



Vivienne Westwood



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Fig 1 (Ross, 2014)

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My time at UAL has been fantastic and inspiring, and it has equipped me with the knowledge and skills to fulfil my dreams of progressing into an exciting career in Fashion Marketing.

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Signed by Author Ayesha Ahmed-Evans



Fig 2 (Borrelli-Persson, 2022)

Executive Summary

The purpose of the report is to explore a strategic growth plan for the Luxury Fashion house Vivienne Westwood, to improve and solidify its positioning in the sustainable luxury market, after Westwood's passing. As Gen Z is the main consumer group for sustainable fashion initiatives, this development aims to connect to the younger consumer through a product diversification strategy.

Through the development of secondary and primary research, extensive academic theoretical frameworks, and industry professional credibility, the report analyses current market and consumer trends that may impact Vivienne Westwood.

Vivienne Westwood is an unconventional luxury clothing brand renowned for its punk aesthetic and contribution to its CSR values.

These sustainable initiatives were instigated by the late designer and her connection to activism. Therefore, the transition of her passing in 2022 threatens the brand's luxury position within the sustainable luxury market. Subsets of the brand's CSR efforts, notwithstanding their full potential, are compounded by the lack of transparent sourcing principles of animal products and potentially harmful materials and the need for more effective retention measures to extend both product and consumer lifecycles. These can risk adverse effects on the brand image.

Combining both Gen Z's status as the primary drivers of change and advocates for sustainability with their digitally native shopping habits favouring new technological changes, Vivienne Westwood proposes a product line diversification focusing on a digital 3D-designed collection situated within the Metaverse. This addresses the above challenges, capitalising on opportunities aligned with the trajectory of the Metaverse, AR, and AI to utilise technology capabilities to bring back Vienne Westwood's personality and values into the brand. The aim is to regenerate her iconic designs by adopting sustainable design methods and an ethical material portfolio to create a circular model. The demand for hybridisation between physical and digital touchpoints pushes the need for a 360-degree marketing mix, which will be implemented to a) take a strategic move into a new market to connect with Gen Z and Gen X, ensuring long-term growth, b) reduce the amount of waste usage throughout Vivienne Westwood's supply chain and increase transparency of sourcing strategies using an AI tracking system, and finally c) extend the product lifecycle through new post-purchase touch points.

Overall, the proposed product line diversification will boost engagement, solidify an honest brand image, and increase market share as a top sustainable luxury brand with a high competitive advantage.

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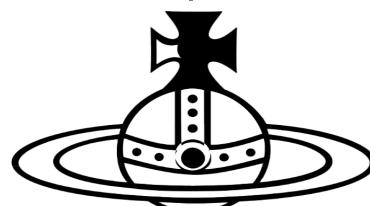
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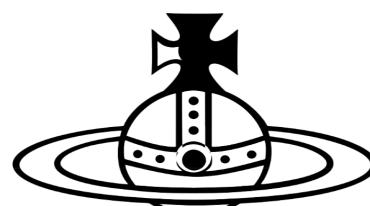
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01

Chapter 1

The Rationale

01

Fig 1.1 (Jie, 2017)

Brand Overview

Vivienne Westwood Ltd, one of the last independent global fashion brands, was established in 1971 by British fashion Pioneer

Vivienne Westwood. (Vivienne Westwood, 2023) Now a key subsidiary of Latimo SA, the brand still adopts the same rebellious, anti-establishment ethos against conventional fashion that it is renowned for. (The Business of Fashion, 2024) The brand's launch into punk fashion made history as Vivienne's first store was shared with Malcolm McLaren. Sex, now known as Worlds End, is still influential and present in Kings Road, London. (The Business of Fashion, 2024) The British label revolutionised what luxury fashion means, pushing the boundaries of contemporary style and introducing controversial designs using BDSM punk features such as the modernised corset and bondage trousers. (The Business of Fashion, 2024) Earning her title of Dame, Westwood is known for using political slogans in her designs, resembling the brand's sustainable and activist purpose. She is viewed as a face of climate change, civil rights, and freedom of speech. (The Business of Fashion, 2024)

This unique brand personality is translated into its Global marketing efforts, giving the consumer a 360 shopping experience.

The brand mainly utilises traditional means of communication through long-term celebrity partnerships famous for working with supermodels such as Naomi Campbell and Kate Moss but also holds a strong brand image on social media. (Afp, 2022)



02

Fig 1.2 (Borreli-Persson, 2022)

Brand Background

Company Name: Vivienne Westwood
Established: 1971 (LinkedIn, 2024)

Company Type: Private Limited Company (GOV.UK, 2024)
Incorporation Date: 29th January 1992
Nature of Business (SIC): 47710 - Retail sale of clothing in specialised stores
Company number: 02682271
Registered Headquaters: Westwood Studios, 9-15 Elcho Street, London, SW11 4AU
Parent Company: Latimo S.A
Subsidiaries: UK (Vivienne Westwood Limited), Italy (Vivienne Westwood S.r.l.), US (Rio Bravo Inc.), France (Vivienne Westwood S.a.r.l.), China (Vivienne Westwood Asia Ltd), Thailand (Vivienne Westwood Group) a representative office of Vivienne Westwood Limited

Flagship store: 44 Conduit Street, London, England W1S 2, GB (LinkedIn, 2024)
Company Size: 201-500 employees
Stores: in 80+ Countires (Kaspr, 2023)

Fig 1.3 (Authors Own, 2024)

03

Mission Statement

“BUY LESS, CHOOSE WELL, MAKE IT LAST”

(Vivienne Westwood, 2023)

The mission statement proves the brand's commitment to sustainability and underpins the corporate strategy mindset behind how it will reach its long-term vision. This includes preserving the products' lifetime and preventing disposal, which negatively impacts the “planet, its wildlife and people” through climate crisis. (Vivienne Westwood, 2023)

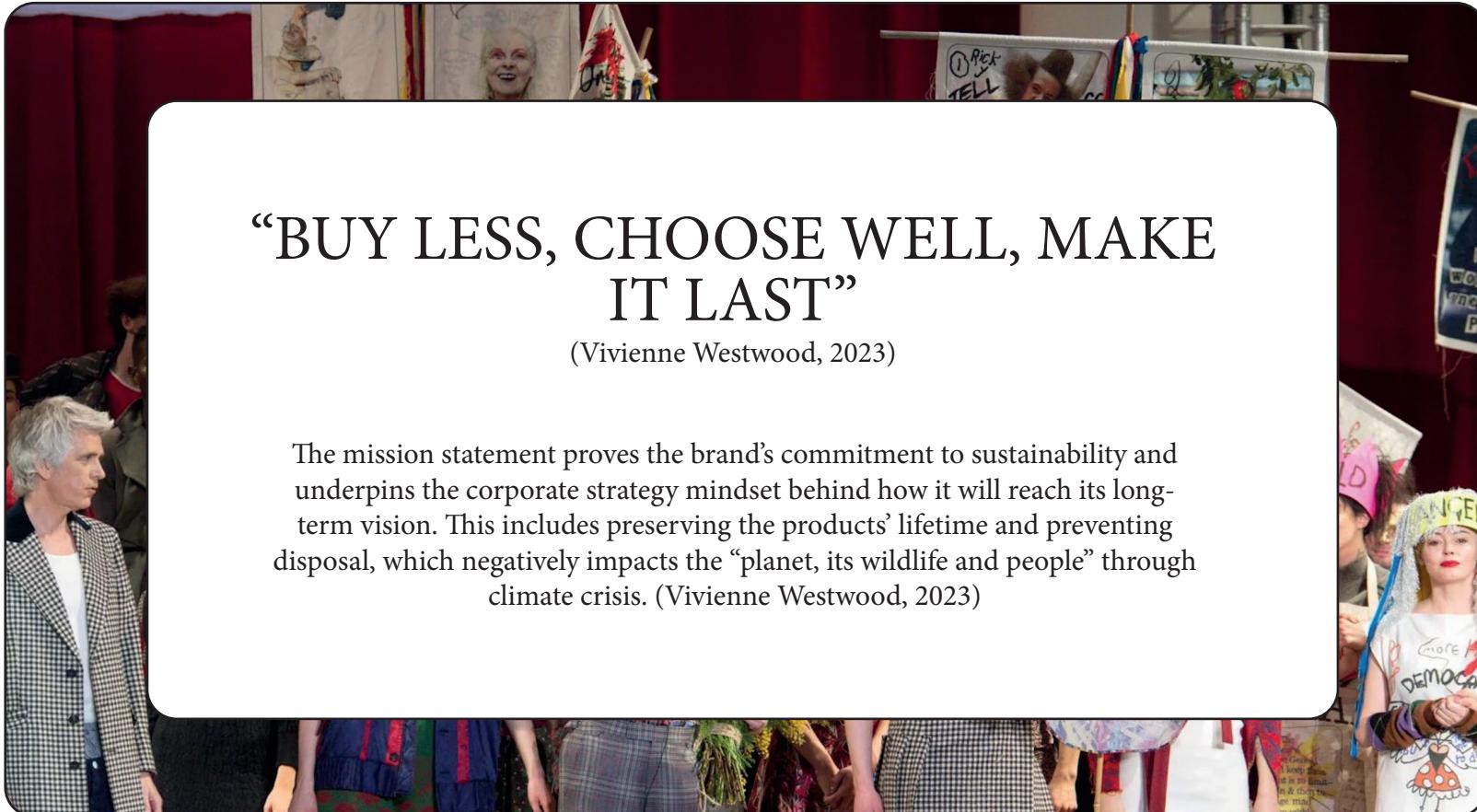
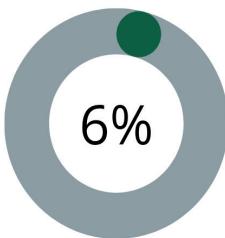


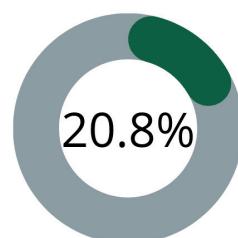
Fig 1.4 (Pownall, 2019)

Industry Insights

Over the last few years, sustainable fashion and technological innovation have been the two main growing markets associated with the luxury fashion market. Following the new e-waste laws, see Fig 3.7, the global technology market has invested in sustainable strategies, seeing the emergence of green technology. (Laricchia, 2023)



The sustainable clothing market is rapidly growing, with its market share estimated to reach over 6% by 2026. (Smith, 2023)



The global green technology market is expected to reach almost 62 billion U.S. dollars by 2030, experiencing a compounded annual growth of 20.8% from 2023 through 2030. (Laricchia, 2023)

Connectivity has boosted fashion into the technology landscape as the future of consumer engagement forecasts touchpoints to transform from a linear pathway to a connected predefined distribution path, where points of sale interchangeably connect to other digital and virtual touchpoints. (Tordjman & Bertini, 2023) If technology such as generative AI's or the Metaverse "trajectory continues, it could be one of the most transformative technologies for the fashion industry" (Amed & Berg, 2023)

There is evidence that the digitally interconnected luxury experience and sustainability are becoming one.
(Rhodes et al., 2024)

Targetting Gen Z:

Gen Z is the driving force behind this merge of markets as they are labelled the Green generation whilst being the most digitally savvy. (Maguire, 2023) As 1/2 of Gen Z associates themselves as sustainable consumers, brands must meet demands for ethical products and technology-powered interactions that allow freedom more than people, as younger consumers value autonomy. (Tordjman & Bertini, 2023)

Therefore, if Vivienne Westwood were to invest in combining the urgency for a 'consume less, reduce impact' model, which already reflects the brand's mission statement, with technology innovation, the brand could aim to reduce environmental impact. (O'Sullivan & Smith, 2023).

The Challenge

The key challenge the brand faces is reinforcing a strong brand image after losing the founder and 'face of the brand', Vivienne Westwood, who symbolised tangible manifestations. See Fig 2.4.

This could risk the brand's positioning within the sustainable luxury fashion market. The Husband of the late designer, Andreas Kronthaler, is the current head of the brand. He shares the same sustainable values. However, his responsibility within the brand is not respected within the public representation. (Vivienne Westwood, 2022)

There are still faults in the brand's CSR initiatives, such as still using animal products. The use of the products is not the issue, the main concern is the lack of creditable information surrounding the sourcing practices, as the brand scores low on their Good on You rating for 'animals.' The traceability of other potentially harmful materials is also limited, this is due to the brand being a private limited company. These factors could impact the brand's credibility as a sustainable retailer. As the brand is left without a trustworthy message source, sustainable strategies risk being perceived as non-honest or authentic to the consumer. (Kotler & Armstrong, 2004)

As Gen Z are the deciding force for the sustainable luxury market, how will Kronthaler be able to maintain Westwood's unique vision to match the interests of Gen Z? (Braithwaite, 2024)



Fig 1.5 (Borreli-Persson, 2022)

The Proposed Solution

The solution to the above challenge that the report proposes is product line diffusion, which takes strategic steps to enter new technology-related markets to connect with Gen Z consumers' preferred shopping choices.

The Sweet Spot Model of Innovation

The new Regeneration collection aims to create digitally designed clothing, bringing back Westwood's iconic designs. Digital design reduces sample waste and streamlines inventory levels for products manufactured into physical clothing that uses sustainable materials. As this strategy uses innovative technology, the Sweet Spot Model of Innovation, fig 1.7, translates the likelihood of the collection's success. (Sonderegger, 2020)

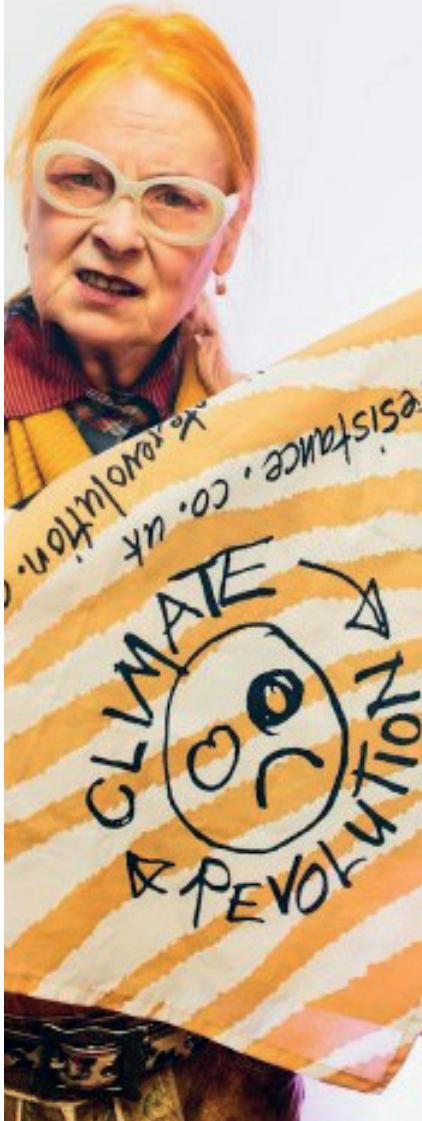


Fig 1.6 (Fox, 2017)

