology. These consumers crave attention through forms of feedback and interaction and are the fastest growing segment in today’s workforce.
### Appendix 7

<table>
<thead>
<tr>
<th>Brand</th>
<th>YouTube Subscribers</th>
<th>Twitter Followers</th>
<th>Facebook Likes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint Laurent</td>
<td>10,911</td>
<td>1,767,806</td>
<td>1,857,293</td>
</tr>
<tr>
<td>Louis Vuitton</td>
<td>63,217</td>
<td>108,421</td>
<td>15,994,126</td>
</tr>
<tr>
<td>Prada</td>
<td>25,430</td>
<td>46,998</td>
<td>3,166,160</td>
</tr>
<tr>
<td>Victoria’s Secret</td>
<td>407,059</td>
<td>3,353,163</td>
<td>23,805,075</td>
</tr>
<tr>
<td>Chanel</td>
<td>151,057</td>
<td>3,850,464</td>
<td>10,705,097</td>
</tr>
<tr>
<td>Burberry</td>
<td>91,172</td>
<td>2,542,750</td>
<td>16,835,651</td>
</tr>
<tr>
<td>DVF</td>
<td>1,645</td>
<td>632,008</td>
<td>383,545</td>
</tr>
</tbody>
</table>

### Appendix 8

<table>
<thead>
<tr>
<th>Current Products</th>
<th>New Products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Markets</td>
<td>Market Penetration</td>
</tr>
<tr>
<td>New Markets</td>
<td>Market Development</td>
</tr>
</tbody>
</table>
Appendix 9

What specifically made these customer service interactions BAD?

- I had to explain my problem to multiple people: 77%
- The person I dealt with was unpleasant: 67%
- It took too long to resolve: 65%
- The problem was not resolved: 51%

Appendix 10

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue (£)</th>
<th>Revenue by Product Category (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>269</td>
<td>26</td>
</tr>
<tr>
<td>2011</td>
<td>683</td>
<td>7</td>
</tr>
<tr>
<td>2012</td>
<td>473</td>
<td>19</td>
</tr>
<tr>
<td>2014 (forecast)</td>
<td>700</td>
<td>30</td>
</tr>
</tbody>
</table>