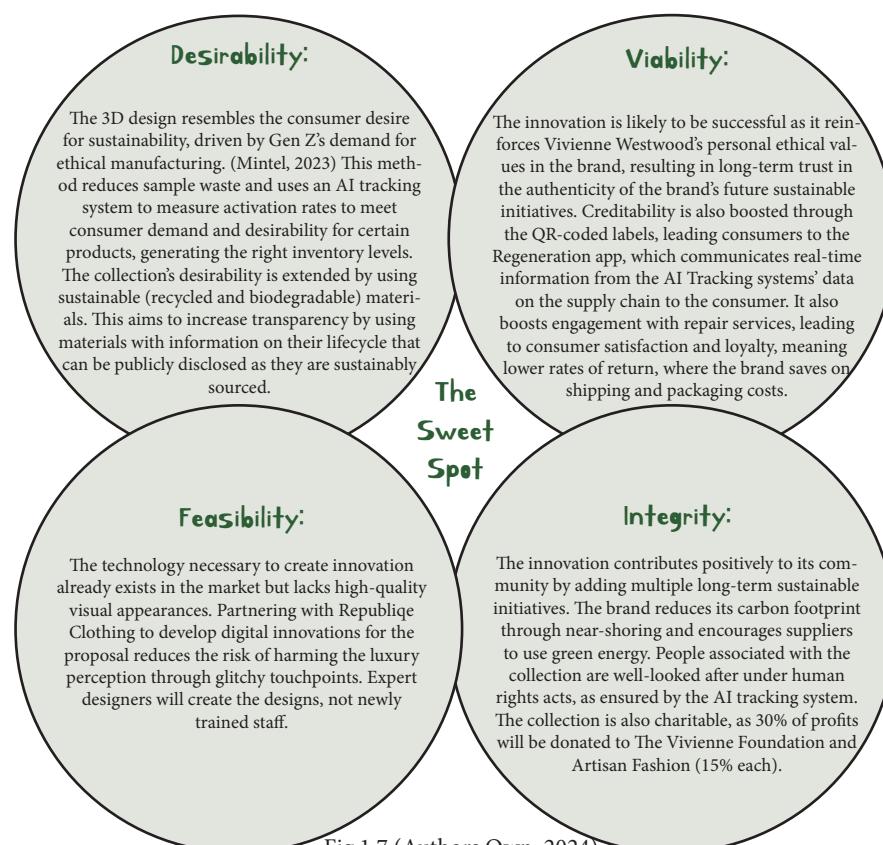
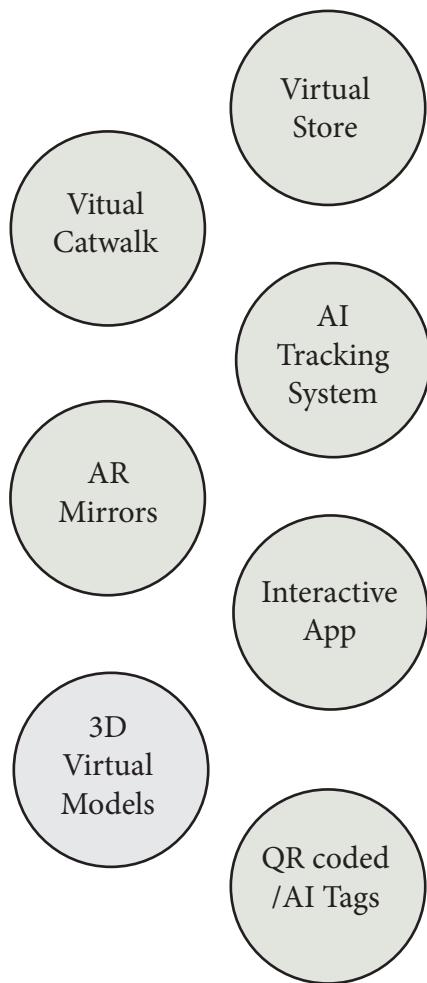


Fig 1.7 (Authors Own, 2024)

The Regeneration collection can effectively increase brand connection with the target consumer (Gen Z) by using tactics associated with the metaverse, which is the future for the next generation of young ethical consumers. (Amed & Berg, 2023)



The Proposed Solution: Connecting to Gen Z

Vivienne Westwood previously deployed marketing initiatives to connect with Gen Z by leveraging the influence of celebrities such as Bella Hadid and FKA Twigs, gaining earned social media coverage. Currently promoting iconic fashion pieces like the orb and pearl jewellery and portrait corsets connects the brand with Gen Z consumers. (Mahoney, 2021)

As the collection capitalises on reducing waste in the design phase, where 80% of a product's environmental footprint is established, it meets Gen Z's demands for value-increasing products. As 39% of customers want labels with sustainable care instructions, value is heightened by strategically choosing to add QR-coded labels to the products that give consumers insights into after-care and the supply chain. (Moriarty, 2023) The use of sustainable alternatives that are still high-quality match the consumer need for long-lasting products. (Amed & Berg, 2023)

Targeting Gen Z is a profitable strategy for Vivienne Westwood as 1/3 of Gen Z consumers are willing to pay higher prices for eco-friendly products, mitigating the risk of reduced spending caused by the cost of living crisis in the UK. (Alves, 2023)



Fig 1.8 (Errington, 2023)



Fig 1.9 (Vestiaire Collective, 2024)



Fig 1.10 (Vestiaire Collective, 2024)

SMART Objectives, KPI's & Metrics

SMART Objective	KPI	Metric
Achieve a 55% Gen Z engagement rate in the Virtual store within 12 months of launch.	Conversion rate on call-to-action content	The average share of traffic to the virtual store is measured through activation rates on a weekly basis.
Increase position within the sustainable luxury market through increasing sales of the new collection by 30% after a 9-month period.	Sales of new collection	Monitoring sales revenue compared to previous collections and other competitors' revenue.
Reduce the amount of overproduction throughout Vivienne Westwoods supply chain by 20% a year after the launch.	Current rate of overproduction per product. Evolution of the amount of overproduction over time.	Monitor stock levels and pre-season vs end-of-season, as well as the difference in last season's order levels and leftover stock to the current collections.

Fig 1.11 (Authors Own, 2024)



02

Chapter 2

Internal Analysis

10

Fig 2.1 (Feugere, 2020)

Introduction to Vivienne Westwood

As fashion's original punk trailblazer, the brand depicted the style of the 60's-70's youth movement, ensuring a unique selling point from the core of the brand's designs. (The Business of Fashion, 2024)

The brand's sustainable and ethical values prove that

“clothes are a language Westwood uses to deconstruct cliche and convention.”

(Polan & Tredre, 2020)

Vivienne Westwood is part of the niche of Luxury fashion houses who implement sustainability into their bottom line, “We want to continue to push for a fashion industry that we can be proud to be part of.” (Vivienne Westwood, 2023) Vivienne Westwood is renowned for her innovative reconstruction of historical English styles such as Harris Tweed and tartan. (Victoria and Albert Museum, 2024) These quickly become symbols of the brand, along with its famous orb logo and Westwood as the face of the brand. (Victoria and Albert Museum, 2024) These symbols define its unique positioning in the sustainable fashion market.



Fig 2.2 (Cornelius, 2022)

Timeline



1992

Westwood is awarded an O.B.E by Queen Elizabeth whilst forming a political statement from flashing with no underwear

The same year Bridal collections were introduced, receiving earned media from features in film Sex and the City

1993-44

Anglomania collection launched named after Andreas and created her own iconic tartan print

1976

Vivienne Westwood collaborated with the famous band Sex Pistols

1987

A/W Harris Tweed collection shifted the designs from punks and raggamuffins to tatler girls

1971

1971 - 1980

Westwood x Malcoms first Boutique
430 Kings Road London
Changed name 5 times
Let it Rock - 1974
Sex - 1976 Seditionaries - 1980 Worlds End

1981/82

A/W Priate Collection
First collaborative catwalk show based on Worlds End which liberated the 70s restrictive silhouettes through historic cuts.
(Skacenko, 2023)

1986

The orb logo was created “to symbolize taking tradition into the future.”
(Vivienne Westwood, 2024)

1990-1991

Westwood was awarded Fashion Designer of the Year from the British Fashion Council 2 years in a row

1993

Westwood marries Andreas Kronthaler, a former student

1999

Global expansion
A New York boutique opens and the first licensed one outside of the UK opens in Tokyo

2000's

2003

Vivienne Westwood won the UK Fashion Export award for Design

2006

Became a Dame by Prince Charles

2012

Charity Cool Earth receives 1 million pounds in donations from the brand

2016

Vivienne Westwood and Andreas Kronthaler announced separate bi-annual collections and Andreas Kronthaler is appointed Creative Director

2019

Last physical fashion show

“Vivienne’s sustainability battle became so strong she decided to go fully digital with her fashion shows”. (Skacenko, 2023)

The Vivienne Westwood foundation was set up

2023

Spring/Summer 2024 Paris Fashion Week show, a tribute to Vivienne Westwood

2000

The brands sustainable ethos against climate change arises

2001

First e-commerce website

2004

The V&A held an exhibition for the brands contribution to fashion, becoming the first designer to have a solo exhibition there

2010

Made in Kenya collaboration, a partnership with UN for the Ethical Fashion Initiative and Artisan Fashion

Climate Revolution, the activist team is launched

2015

Partnered with non-profit Farms not Factories to ethically source organic cotton

First Unisex catwalk for androgynous looks

2018

Westwood x Burberry collaboration raising money for non-profit Cool Earth

2020

Westwood x Eastpak Save our Oceans collection launches

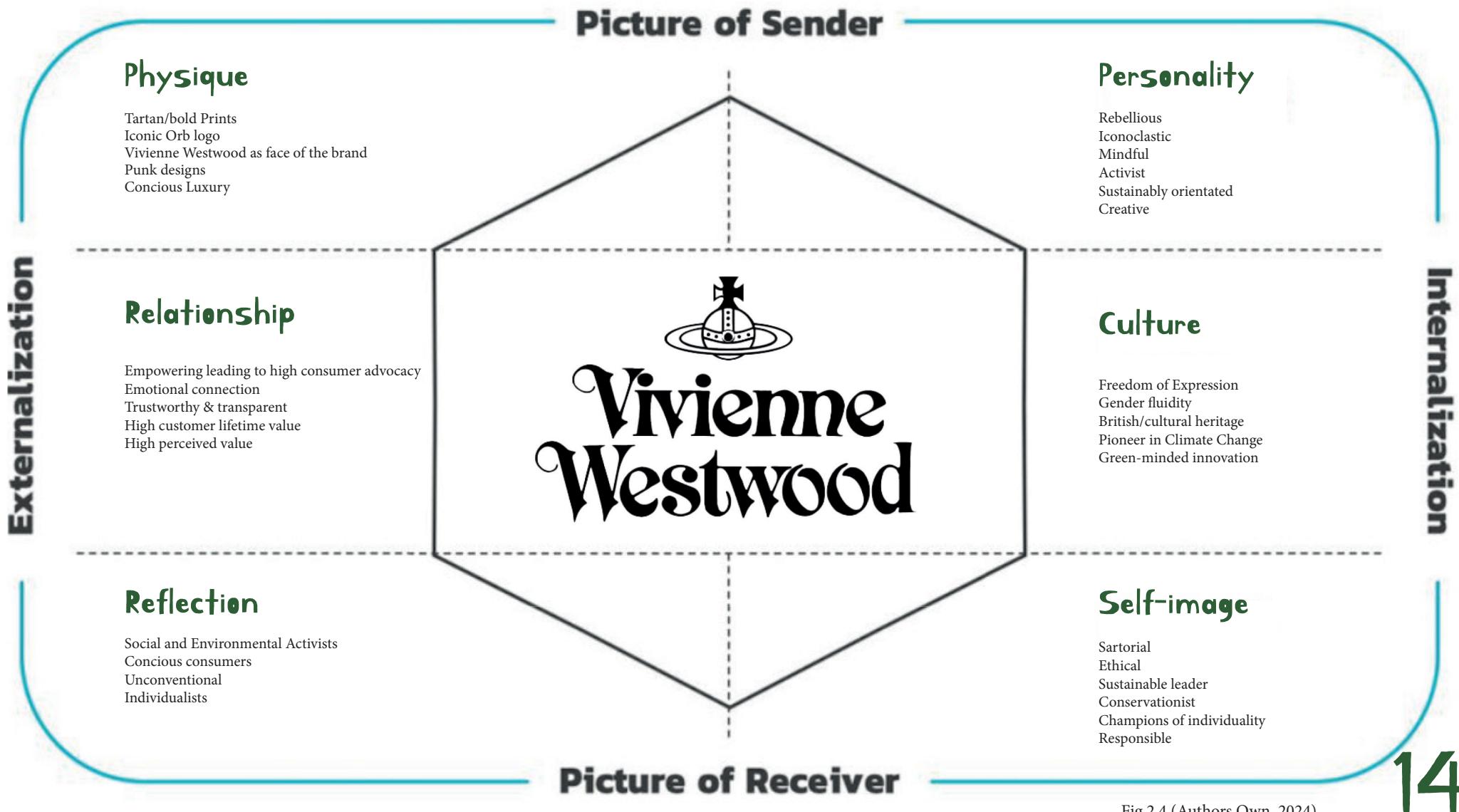
December 29 of 2022

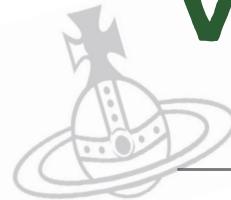
The passing of Dame Vivienne Westwood (1941-2022 81 years)

2024

Brand Identity Prism

(Kapferer, 1997)





Vivienne Westwood

(The Face of the Brand)

Emphasised in the Identity Prism (Fig 2.4), symbols such as Tartan, the Orb logo and Westwood herself represent tangible manifestations that customers visually associate the brand's identity with. Westwood represents the face of the brand, a human element consumers can relate to acting as a message source. (Rauch, 2023) The timeline shows that Westwood passed in December 2022, leaving her husband and Australian designer Andreas Kronthaler in charge of the creative process.

Kronthaler met Westwood when she was his professor at the Vienna School of Applied Arts, later working with her in London designing her sun-wheel dresses in 1989. (Skacenko, 2023) This signifies a strategic progression from a silent partnership to producing separate bi-annual collections alongside appointing Andreas as Creative Director in 2016. Andreas Kronthaler also replaced the collection Vivienne Westwood Gold Label For Vivienne Westwood. (Skacenko, 2023) Westwood herself established the personality for the brand, activism through her portrayal of Margaret Thatcher on the cover of Tatler in April 1989 and her flashing receiving O.B.E award, and sustainably orientated through stating, "I can't tell you the inspiration for my fashion, I have to talk about climate change," in her memoir: Get a Life. (Westwood, 2016) This enhances her credibility as the message source and enhances the importance factor of being perceived as a trustworthy expert on the brand's products and honest in its benefits, which can be more than tangible relating to the ethical reward. (Kotler & Armstrong, 2004) The question that arises after her passing is how Kronthaler will be able to maintain her unique vision.
(Braithwaite, 2024)

In a 2021 Vogue interview, the pair states that they are pursuing her climate change activist strategy for entertainment during the lockdown and sharing their similar English taste with their personal styles. (Kessler, 2021) This suggests Kronthaler shares the same values, enabling direction for sustainable growth within the brand. The question arises of how he will implement and communicate this honesty, a strategy needed to connect to sustainable customers. (SHOWstudio, 2023)

"Over the years, Andreas has taken on ever more responsibility, and I wish this fact to be reflected in public perception."
— Vivienne Westwood



Fig 2.5 (Kronthaler, 2021)

The Vivienne Foundation

Extending her legacy is The Vivienne Foundation, founded in 2019 by Westwood. It pledges four pillars: halt climate change, stop war, defend human rights and protest capitalism. (The Vivienne Foundation, 2024) Working with NGOs and government experts aims to create a substantial legal change.

“The Vivienne Foundation exists to honour, protect and continue the legacy of Vivienne’s creativity and activism.”

(The Vivienne Foundation, 2024)

Sustainability Manifesto

Another key translation in the Brand Identity Prism (fig 2.4) was the brand's perceived commitment to sustainability. The brand has evidenced vital CSR initiatives through its Environmental, Social, and Governance (ESG) focused on five main sectors: ethical materials used, activism, reduced emissions, supply chain traceability and heritage. (Vivienne Westwood, 2024)

Juxtaposing this, Vivienne Westwood receives a Good on you rating of 'It's a start.'



Fig 2.7 (Good on you, 2022)

A Key issue highlighted was the need for publicly published evidence regarding these CSR initiatives, such as implementing water reduction strategies and ensuring its supply chain employees are paid a living wage. (GoodOnYou, 2022) This can be challenged by the brand's Code of Labour Practice and Business Conduct and its seven publicly published statements aligned with section 54 of the Modern Slavery Act 2025. (D'Amario, 2023)

The brand's commitment to animals scored the lowest with 'not good enough.' Vivienne Westwood's efforts align with the Five Freedoms of Animal Welfare and don't use fur, angora or animal skin but do use leather and exotic animal hair. (GoodOnYou, 2022)



Fig 2.8 (Gleyse, N, 2020)

Vivienne Westwood's CSR policies are aligned with the ILO Four Fundamental Freedoms principles. (GoodOnYou, 2022)

1	the freedom of association and the effective recognition of the right to collective bargaining
2	the elimination of all forms of forced or compulsory labour
3	the effective abolition of child labour
4	the elimination of discrimination in respect of employment and occupation and a safe and healthy working environment

Five Freedoms of animal welfare	Freedom...
1	from thirst, hunger and malnutrition
2	from discomfort and exposure
3	from pain, injury, and disease
4	from fear and distress
5	to express normal behaviour

Fig 2.9 (Ilo, 2024)

United Nations Sustainable Development Goals

To further explore Vivienne Westwood's commitment to its sustainability, a Triple Bottom Line theory can be examined, "economic prosperity (profit), social justice (people), and environmental quality (planet)," created in 1994 by John Elkington in 1994. (David-Burns, 2019) Figure's 2.11, 2.12, 2.13 will analyse the brand's integration of its CSR strategies, exploring how they link to the United Nations Sustainable Development Goals 2015. (UNDP, 2015)

The numbers coded on figures 2.11, 2.12, 2.13 resemble the goals within this figure.



Fig 2.10 (United Nations, 2024)

Triple Bottom Line: People

The brand has evidenced a strong CSR ethos at its corporate level and trickled down through its entire business operations, focusing on training employees and legal logistics to control and monitor suppliers. They have shown great commitment to working alongside charities such as Artisan Fashion.

Controlling an ethical Supply Chain: (1, 10, 17)

- All suppliers have to abide to the brand's Labour Code of Practice, a Whistleblowing policy, Due Diligence Questionnaire, and a Modern Slavery policy, signing a letter of undertaking to agree to implement the same policies as Vivienne Westwood. (D'Amario, 2023) "We expect all our suppliers to embed respect for human rights within their own operations and supply chains." (D'Amario, 2023)
 - Advances in technology allow for these to be carried out effectively. Italian suppliers can access a modernised online Whistleblowing tool through a digital QR code. (D'Amario, 2023)
- Identify and monitor modern slavery risk areas in our business and supply chain and make year-on-year progress to address any risks identified and take action to improve outcomes for workers
 - Highlight the risks and impact of modern slavery on our business and supply chain to our employees and suppliers
 - Support local industries while ensuring that employment laws are respected
- Identify an independent organisation with whom we can partner to support us in our modern slavery mission
 - Continue to provide training to our employees, and guidance to our suppliers, on how to identify, manage and mitigate the risks of modern slavery in our business and supply chain
 - Continue to promote a whistleblowing mechanism for anonymous reporting of suspected and actual modern slavery offences in our business and supply chain for the benefit of our employees and supply chain workers
- To control and monitor direct suppliers' workplace conditions, the brand has a second party audit programme, Workplace Conditions Assessment. These are onsite and carried out by external services providers based at suppliers' factories looking at: Labour conditions, wages and working safety, management systems, and environmental standards. (D'Amario, 2023)

Ensuring a fair Corporate Culture: (5)

- 66.6% of corporate leadership at Vivienne Westwood are women and 100% of employees receive contacts and benefits (Artisan Fashion, 2023)

Providing Education: (4, 5, 10, 17)

- Vivienne Westwood launched their Ethical Training Programme in 2021, four online courses given to all new starters in the UK and consisting of Diversity and Inclusion, GDPR, Anti-Bribery, and Modern Slavery. Having a pass rate of 80% 37 new UK employees have completed this as of December 2022. (D'Amario, 2023)
 - Launched an online Modern Slavery training to Italian direct suppliers in 2021 and an Advanced Training on Forced Labour in Global Supply Chains in 2022.
- Vivienne Westwood partnered with London College of Fashion and Copenhagen School of Design and Technology in 2016, creating the Fashion Narratives For The Future, an educational workshop for students to create sustainable initiatives based on the SDGs. 4 (London College of Fashion, 2023)
- 55% of partner Artisan Fashion employees were able to allocate savings for external education; they also provided 30 hours of training to Women Community Groups (Naibosho, Ushindi) raising 4500 USD to support the communities through a drought. (D'Amario, 2023)

Celebration of Artisans: (5,10,)

- Placing importance on craftsmanship, the brand partners with local independent small heritage brands and artisans in the UK as well as India, Africa, and Europe.
 - Artisan Fashion supports 2,600 artisans.
 - 54% of Artisan Fashion employed artisans are women. (Vivienne Westwood, 2024)

Strategic Partnerships: (17)

- Vivienne Westwood manufactures through Artisan Fashion (legally registered) a local social enterprise that supports artisans to produce high-end accessories. (Artisan Fashion, 2023)
- In 2010 Vivienne Westwood partnered with the Ethical Fashion Initiative belonging to the International Trade Centre, allowing for the production of an accessories line in Kenya, to support marginalised African communities. (Vivienne Westwood, 2024)

Triple Bottom Line: Planet

The brand's first CSR priority is reintroducing leftover materials into the design stage, such as repurposing deadstock for lining garments. (Vivienne Westwood, 2024)

“We never destroy unsold goods” (Vivienne Westwood, 2024)

This is evidenced in the brand's commitment to the planet as not only do they recycle materials, but they also offset carbon emissions mainly caused through transport. They also ensure traceability through compulsory supplier forms and evidence of their activist-driven ethos through partnerships with non-profits. However, the effects of using these traceable tactics are limited as data is kept within the company and is not disclosed to the public.

Enhancing traceability: (12, 13, 15)

- The brand's Raw Materials Supplier Form helps their internal sourcing teams and raw materials suppliers that use a traceability and transparency matrix to manage data collection at the beginning of the product lifecycle, which starts from agricultural farming. (D'Amario, 2023)
- Vivienne Westwood ensures traceability of sub-suppliers through the Procedure, including two documents: one detailing execution methods, timelines, and penalties; the other, a seasonal subcontractor list for risk analysis. This controls the unstable engagement of sustainability from downstream providers. (D'Amario, 2023)

Activism: (17)

- Lead by the personal values of Vivienne, the brand supports many non-profit organizations such as Greenpeace, Cool Earth, Flora & Fauna, Rewilding Britain, and green campaigns such as the famous Climate Revolution. (Vivienne Westwood, 2024)

Climate Crisis Action: (12, 13, 15)

- The Fashion's Industries current growth trajectory misses the Paris Agreement's 2-degree warming limit by 50% - Micknsey (Vivienne Westwood, 2024)
- We're formalizing the management of emissions through carbon assessments based on the Greenhouse Gas Protocol classes: Scope 1 (Direct business emissions: factories, vehicles), 2 (electricity generated emissions in production), and 3 (Indirect operational emissions raw materials, distribution). London and Milan's headquarters conducted separate assessments which aimed to be unified, including measurable targets in 2024. (Vivienne Westwood, 2024)

Reducing Emissions: (12, 13, 15)

- “Our first priority will always be reduction of emissions”. The use of long and short-haul flights has dropped by over 70% and over 50%. Reduced business travel is incorporated into corporate culture through sustainable travel policies such as using electric vehicles or cycle schemes with tax-reduction rewards. (Vivienne Westwood, 2024)
 - The brand's Italian operations partner with DHL's Go Green Initiative, where all transport carbon emissions are offset. (Vivienne Westwood, 2024)

Reducing waste: (4, 12, 13, 15, 17)

- The brand uses 30% repurposed material and 70% virgin material. (Artisan Fashion, 2023)
 - The brand is committed to manufacturing virgin plastic-free, recyclable and recycled retail packaging, transportation packaging, hangers, and pallets. (Vivienne Westwood, 2024)
- The brand donates leftover deadstock to universities for student projects and to Progetto Quid, a social enterprise providing employment and career opportunities to marginalized individuals in fashion labour. (Vivienne Westwood, 2024)
 - Vivienne Westwood partners with SDA Bocconi, the business school behind the Monitor for Circular Fashion's Yearly report, developing a pilot project aimed at creating a circular fashion system. (Vivienne Westwood, 2024)
 - “Overstock from seasonal fabric orders is below 5%”. (Vivienne Westwood, 2024)

Triple Bottom Line: Profit

Vivienne Westwood shows commitment to sustainable financial partnerships to protect the economic state of its employees. Another issue is the lack of published financial reports and evidence, such as percentages of where the brand spends its money.

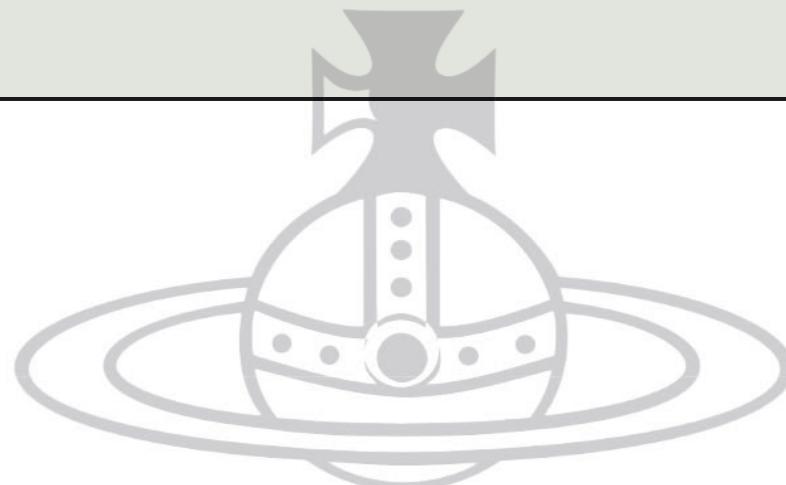
(12, 13, 17)

Large financial holdings prevent Viennie Westwood from moving its business finance to a green bank. Investing in the Sustainable Future Managed Fund at Liontrust and developing a pension scheme is the brand's way to counteract this. The fund is fossil fuel-free and only works with companies that recycle and reduce carbon emissions. (Vivienne Westwood, 2024)

Liontrust are Signatories of:

- Financial Stability Board's Task Force on Climate-related finances
 - Financial Reporting Council's Stewardship Code
 - United Nations Principles for Responsible Investment

Fig 2.13 (Authors Own, 2024)



STP Strategy: Positioning Map

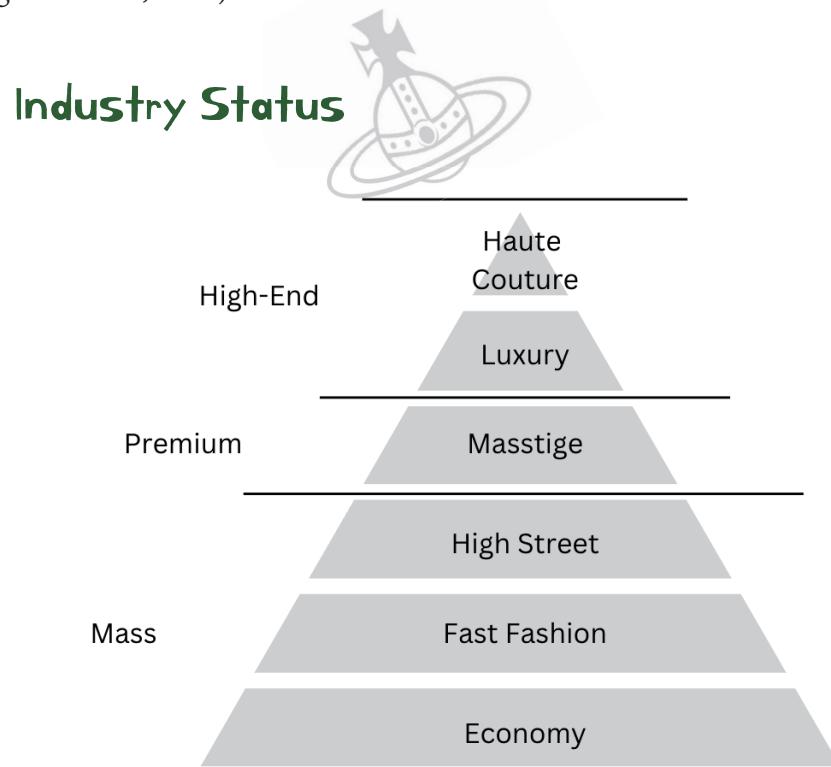
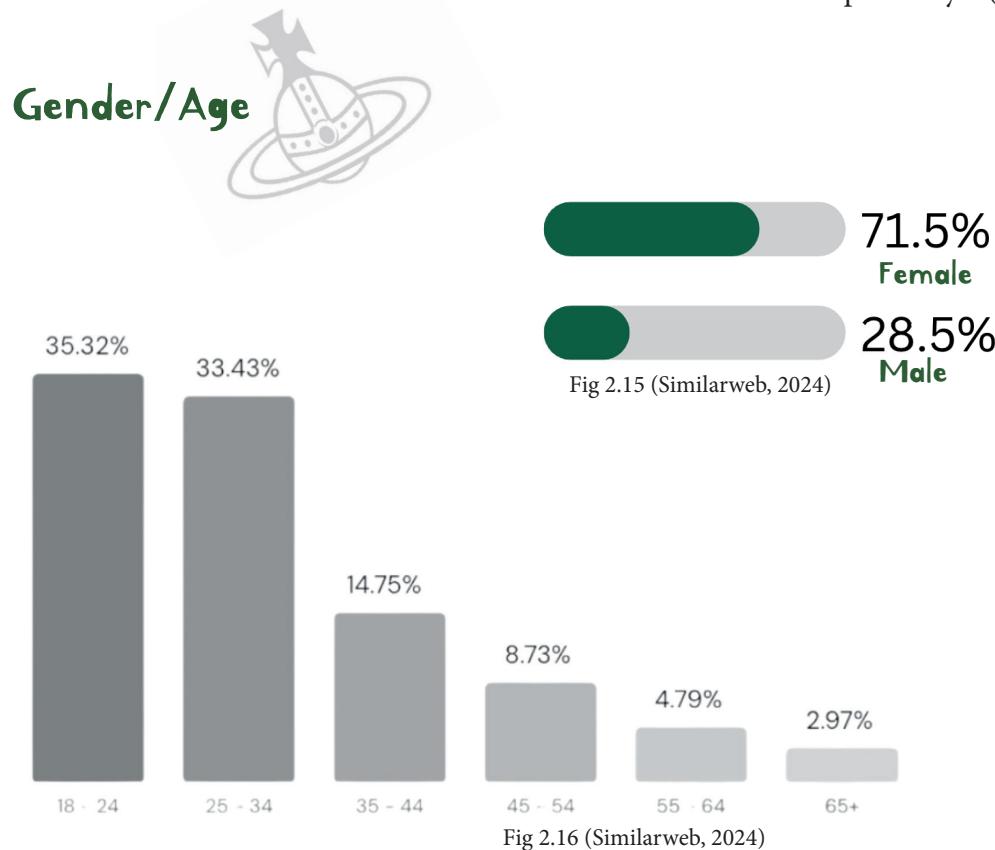
Based on the Tripple Bottom Line analysis, the Positioning Map (Fig 2.14) highlights Vivienne Westwood's sustainable advantage and industry status amongst a high-competitive luxury market.



STP Strategy: Segmentation/Positioning

Segmented through gender, age, sustainability and price, Vivienne Westwood is positioned in the high-end sector as a Luxury Fashion brand, which is defined by artisanal nature, scarcity, rarity, and attention to detail based on The Fashion Industry Pyramid. (Stigliano et al., 2022)

Vivienne Westwood uses “intangible aspects to establish uniqueness”, such as sustainability, which allows them to “follow the rules, at times, diametrically opposed” to those followed by other segments, suggesting their unconventional activist remarks are taken honestly as they are in the public eye. (Stigliano et al., 2022)



STP Strategy:

Target Market: Pen Portrait

Fig 2.18 (Felix, 2022)



Fig 2.19 (Masliah, 2024)

Demographic

Name: Sabrina

Generation: Aged 24, Gen Z (Gen Z and Millennials are the main consumer groups as age 18-24 made up 35.2% and 24-34 made up 33.34% of website traffic. However, the consumer base reaches up to 60 years) (Similarweb, 2024)

Gender: Female (71.5% of website traffic is generated by females) (Similarweb, 2024)

Social Class: (upper) Working-class - Vivienne Westwood is "the voice of the feral and defiant working-class" (Anderton, 2023)

Occupation: Junior Editor at Dazed and Confused magazine, which explores youth culture aligned with "Westwood's shaping of subculture" (O'Flaherty, 2023)

Education: Graduated Central Saint Martins with a BA (Hons) in Fashion Communication: Histories and Theories

Income: £24,000 Average base pay for Junior Editor Salaries in the United Kingdom (Glassdoor, 2024)

Geographic

Residence: 1 bedroom apartment in Chelsea SW London. The brand receives the highest amount of revenue from the UK (Sabanoglu, 2023). The UK (15.42%) and the US (34.94%) send the most traffic to their website. (Similarweb, 2024)

Behavioural

Attitudes: Follows youth subcultures. Pushes gender barriers with clothing choices, is willing to switch from feminine to masculine fashion, and chooses clothing with a voice, such as slogans and images related to social and environmental activism.

Purchase Motivations: Radically inclusive with purchases as she values online communities, which cross-reference product/brand information from virtual and offline experiences. (Francis & Hoefel, 2028)

Spending Habits: Consumption is Sabrina's form of self-expression; she values personalised products and is willing to pay a premium price for products that highlight her individuality. (Francis & Hoefel, 2028) Seventy per cent of consumers say they try to purchase products from companies they consider ethical.

Psychographic

Interests: Punk Fashion, Feminism, Music, Art, Meditation and self-care, sustainability, recycling and up-cycling old clothing

Lifestyle: Dedicated to a socialist, feminist, and anti-communist lifestyle, joining many people and environmentally orientated protests, non-religious and values spiritual activities, spends time in conscious and natural environments

Personality: Value-driven, mindful, outgoing, rule-breaker, curious, strong-willed and describes herself as "impulsive (27%), indulgent (20%), and status-conscious (10%)" (Media Culture, 2023) Expressive in self-identity is described as an "identity nomad," as she is willing to try new things to build her identity. (Francis & Hoefel, 2028)

Fig 2.21 (Authors Own, 2024)



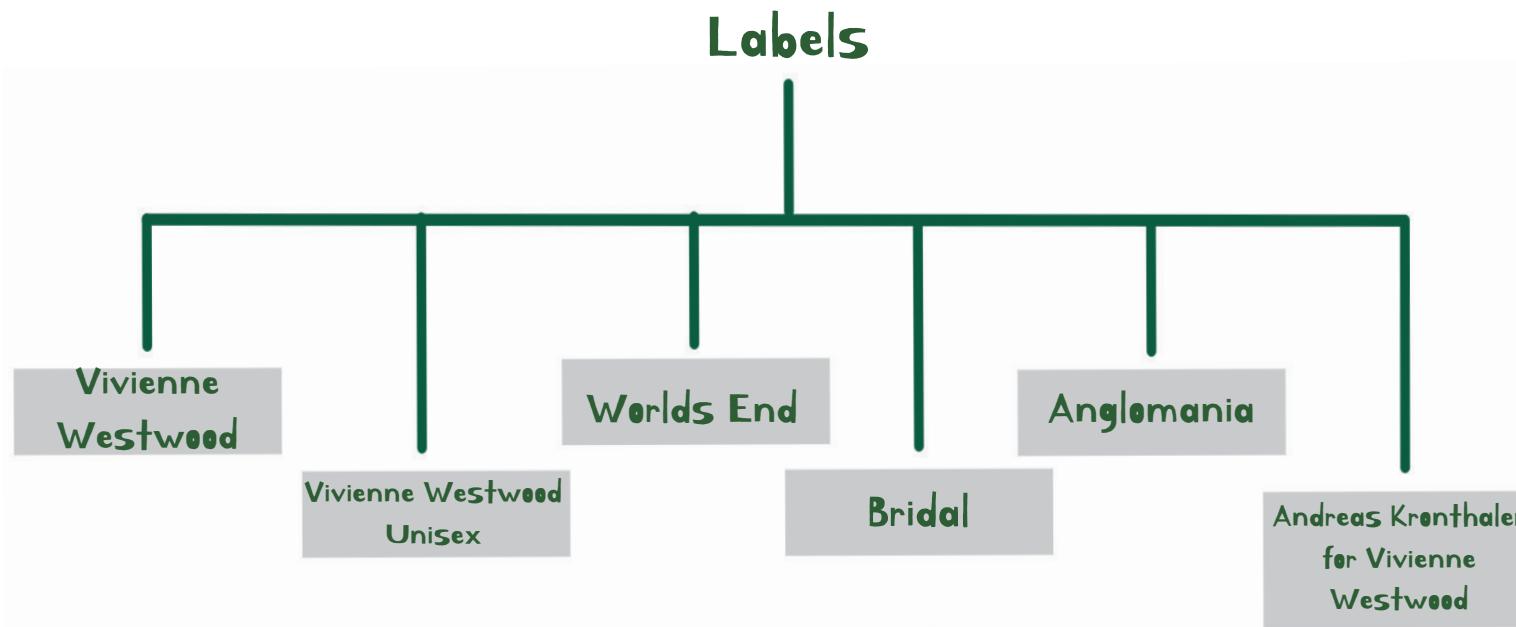
Fig 2.20 (Dazed, 2015)

Product: Collections

In 2016, the brand planned a strategic move to streamline collections down to its core products. The sub-brands Red Label and Man collection now fall under the title of the Vivienne Westwood mainline. (Robberts, 2016) This was a sustainable move as Vivienne stated, “reduce our company in size, reduce it to its essentials. Buy less, choose well, make it lasts,” in the official press release, suggesting a focus switch to the quality in the production stage to extend the product life-cycle. (Robberts, 2016),

Based on product architecture, Vivienne Westwood is a Generalist brand with six sub-brands that have a creative vision of how the pieces come together. (Kramer, 2016)

Andreas Kronthaler used to oversee the following four collections: Red Label, Man, Gold Label, and Anglomania, as well as accessories and footwear. (Fashion Elite, 2017) He had his first signature collection when the Gold label was replaced by Andreas Kronthaler For Vivienne Westwood, and since her passing, he will now take on the responsibility of overseeing all of the sub-brands. (Skacenko, 2023)



Price: Core Products



Falling into Good on You's price rating at 3 dollar signs, the brand adopts a high-priced model with clothing ranging from £70 to £2,155 on their 1st party website. (Vivienne Westwood, 2024) They have some affordable priced products such as handkerchiefs (£25), socks (£35), and basic earrings (£65).

<p>Tartan (£45-£1390)</p> 	<p>The signature Tartan print was developed for the Anglomania collection in 1993. Vivienne Westwood created her own unique print woven by Lochcarron of Scotland. It was recognised by the Scottish Register of Tartans for permanent preservation in the National Records of Scotland, a process that usually takes 200 years. (Vivienne Westwood, 2022)</p> <p>Westwood named the Tartan the MacAndreas, named after Andreas Kronthal. (Vivienne Westwood, 2022) As an essential part of the brand's identity, Andreas could use this particular fabric to assert his value and importance to the brand to retrieve popularity amongst consumers.</p>
<p>Orb Jewellery (£65-£400)</p> 	<p>The Orb logo is symbolic of "taking tradition into the future", referring to the heritage and timelessness of her designs. (Vivienne Westwood, 2013) It is devised of the sovereign orb (crown jewels), representing the past and Queen Elizabeth II, whilst the rings of Saturn symbolise the future. Vivienne Westwood collaborated with Swatch to create the 'Putti' and 'Orb' watches in 1992/93, which jumpstarted the Orb necklace collection, later to be made popular by Gen Z.</p>
<p>Harris Tweed (£300-£2000)</p> 	<p>It is a core ethical material used in the design process as it is made from pure virgin wool. It protects artisans as it is the only fabric in the world to be safeguarded by its own Act of Parliament. (Vivienne Westwood, 2024)</p>
<p>Corsets (£580-£32,278.14)</p> 	<p>Vivienne Westwood corsets first appeared at her store SEX (Worlds End) in the 1970s and redefined outerwear through her 1980s collections. (V&A, 2023) The brand developed a more digital approach in the 1990s; new technologies were used to borrow images from historical paintings and print them onto corsets. Her "Hercules and Omphale" by François Boucher from 1735 corset on display at The Metropolitan Museum of Art is selling for £32,278.14. (1stDibs, 2024)</p>

Marketing Mix

Sustainable Efforts

Vivienne Westwood uses some sustainable fabrics, mainly implementing recyclable initiatives, with 86% of synthetics in RTW being recycled and virgin synthetic fibres making up less than 30%. (Vivienne Westwood, 2024) Hemp and Linen are used due to their limited need for fertilisers, and sourcing and design teams are trained on sourcing principles through a traceability pilot project.

Materials	Ethics
Cotton	Cotton is a non-biodegradable fabric and a considerably harmful material. Mainline RTW uses the most cotton; 95% is organic (70% recycled), and 3% is used in regenerative agriculture.
Mother of Pearl	Regulated by the New Zealand Ministry for Primary Industries, MOP is scoured by Lumea, which protects the seabed and stands against overfishing.
Rubber	To rid virgin plastics in footwear, outer soles contain 74% natural rubber and 20%-40% recycled rubber.
NATIVA™ certified Wool	Wool is sourced from regenerative farms that prioritise animal welfare, soil fertility, and the socio-economic welfare of farmers.
Recycled Sterling Silver	The brand's Silver supplier, Umicore, in Thailand, repurposes metals under the Responsible Jewellery Council.
Viscose	Working with Canopy Planet, 99% of the RTW Mainline collection uses viscose that follows eco-friendly forestry guidelines, with the aim of reaching 100%.
Linen and Hemp	Sourced from the EU to lower transport emissions and track traceability, Hemp regenerates soil, absorbing more CO2 than what is emitted through harvest and transport.
Packaging Materials	Hangers: recycled polystyrene (broken hangers are broken down and made into new ones by Italian suppliers, aims to expand to the UK) Transport: recycled shredded cardboard, paper and fabric fibre mix tape, 100% recycled cardboard packaging for jewellery, 100% recycled LDPE plastic for RTW polybags Retail: 100% wood pulp (40% recycled) for jewellery boxes, remake paper (40% recycled pulp, 30% virgin FSC-certified pulp and 25% leather by-product)

Fig 2.24 (Authors Own, 2024)

Materials

Sourcing Limitations:

Vivienne Westwood has deployed many initiatives to stick to its ESG value, ethical materials. However, its other value supply chain traceability is threatened due to lack of traceable evidence, including creditable data on its sourcing methods, due to the brand being a private limited company. This can jeopardize the brand's commitment to its values, harming its connection to the target consumer, as 40% of Gen Z and Millennials say that environmental impact is an essential factor in their purchasing decisions. (Maguire, 2023)

Material	Transparency Issue
Leather	Despite the brand being aligned with the Five Freedoms of Animal Welfare proven through their sourcing of wool, leather is the main issue effecting the brands credibility. Even though all RTW lines do not use animal leather, leather still makes up 60% of accessories and 46% of footwear collections. (Good on You, 2024) The main concern is there is no evidence on how they source the leather and treatment of the specific animals used.
Silk	Silk makes up 40% of the brand's Bridal collections, and "comes from conventional sources." (Vivienne Westwood, 2024) They do not state anything about sourcing methods used therefore not specifying whether those methods are harmful or not.
Cotton	The brand pledges to aim to use sustainable sourcing methods, however they disclose very little evidence on this. In addition "there is no evidence it implements water reduction initiatives." (Good on You, 2024)
Rubber	Due to the complexity of the material, the brand can only use up to 40% recycled rubber in its sole compositions. The brand says they are dependent on wider industry developments to improve this but no further action is visibly taking place. They also state that recycled rubber used in outer soles is a minimum of 20% and a maximum of 40%, but there is no evidence decifering how much is used in each product. This use of broad numbers is not creditable. (Vivienne Westwood, 2024)

Fig 2.25 (Authors Own, 2024)

Place: Global Scope



Vivienne Westwood has a global presence with a large physical presence in East Asia, 11 stores in the UK (4 in London), and 2 in the US. (Vivienne Westwood, 2024) Store presence influences purchasing habits as the US generates the most traffic to the website (34.94%), whereas Asia generates low traffic. The UK prefers both online (5.24%) and offline sales channels, generating the most revenue and suggesting an appreciation for the British heritage of the brand. (Similarweb, 2024)

Revenue:

£45 Million
UK

£10 Million
France

£5 Million
Japan

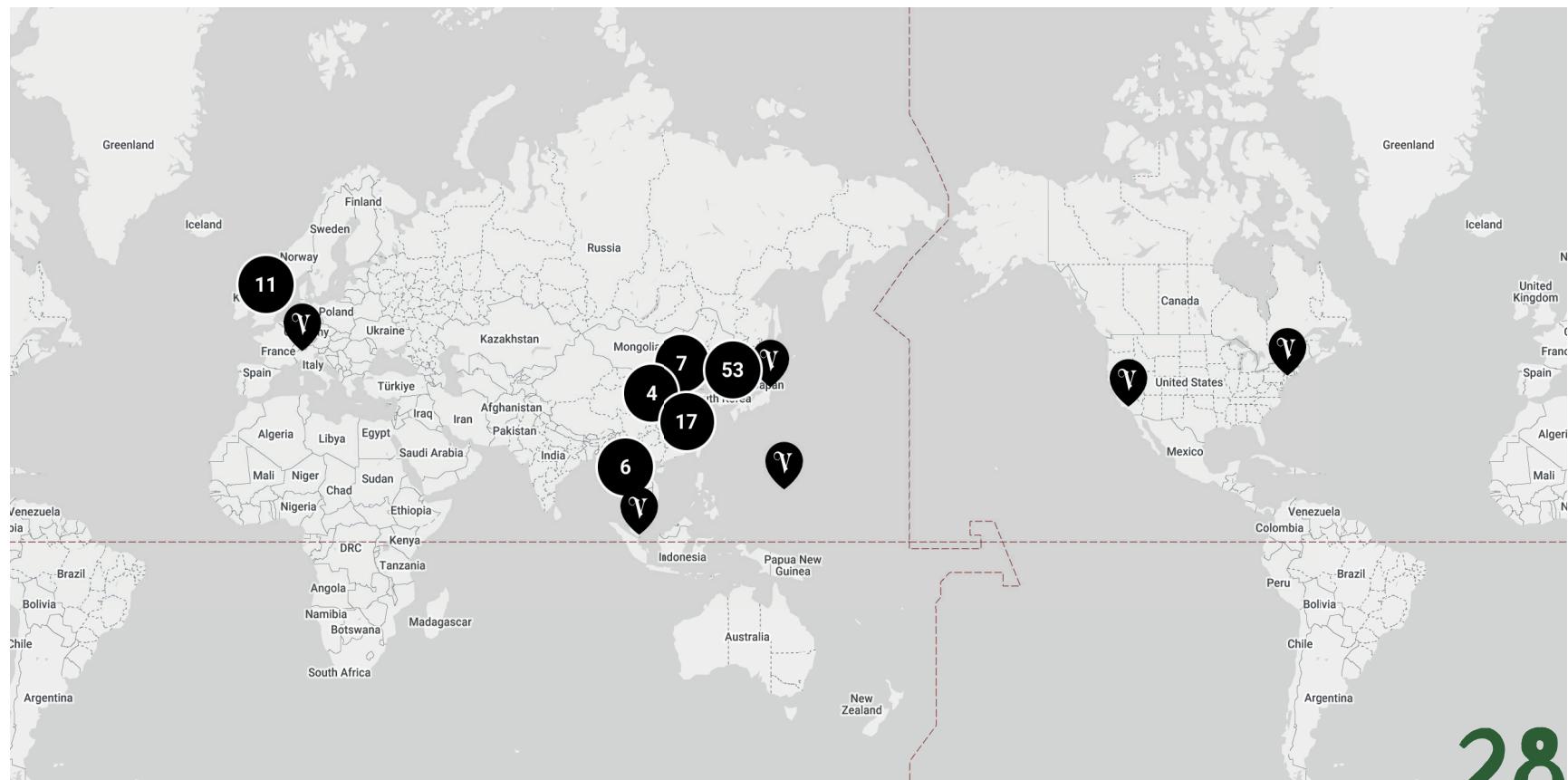


Fig 2.26 (Westwood, 2024)

Place: Channel Map

This Channel map shows that Vivienne Westwood sells through B2C and B2B external points of sale.

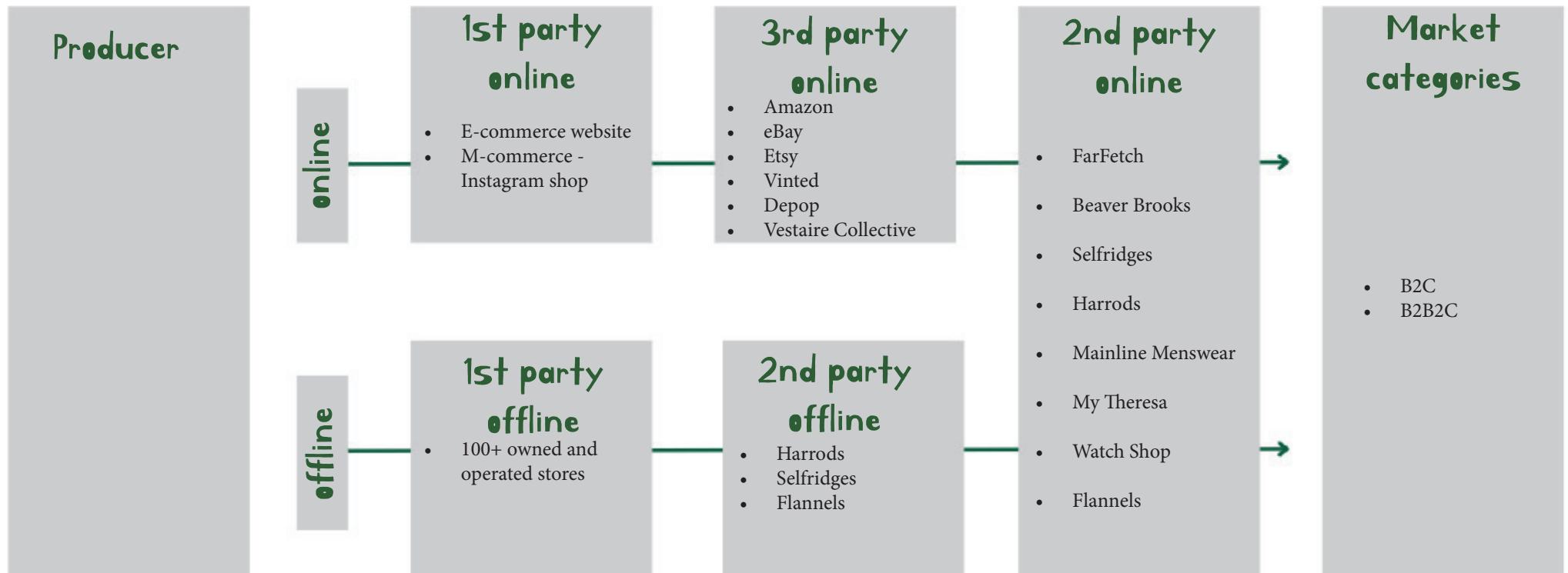


Fig 2.27 (Authors Own, 2024)



Fig 2.28 (Jieyu, 2022)

Place: Website (1st Party)

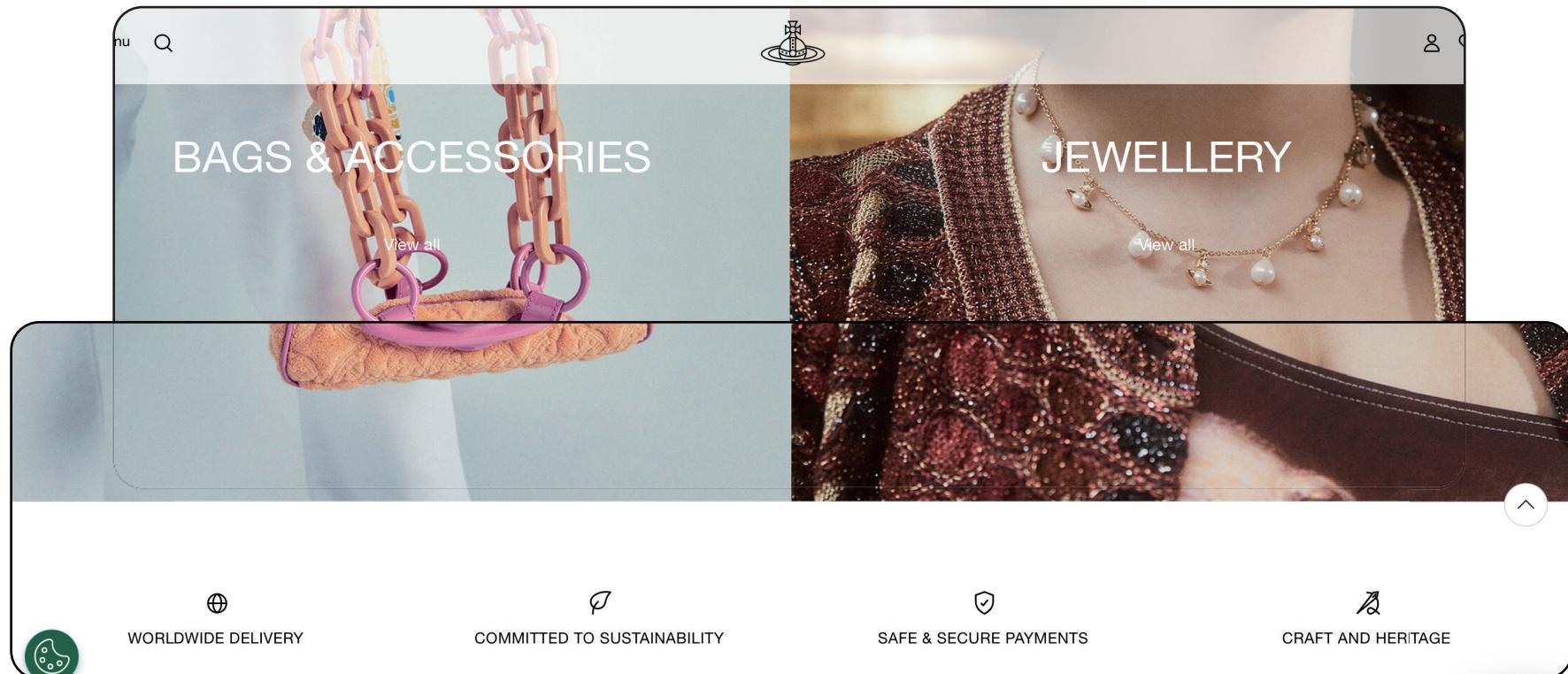


Fig 2.29 (Westwood, 2024)

1.5M Total Visits	40.33% Bounce Rate	4.61 Pages Per Visit	04:05 Avg Visit Duration
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Fig 2.30 (Similarweb,2024)

Physical Evidence

As the UK is the biggest revenue producer for the brand, the core London-based stores reflect Vivienne Westwood's personality at the design core. (Sabanoglu, 2023) The design and concept of the store are based on a specific product category or collection, with some capturing the design's bold and eccentric activist message through a bright colour scheme and others focused on delivering a status amongst couture pieces, see figure 2.34. However, the stores' branding is primarily focused on the signature orb logo.

The stores focus on a vintage feel, using limited technology touchpoints. An opportunity for the brand could be to translate the activist messaging digitally to innovatively introduce the brand's sustainable values into the technology forward shopping experience. "For the Westwood house, working towards a more sustainable way of producing fashion means looking forward to technological advancements and innovative ideas" (Countryandtownhouse, 2024)

Worlds End



Fig 2.31 (Vivienne Westwood, 2024)

Flagship



Fig 2.33 (Countryandtownhouse, 2024)

AKVW & Bridal



Fig 2.32 (Vivienne Westwood, 2024)

Physical Evidence

	FLAGSHIP - 44 CONDUIT STREET	WORLD'S END - 430 KINGS ROAD	AKVW & BRIDAL - 6 DAVIES STREET
PRODUCT	<ul style="list-style-type: none"> Separate floor for Womenswear and Menswear A mix of collections, RTW (iconic corsets) & Accessories (pearl pieces) 	<ul style="list-style-type: none"> Worlds End/Anglomania Unisex pieces (Bondage Trousers, kilts and climate change slogan tee-shirts) (Vivienne Westwood, 2024) Sustainable Collections 	<ul style="list-style-type: none"> Bridal Collection Made-to-order collections Andreas Kronthaler for Vivienne Westwood ready-to-wear collection
CORE CONCEPT	The flagship store embodies the entire brand, showcasing all collections. It is at the forefront of statement branding, such as logos and activist signs. It also holds mini-exhibitions, such as its corsetry exhibition in 2023.	A visual representation of bold activism and sustainable values centred on reducing waste from production, as the pieces showcased are made from leftover fabric from previous collections. (Vivienne Westwood, 2024)	"For over 20 years, the boutique has served as the brand's laboratory of couture creations and is home to the atelier's bespoke and experimental designs." (Countryandtownhouse, 2024)
COLOUR SCHEME	White, Black, Gold	Blue, Black, Brown, Red	Cream, Blue, Green
VISUAL MERCHANDISING	<ul style="list-style-type: none"> The store is obviously more modernistic than the other two stores, with white walls and fixed black clothing rails. Expert customer service with trained retail assistants for a luxury shopping experience Expensive jewellery is locked behind a glass cabinet Eyecatching window display. Usually, colour clothing is showcased on mannequins Visual signage of the brand logo everywhere in the interior, and a large sign on the exterior Activist signage and posters also drape the windows and are displayed inside to showcase the personality and values of the brand 	<ul style="list-style-type: none"> Colourful, eccentric and bold colours and patterns. Bright blue walls Old fashioned/vintage feel with wooden floors Branded Worlds End clocks, large on the external window of the store and a small one in the interior Gold brass shelves, lights and hanging racks Pocket shelving system showcasing individual iconic products Mainly artificial lighting 	<ul style="list-style-type: none"> Statement branding with an orb (brand logo) light and natural light from the window Keeping a sustainable theme, showcasing large plants and natural wooden bench Comfortable atmosphere with a large rug, fireplace, and colourful cushions Art lined walls Intimate basement space available for private appointments (Countryandtownhouse, 2024)

People

“We are committed to strong, holistic and strategic action in the interests of farmers, artisans, supply chain workers, brand employees, our customers, our communities and all life on earth.”

(Vivienne Westwood, 2023)

Vivienne Westwood looks after all people involved with the brand through strong protocols based on the Modern slavery policy.

Core values such as sustainability, gender equality and work safety are embedded from the top line down to the bottom line as dedicated teams in London and Milan manage 25% and 75% of the entire supply chain, making sure they are in line with SEDEX SMETA and SA8000 social and environmental standards. (Vivienne Westwood, 2024) All employees, such as head office and retail staff, are trained on DEI initiatives through the Ethical Training Programme in 2021 and Modern Slavery training, explored further in Fig 2.11. (D'Amario, 2023)



Fig 2.35 (Dazed, 2022)

Process

Vivienne Westwood uses seamlessly integrated touchpoints to meet consumers' demand to browse (pre-purchase), buy (purchase), and return (post-purchase) goods through various channels. (Myerson & Myerson, 2021). Private bookings and targeted newsletters match the cruciality of hyper-personalised interactions returning financial rewards. (Saunter, 2023) However, the brand has limited post-purchase efforts to create personal connections. As 93% of purchasing decisions are impacted by online reviews, Vivienne Westwood must drive after-care services and strategies to retain positive feedback. (Marian, 2018)

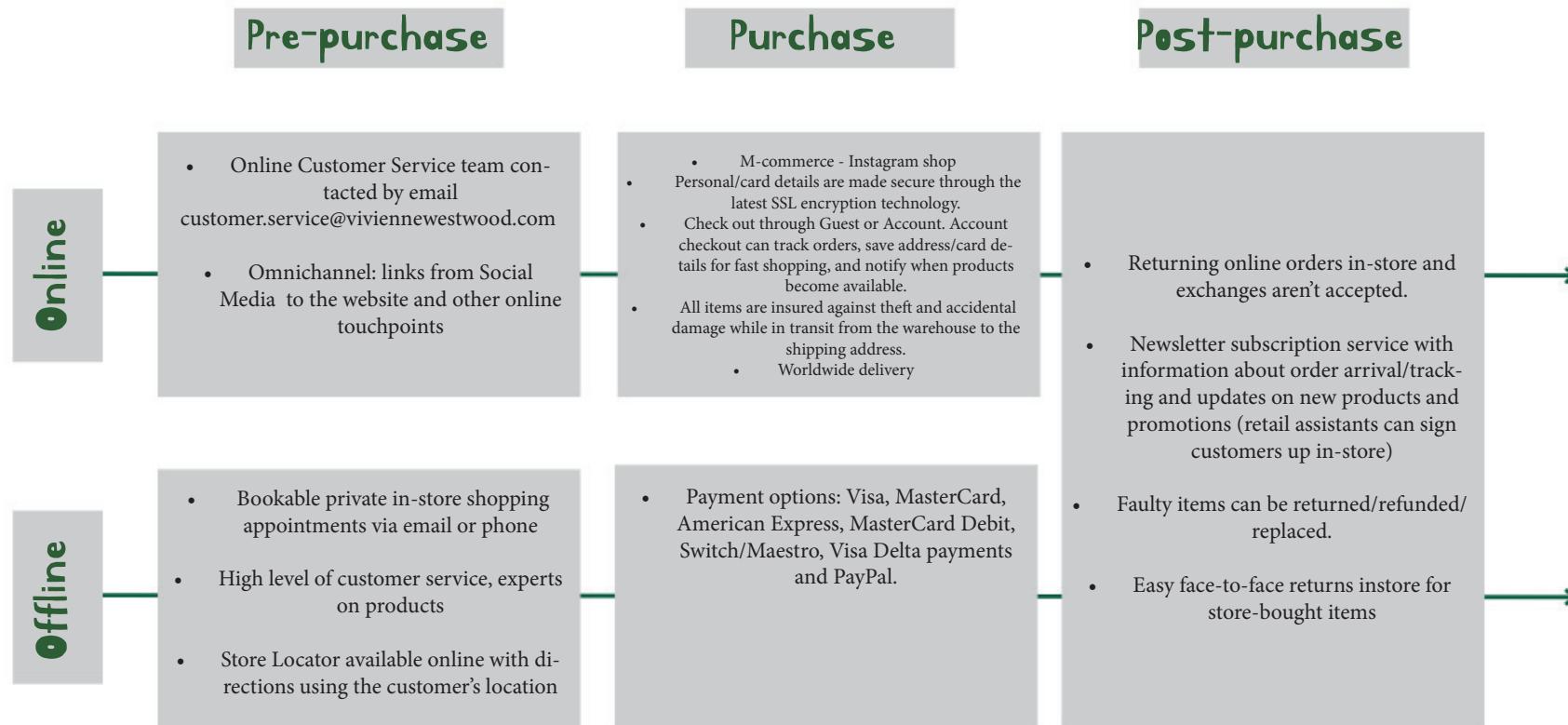


Fig 2.36 (Authors Own, 2024)

Promotion: PESO Model

The PESO framework was developed by Gini Dietrich in 2014 to organise distinct types of media into paid, earned, shared, and owned channels. (ZIVKOVIC, 2023) This report utilises this framework to understand Vivienne Westwood's broad scope of media intersections in the modern communication landscape. (ZIVKOVIC, 2023)

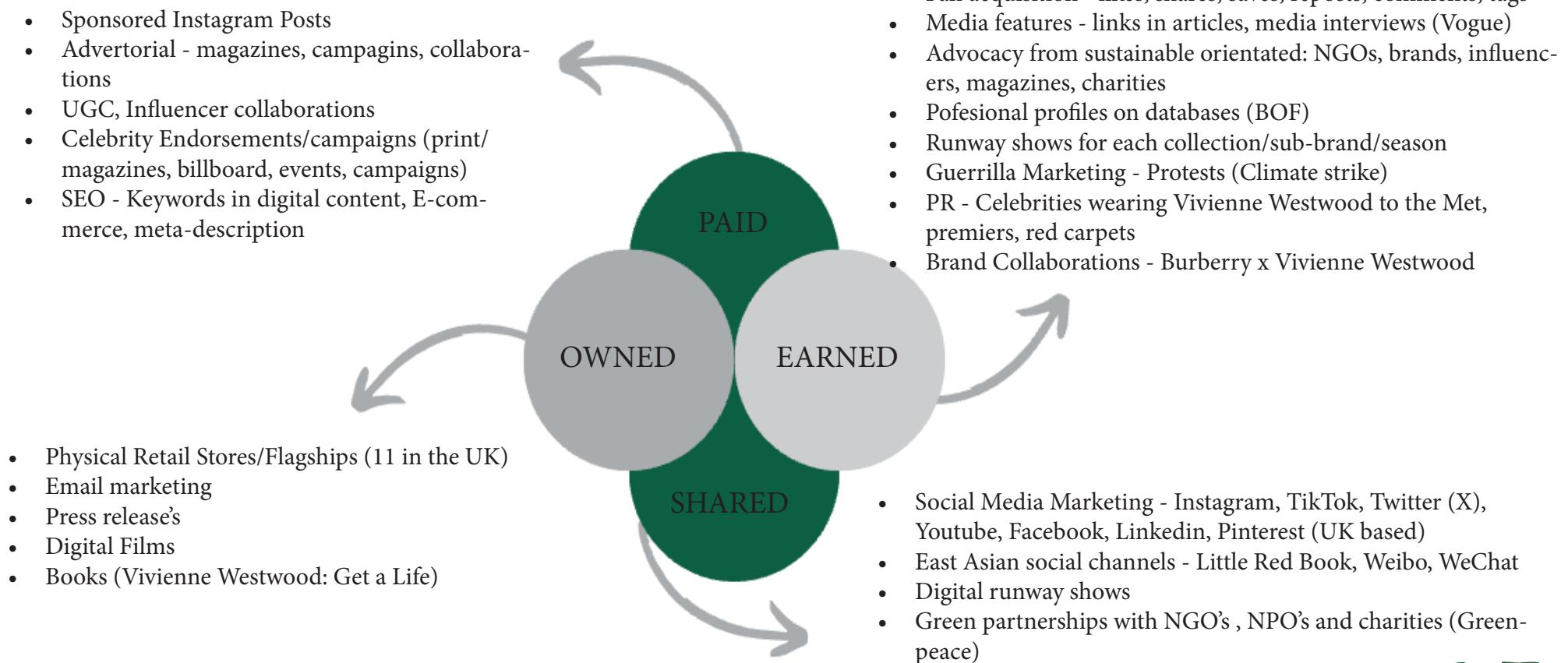


Fig 2.37 (Authors Own, 2024)

Promotion: Celebrity Endorsements

A strategy by which the brand performs well is creating a community of celebrity endorsements. Pioneering this through Earned media with Sarah Jessica Parker featured wearing a Vivienne Westwood Bridal dress in the first Sex and the City movie, the brand now works with “it” girls like Bella Hadid, Rowan Blanchard, and FKA Twigs who plastered the iconic corsets over social media. (Mahoney, 2021)

Grasping popular culture, the brand has always dressed celebrities for “cultural moments that capture the attention of the many”, such as dressing Kim Kardashian for the 2017 Met Gala and now grasping the attention of Gen Z, collaborating with younger celebrities such as Blue Ivy for the Grammys. (Amed, 2024) This reinforces the brand’s luxury status and results in online conversation. (Amed, 2024)



Fig 2.38 (Davis, 2022)

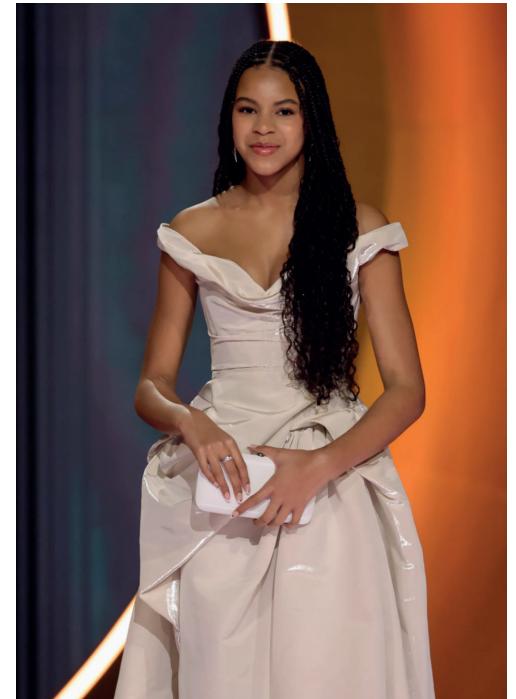


Fig 2.39 (Momenian, 2024)



Fig 2.40 (Allaire, 2019)

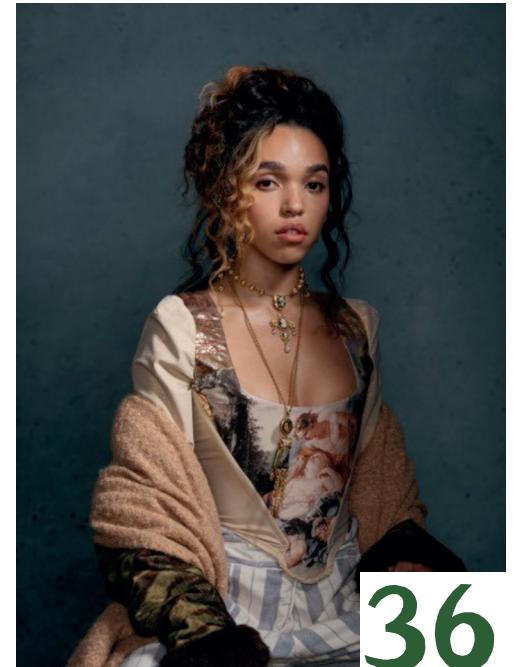


Fig 2.41 (Corinne, 2023)

Marketing Mix

WORLDS END INSTAGRAM

HONG KONG CAFE INSTAGRAM

TAIWAN CAFE INSTAGRAM

VIVIENNE WESTWOOD KOREA
FACEBOOK

VIVIENNE WESTWOOD JAPAN
FACEBOOK

VIVIENNE WESTWOOD HONG
KONG INSTAGRAM

VIVIENNE WESTWOOD TAIWAN
FACEBOOK

VIVIENNE WESTWOOD KOREA
INSTAGRAM

VIVIENNE WESTWOOD JAPAN
INSTAGRAM

VIVIENNE WESTWOOD MILAN
INSTAGRAM

VIVIENNE WESTWOOD PARIS
INSTAGRAM

VIVIENNE WESTWOOD LOS AN-
GELES INSTAGRAM

Fig 2.42 (Westwood, 2024)

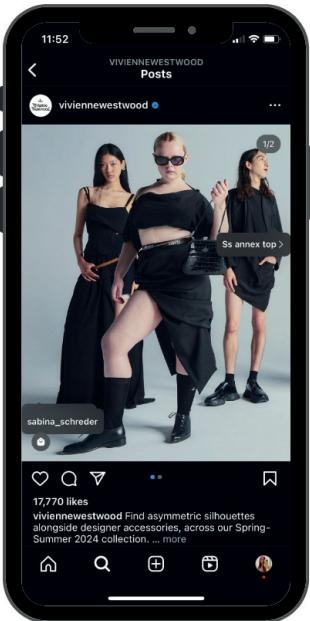


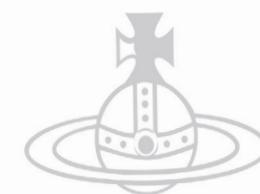
Fig 2.43 (Westwood, 2024)

Promotion: Social Media

Vivienne Westwood has a global social media presence that shares consistency with the branding and values portrayed in the entire communications mix of the brand. From using models of all ages, sizes, genders, and races, the brand's commitment to its DEI initiatives is transparently represented in its promotions. Coverage of the brand's green partnerships and sustainable values are also communicated in social content.

Westwood would appear frequently in content promoting product and ethical views before her passing. The brand has also shifted to a more digitalised approach since her passing, using 3D art and CGI in Reels and TikTok to capture the attention of the tech-savvy Gen Z, who engage the best with short-form videos. (Team & Stone, 2024)

Vivienne Westwood has multiple social media accounts targeted specifically to country-specific consumers. This allows the brand to engage more personally through cultural aspects, building a community and returning conversion. (Samavati, 2024)



Promotion: Partnership Campaigns



1. Greenpeace

Partnering with Greenpeace, Vivienne Westwood promoted their 2013 Save the Arctic campaign through an underground takeover of London Waterloo Station. Leveraging its celebrity-focused strategy, 60 portraits of celebrities wearing organic, unbleached cotton slogan t-shirts were showcased in the station and plastered over social media. All profits made from the t-shirts were donated to Greenpeace.

Fig 2.44 (2Luxury2.com, 2015)

Fig 2.45 (Authors Own, 2024)

As contemporary socio-political matters characterised Westwood's collections, this was communicated through collaborations with charities. (Olive, 2023)



Fig 2.46 (CharityStars2024)



Fig 2.47 (Stanley, 2018)

2. Cool Earth

Partnering with Cool Earth, a charity that protects Indigenous communities and their local rainforests during the climate crisis, many campaigns were utilised to promote the importance of the partnership.

- Burberry x Vivienne Westwood 2018 collaboration was described as "a union of punk and heritage, rebellion and tradition, the past and the future".(Kingdom, 2022) The unisex collection included 134 garments from Vivienne's archive printed in the iconic Burberry check.

- The Switch to Green campaign with the British Fashion Council encouraged twenty UK fashion brands, including Stella McCartney and Marks and Spencer, to switch to renewable energy suppliers. The campaign was also prompted by the brand's celebrity partnerships with Kate Moss and Naomi Campbell. In just one year, 125 tonnes of CO2 emissions were avoided, and 355 million kilowatt hours were sourced from green energy.

Promotion: Catwalks

1. Owned Media: AW23 PFW



Fig 2.49 (Davis, 2023)

Starting with the brand's AW18 London Fashion Week Show, Vivienne Westwood pledged to go all-digital, moving away from wasteful catwalk shows towards a sustainable alternative of more personal digital presentations. (Halliday, 2017) In order to pay tribute to Vivienne's death, Andreas rethought this digital strategy with his first solo show at Paris Fashion Week for AW23.

He embedded Westwood's values of reducing waste initiatives, stating, "I used some of the antique fabrics that we collected together to give them a new life." (Davis, 2023) The show provoked an emotional response as Westwood's granddaughter, Cora Corré, walked into the show. (Davis, 2023)

An opportunity for the brand would be to incorporate Westwood's legacy into the designs through a sustainable digital show, maintaining her personality and values.

Fig 2.50 (Authors Own, 2024)

2. Earned Media: Dear Vivienne the virtual game for #MVFW23

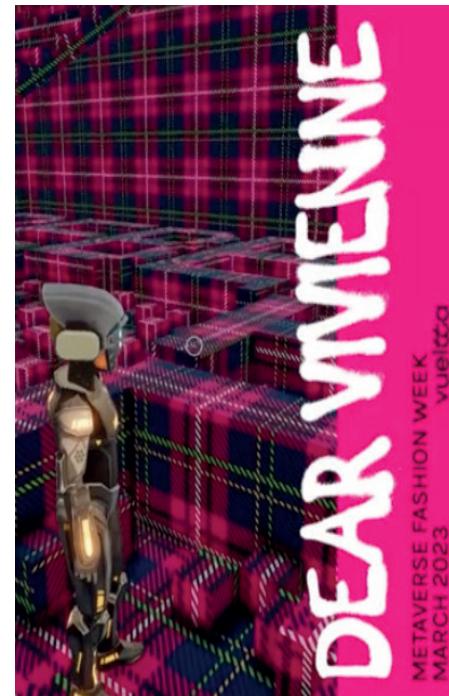


Fig 2.51 (Vuelta, 2023)

Dear Vivienne is a virtual game within the virtual Metaverse world Decentraland that aims to pay tribute to the late designer after her passing. It was designed externally from the brand by the art collective Vuelta for the Metaverse Fashion Week 2023. (vuelta, 2023) The idea behind the game was to decode the 'thank you letter to Vivienne' whilst discovering about Westwood's life and iconic collections. (vuelta, 2023)

Even though this was an external piece of earned media, it stayed true to Westwood's wish to make her catwalks digital to reduce climate impact, a strategy Kronthaler is failing to keep up by appearing with physical shows for Paris Fashion Week two years running.

Fig 2.52 (Authors Owns, 2024)

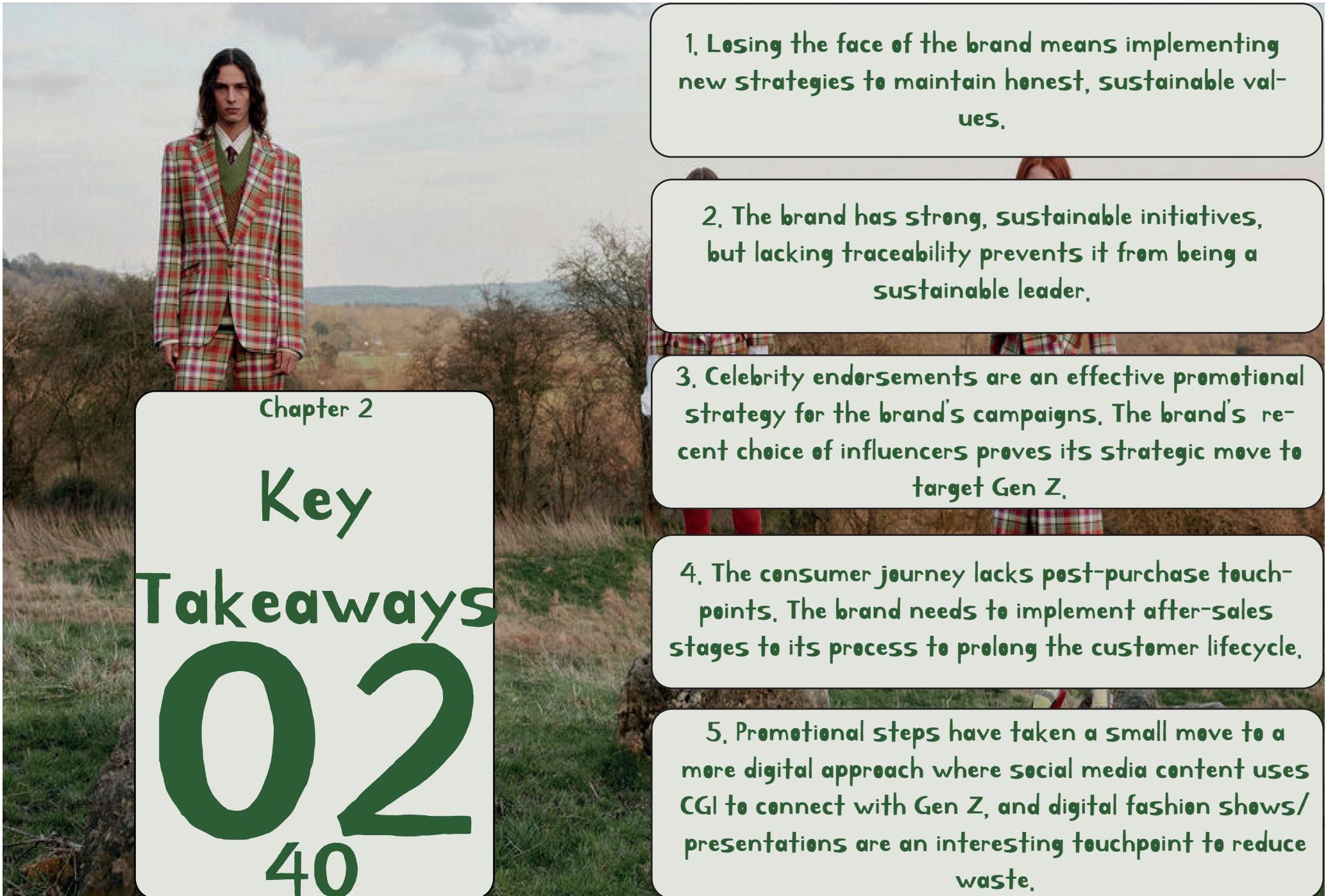


Fig 2.53 (Vivienne Westwood, 2024)

03

Chapter 3

External Analysis

41



Fig 3.1 (Westwood, 2024)

Sustainability in the Luxury Fashion Market

Market Size

Looking at the current market size for sustainable fashion provides insight into the external factors affecting Vivienne Westwood's CSR strategy.

The Luxury Fashion market achieved a revenue of 97.2 billion US Dollars in 2022, with further growth in the online sales revenue, which is predicted to increase 26% by 2025. (Jeong, 2023) However, the post-pandemic shopping surge has caused consumers to restrain spending, see fig 3.6, resulting in luxury fashion global retail sales growth slowing, forecasting an increase of only 3%-5% in 2024 compared to 5%-7% in 2023. (Amed & Berg, 2023)

Despite this, Statista evidenced that the sustainable clothing market is rapidly growing, with its market share estimated to reach over 6% by 2026. (Smith, 2023) As the fashion industry is responsible for 3%-8% of global greenhouse gas emissions, 87% of fashion executives believe the new regulations to combat this will help businesses adopt sustainable methods in 2024. (Smith, 2023) Therefore, 12% of brands say sustainability is an opportunity for growth in 2024, placing it at the top of the C-suite agenda. (Amed & Berg, 2023) Challenging this, 12% also consider it a hard challenge to meet due to the strict regulations. (Amed & Berg, 2023)



Fig 3.2 (lofficialmalaysia, 2021)

Estimated Market share of Sustainable Apparel



Fig 3.3 (Smith, 2023)

Global Drivers of Sustainable Fashion

1. Macro-trend: Second-hand Fashion

The Fashion resale market is increasing its market growth three times faster than the traditional retail clothing industry, with an expected growth of 127% by 2026. (O'Sullivan & Smith, 2023) Following this, brands adopting circulatory strategies such as reuse and recycle methods are projected to grow in the next few years through added value to their products. Selfridges, the third-party sales channel to many Luxury brands, including Vivienne Westwood, see fig 2.27, estimates that 45% of its sales will be from rental, resale and repairs by the end of the decade. (O'Sullivan & Smith, 2023)



of European organizations used AI in 2022

\$484.8
billion

The Metaverse Market Size in 2023

Fig 3.5 (Statista, 2023)



Fig 3.4 (Thormundsson, 2023)

2. Macro-trend: Technology's Trajectory and Green Technology

The global green technology market is expected to reach almost 62 billion U.S. dollars by 2030, experiencing a compounded annual growth of 20.8% from 2023 through 2030. (Laricchia, 2023) This trend started with the adoption of technology through fashion corporations to extract accurate data for composing sustainability and CSR reports. The notion of generative AI can improve this strategy to provide real-time information, streamlining time by efficiently managing data instead of wastefully sorting it. This allows brands to assess risks and input opportunistic strategies to reduce their environmental impact.

(Laricchia, 2024) The generative AI market achieved a revenue of 45 billion U.S. dollars commencing 2023, doubling from 2022. (Statista Research Department, 2024) According to The State of Fashion 2024, if generative AI's "trajectory continues, it could be one of the most transformative technologies for the fashion industry" (Amed & Berg, 2023)

An avoidable step in technology innovation in fashion is the unknown landscape of the Metaverse. Some luxury fashion houses have already set up partnerships to enter the market. Fashion's use of shared digital spaces can be identified through three main strategies;

- E-commerce: distribution of all products within the metaverse that can be purchased within, such as virtual stores.
- Gaming (Web 3): games directly linked to classified metaverse apps or collaborative open-world games.
- VR/AR: wearable and digital overlay technology that crafts immersive user-orientated experiences. (Statista, 2023)

A crucial factor of this trend is that it is in its nascent phase of development, and the further growth and size of it is unknown. (Statista, 2023) This means it is an untapped market, providing the perfect gap in the market for brands to harness this as a tool to improve sustainability through waste management and digital design.

PESTLE Analysis



Political

Distracted Trade Routes:

The Ukraine war has disrupted trade routes, leaving uncertainty in the global market. The war has also caused an energy crisis, mainly affecting Europe as it has diversified its energy sources away from reliance on natural gas supplies in Russia. (Balchandani et al., 2023) This could create an opportunity for brands to move away from harmful energy sources, encouraging the expansion of renewable energy generation. However, inflation and the UK recession are exerting pressure on the overall costs of delivering energy from green, environmentally-friendly initiatives.

Economic

UK Recession:

The UK went into recession in December 2023 due to GDP falling for two three-month periods where the economy shrank 0.1% between July and September and 0.3% between October and December. (BBC, 2024) Therefore, the fashion industry has faced cost-cutting, but the focus should be on controls and risk assessments, not cuts. The recession will likely cause brands' pricing strategies to be critically adopted, as the intent to raise prices across fashion is 50%, and 69% of executives are planning to lift prices. (Amed & Berg, 2023) This will also affect consumer spending habits, as the post-pandemic shopping spree heightens reduced spending. Gen Z's attitudes towards economic stability see 53% of consumers trying to spend less money, and 49% of Gen Z say the cost of living has increased rapidly. (Amed & Berg, 2023)

Climate Crisis:

The cost of the global climate crisis sees each related disaster increasing costs by 77% over the last 50 years. In addition, global warming levels could potentially reach 2.2 °C by 2050, causing long-term financial strain on all fashion businesses as GDP levels could be reduced by up to 20 per cent. (Amed & Berg, 2023)

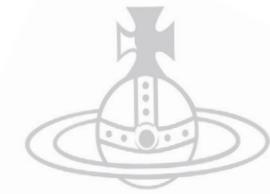
Social

Protests:

Protests circulating the current climate crisis, the Ukraine and Russian wars, and the 'Stop the Genocide in Gaza' movement see a rise in Gen Z's commitment to ethical and social issues. However, studies find that Gen Z, classified as the 'green generation', prefer a more peaceful and diplomatic approach to protests to combat climate change, taking legal routes instead of breaking the law. "25% of Gen Z UK Consumers believe boycotting companies is the best way to protect the environment." (Statista, 2023)

PESTLE Analysis

Extended



Technological

Metaverse:

The technological landscape is rapidly growing, causing the emergence of shared digital spaces like the Metaverse. VR, AR, AI, blockchain, and 5G are all causing the adoption of metaverse spaces. Brands must enhance all touchpoints that users can easily access through the internet to match the increased need for digital experiences. (Statista, 2023)

E-Waste:

As fashion becomes increasingly reliant on data, obtaining green energy is becoming a growing challenge. Tech-orientated departments within fashion brands are facing demand to find sustainable solutions starting with accountability, social responsibility, and transparency. (Laricchia, 2024) E-waste is the biggest polluter of this problem, with the fastest-growing waste stream globally. (Tiseo, 2023) Rising energy emissions and carbon footprints are still factors brands need to consider in their sustainability and waste management strategies. The global e-waste management market is predicted to reach more than 137 billion U.S. dollars by 2029. (Tiseo, 2023)

Legal

Antiwaste Legislations:

New laws enforced by the EU's and France's antiwaste legislations will minimise greenwashing and target false sustainability claims in promotional touchpoints. Sustainability regulations in the EU have 16 pieces of new legislation under discussion, including EU countries to launch textile collection programmes by 2025, and the banning of the destruction of unsold goods is predicted to start the same year. (Amed & Berg, 2023) Other regulations include The EU's flagship Ecodesign for Sustainable Products Regulation (ESPR), predicted to launch in 2025, setting sustainable standards for all individual products sold within the EU and The Corporate Sustainability Reporting Directive (CSRD) that creates a standardised framework that companies must use to report ESG activities. This means brands will be forced to act upon the tightened regulations and improve their environmental impact.

Environmental

Waste:

Fashion is a top contributor to over-consumption and waste whilst becoming an unlikely ESG champion. (O'Sullivan & Smith, 2023) Global waste has increased by 70% since 2016, with less than 20% recycled. (Alves, 2023) Global waste is also expected to grow to 3.4 billion tonnes by 2050. (Alves, 2023) Therefore, fashion companies must place waste management at the top of their CSR strategies.

Climate Crisis:

The extreme weather events in 2023 caused by increased global warming have severely affected the international fashion industry, especially worldwide trade and supply chains. People are the most prominent CSR sector that the climate crisis is currently affecting, with the lives and workplaces of fashion workers in affected countries threatened. (Amed & Berg, 2023) In addition, this could risk an estimated \$65 billion in apparel exports by 2030. (Amed & Berg, 2023) Fashion brands will now need to tighten controls around their supplier's standards and management to ensure the safety of workers and the structure of their geographic footprint.

Five Luxury States Framework: Consumer Analysis

The Future Laboratory's strategic Framework, the Five States of Luxury, breaks down the 2024 - 2025 consumer's emotional and psychological future engagement with the luxury sector. This insight can help luxury fashion brands be fluent in the luxury language, addressing the demands of new market entrants that link to the brand's sustainable values. (Rhodes et al., 2024) Fluctuating customer expectations can be defined by five sections depicted in Figure 3.7, which are explored in further detail in Appendix 2.

This section of the report will examine states two and four. State four links to the global drivers of sustainable fashion, evidencing a consumer demand for technology to be used for traceability and further sustainable endeavours. State two links to Vivienne Westwood's target consumers (new luxury Gen Z consumers), providing insight into their attitudes and behaviours towards the saturated luxury fashion market.

1. Acquisition

**Theme: Tastemaker
Brands and Curator
Consumers**

Today's consumers seek brands as cultural tastemakers, moving beyond traditional branding to authentically credited cultural branding.

2. Discernment

**Theme: Disrupting the
Avant-Garde**

This state is about changing the rules of luxury and inputting something new and exciting. Customers value tradition but want old Wealth Codes to be remixed to focus on luxury as craftsmanship. They want to see transparency in craftsmanship.

3. Emotion

Theme: Euphoric Serenity

As 82% of shoppers prefer a consumer brand's values to align with their own, brands create an emotional response through sharing honest brand values. 61% of consumers want brands to help them feel intense emotions. (Rhodes et al., 2024)

4. Responsibility

**Theme: The Age of
Meta-Meaning**

Gen Z matches purpose to culture. The responsible consumer is becoming an investor in technologies, science, innovation and biotech. Technology can match consumers' desire for hyper-traceability and protect the creative work of humans.

5. Elevation

**Theme: Transcendent
Humanity**

Consumers want to push boundaries, favouring experiences over the material product. They want touchpoints that allow them to experience their full human capabilities. This sector is closely related to health, travel and real estate.

Fig 3.7 (Authors Own, 2024)

State Two: Discernment

Disrupting the Avant-Garde

State Two focuses on the theme of Disrupting the Avant-Garde as the 2024 luxury consumer expects to engage with brands that are riding the norms of the traditional luxury landscape. The theme explores customers' perception of luxury, where they expect luxury to act as guardians of innovative craftsmanship, ESG initiatives, and cultural compasses.

(O'Sullivan & Smith, 2023)

Europe consumers purchasing habits are motivated to buy goods advertised as high quality, whilst 1/2 of Gen Z label themselves as sustainable consumers. These demands can align sustainability with old wealth codes as 1/3 of

Gen Z would pay a higher price for eco-friendly products. (Alves, 2023) For brands to leverage these new demands, they should focus on implementing sustainability and quality into their branding, which is moving away from product and logo and towards meaningful interactions across all digital touchpoints.

Brands could incorporate the following:

Avoid Greenwashing through engaging data

Consumers demand transparency as they make their own biases about what sustainability means and notice misconceptions about brand practices. (Rhodes et al., 2024). However, they also demand engaging content. Therefore, storytelling that includes educational or statistical information about the brand's ECG will drive higher sales than narratives driven by widespread data non-unrelated to the niche. (Mellor, 2016) A strategy brands adopt to communicate statistics engagingly is through honest yet subversive comedy. Sustainable language focuses on humour and irony to transcribe their eco-successes and their need for improvements. (O'Sullivan & Smith, 2023)

Communicate how it benefits the consumer

As 52% of consumers demand that brands align with their personal values, advocating for a more important cause than just the product, brands will need to build trust by aligning core sustainable values. (Alves, 2023) Trust will be the next factor for brands to include in their ESG initiatives to reshape consumer interaction with natural and built environments. (Moriarty, 2023) If no accountability is taken, consumers lack trust in the brand's viable business model. Consumers want proof of their personal contribution to sustainable causes beyond a brand's bottom line, so data in reports needs to address these demands. (Stott et al., 2020)



Fig 3.9 (Murray-Nag, 2021)

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Collaborate with relatable influencers

Consumers are increasingly taking the initiative towards influencers' honesty in their brand partnerships, with 68% of consumers disliking the amount of sponsored social media content. The 2024 consumer demands authenticity and relatability in influencers following the demand for authenticity and humorous language. (Amed & Berg, 2023)

State Four: Responsibility

The Age of Meta-Meaning

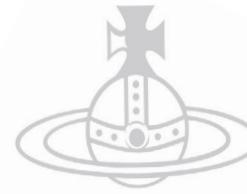
State four focuses on Responsibility and how the evident effects of climate change are leaving an urgency for a 'consume less, reduce impact' model. (O'Sullivan & Smith, 2023). The theme, The Age of Meta-Meaning, explores consumers' demand for technological innovations to find ethical and moral solutions within the fashion industry. (Deol & Rhodes, 2023)

The Future Laboratory refines this state into three categories: Innovation Luxe, Ultra-provenance Sustainability and Intersectional Approaches and Diaspora Brands. The report analyses these in relation to the most significant technological investment, the metaverse. The metaverse is the future for the next generation, and this state explores how it can link to Responsibility and ethical consumer demands. The Future Laboratory uses the phrase 'Betterverse' to announce its pathways for brands to tap into a sustainable digital world that follows four core pillars: Inclusivity, Education, Transformation, Purpose, and Value. (Carballo, 2023)



Fig 3.10 (Conteúdo, 2018)

1. Innovation Luxe



The new luxury landscape sees the emergence of science and clean alternatives. (Rhodes et al., 2024) Consumers demand ethical manufacturing, seeing the rise in AI used to improve data and increase transparency. (Mintel, 2023) However, a threat to brands adopting AI is consumer attitudes towards new technologies, as 47% of consumers are concerned about interaction with AI rather than human points of contact in customer service. (Moriarty, 2023) This evidences a clash between tech-resistant shoppers and early adopters favouring innovative solutions. To appeal to both consumer segments, brands will need to enforce how consumers and employees can work collaboratively with AI to generate a more efficient process whilst not riding the human presence entirely. The challenge is seamlessly adopting this into everyday life. (Moriarty, 2023) As user penetration is forecasted to reach 17.9% by 2030, the new implementations of AI spark a rise in consumer acceptance of brands' adoption of the metaverse. (Statista, 2023) The Future Laboratory's Transformation pillar shows how brands are already implementing adaptive and interactive touchpoints, including AI chatboxes and virtual environments using AR/VR, tools used to access and enhance the metaverse. These investments foster loyalty, long-term engagement and personal relationships with products and services. (Carballo, 2023)

Fig 3.11 (Authors Own, 2024)

2. Ultra-provenance Sustainability

State five explores how interconnected the luxury experience and sustainability are becoming. (Rhodes et al., 2024) The success of the luxury experience is determined by the whole product life cycle:

- Design: 80% of a product's environmental footprint is established in the design phase (dyes and materials). (Amed & Berg, 2023)
- Purchase: 1/4 UK consumers are willing to pay more for sustainable packaging. (O'Sullivan & Smith, 2023)
- After-care: 39% of customers want labels with sustainable care instructions. (Moriarty, 2023)

Consumers now seek to make investments in value-increasing and long-lasting products. (Amed & Berg, 2023) Therefore, brands invest in digital innovation strategies that aim to reduce environmental impact across the whole product lifecycle and value chain. (Amed & Berg, 2023) The future laboratory's Betterverse pillar 'Purpose' showcases that a brand's purpose within the metaverse is to communicate challenges addressed to the climate crisis and social justice innovatively and engagingly. (Carballo, 2023) Beyond communication strategies, the metaverse holds tools to improve the entire product chain, such as digital design, which can help review the popularity of items before they are manufactured, creating a shift away from the make-take-waste consumption culture. (Amed & Berg, 2023)

Fig 3.12 (Authors Own, 2024)

3. Intersectional Approaches and Diaspora Brands



Fig 3.13 (Darling Magazine, 2022)

Over the last few years, there has been an evident consumer shift away from brands that avoid inclusivity. The demand for inclusivity and culture has boosted “strong innovations coming out of the inclusive fashion market.” (Deol & Rhodes, 2023) Big fashion organisations are even recognising these consumer needs for a diverse range of identities and body types, with some even incorporating this in their people-centric, corporate structure. The Fashion Institute of Technology is a viable example of this as they introduced two courses specially targeted to train future plus-size fashion enthusiasts. (Deol & Rhodes, 2023) This relates to the future laboratories Education pillar that sparks the idea that the metaverse could be an added tool to educate the next generation (Gen Z, Gen Alpha) through harnessing meta-technology to educate people on how to self-direct learning. (Carballo, 2023) The Value pillar is also crucial within this shift towards inclusivity as it will shape the attitudes of the new generations of consumers and provide them with more equitable value exchanges. (Carballo, 2023) For fashion, this could mean a new immersive way to educate employees based in different countries at the same time and produce sustainable information for consumers. Along with internal corporate strategies, brands can also leverage this need for interconnected connections through promotional methods that bring people together. According to Mintel, consumers want to focus on this by leveraging technology as a touchpoint for exploration and connection. (Moriarty, 2023) This incorporates the Inclusivity pillar related to the ‘betterverse’ as immersive, virtual environments can provide a safe space for diverse voices to be heard and engaged with seamlessly from all aspects of the internet. (Carballo, 2023)

Fig 3.14 (Authors Own, 2024)

Best Practice

Expenditure on virtual goods reached approximately \$110 billion in 2021, doubling the spending in 2015, with roughly 30 per cent allocated to virtual fashion. (Team & Company, 2023) This growth lead the luxury fashion house Dior entered the Metaverse, focusing on the Chinese and UK markets. The 2019 pandemic meant Dior needed solutions to compensate for lost retail profits. The pandemic itself accelerated the adoption rate for digital strategies like the Metaverse; therefore, introducing virtual shopping experiences was a strategy Dior took on to keep their demanding luxury consumers' attention. (Napoli, 2021)

Dior x Harrods: Atelier of Dreams

Dior opened the Atelier of Dreams, a virtual shopping store using VR headsets within the in-store pop-up in the UK luxury department store Harrods, between the 18th of November and the 24th of December 2021. It consists of different Christmas-themed rooms that sell the Dior Beauty line. The experience is now a permanent online space where consumers can virtually try on products and purchase directly from the store that's seamlessly integrated with the brand's e-commerce website.

(Bailey, 2023) The store embodies one of Dior's sustainable Dream in Green values: The protection of natural resources. (Dior, 2021) Dior Beauty products are protected under the Responsible Beauty Initiative in 2018 to foster sustainable procurement, where they refrain from using harmful ingredients like palm oil, with the aim of increasing the protection of animals. (Dior, 2021) However, they still score only a 1 out of 5 on Good On You's animal rating. (GoodOnYou, 2024)

Fig 3.15 (Authors Own, 2024)



Fig 3.17 (Emperiavr.com, 2023)

Dior: On The Road

Dior partnered with architect Ma Yansong to host their A/W 22 Menswear collection within a virtual skyscraper in the Chinese metaverse. This strategy was adopted to connect the brand with young, tech-savvy Chinese consumers. The digital fashion show was creatively directed based on the book *On The Road* by Jack Kerouac, where a virtual scroll of the book was used as a runway stage. (Team, 2023)

Fig 3.16 (Authors Own, 2024)



Fig 3.18 (Cartner-Morley, 2021)

Competitor Analysis

Already established as a competitor to Vivienne Westwood in the Positioning Map Fig 2.14, Dior is evidently a leader in technological innovation relating to the key factor Innovation Luxe in State four of the Future Labortory's framework. Compared to Vivienne Westwood's lack of technology and reliance on traditional promotional strategies like celebrity endorsements, Dior will strive much better in the digital future of fashion. (Mintel, 2023) Dior communicates its sustainable initiatives by displaying products in a virtual winter-themed garden mimicking the 42 gardens they use to source flower fragrances without harmful pesticides and genetically modified plants; there is no evidence of using the metaverse as a sustainable strategy. (Dior, 2021) This leaves a gap in the market for Vivienne Westwood to explore.

Dior also honours Christian Dior in these strategies through the book On The Road, being chosen as it was written in the same year as his death. (Team, 2023) This evidences how honouring the designer through a personal relationship keeps the personality of the brand alive and reiterates the longevity of culture and statutes. Vivienne Westwood could adopt this strategy to honour the dames passing.

Good on You Ratings

Even though both Dior and Vivienne Westwood embed ethical initiatives Dior scores evidently lower on their Good on You sustainability rating. This highlights the issues of greenwashing particularly in Luxury brands painting themselves as sustainable leaders. However, Vivienne's sustainable USP is challenged by other ethical brands such as Stella McCartney who achieve a much more positive rating over the other two brands. A clear threat to Vivienne Westwood is the comparison in the brands animal related practices, with Stella achieving a 4 out of 5 and Vivienne Westwood scoring 2 out of 5. Stella McCartney "traces most animal products to the first stage of production," whilst being 100% free from leather. (Good on You, 2022) Whereas Vivienne Westwood lacks traceability of their leather sourcing practices. See fig 2.25 This opens an opportunity for Vivienne Westwood to review and improve their Material portfolio and traceability.

Fig 3.19 (Authors Owns, 2024)



Fig 3.20 (Good on You, 2024)



Fig 3.21 (Good on You, 2024)

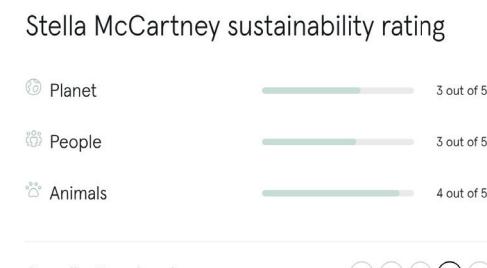


Fig 3.22 (Good on You, 2024)

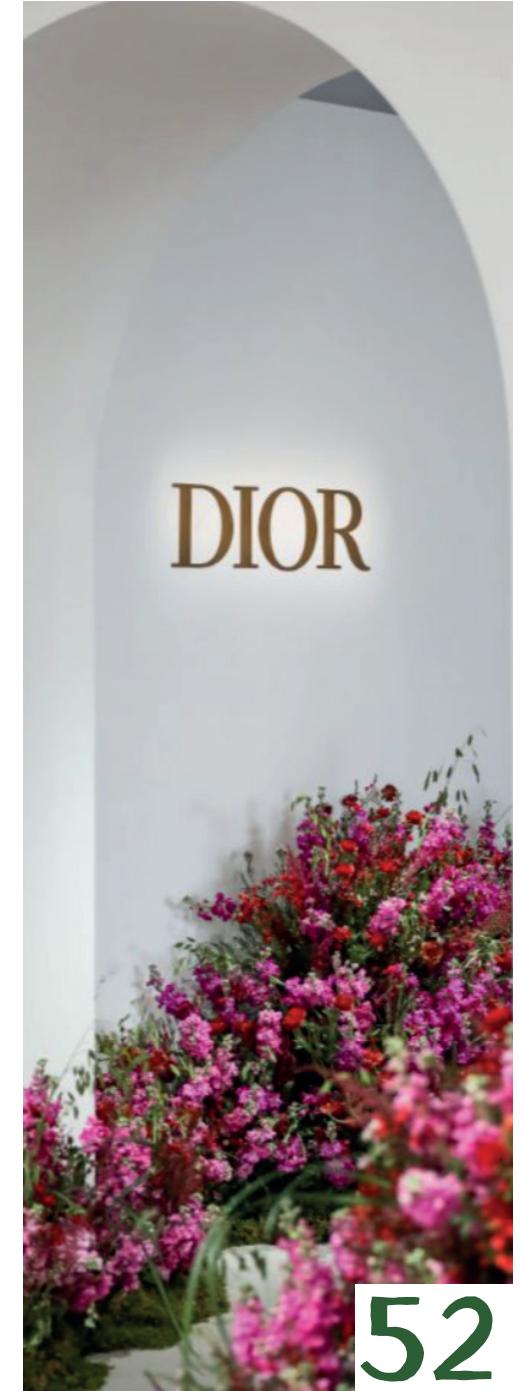
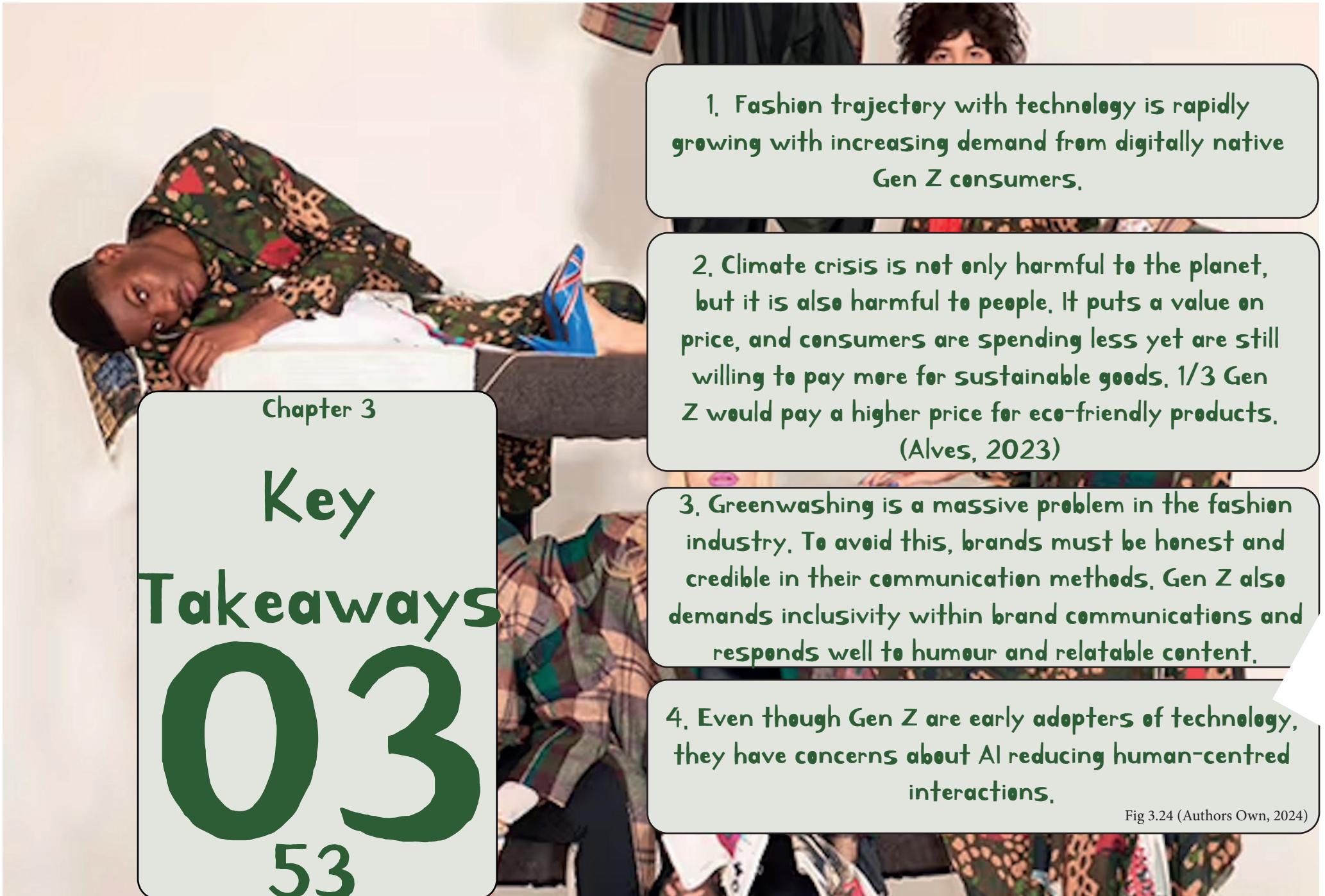
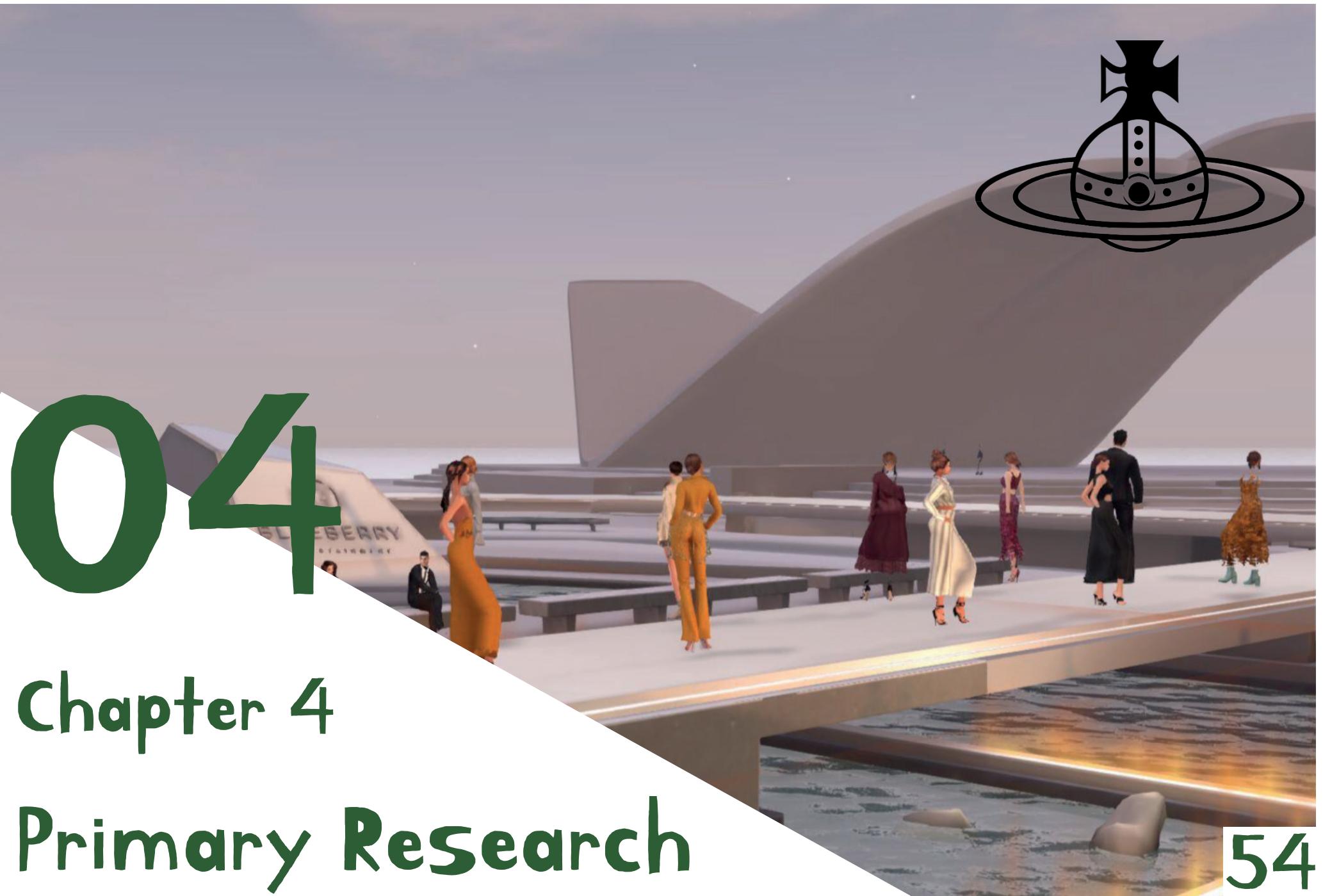


Fig 3.23 (Thursd, 2021)





Chapter 4

Primary Research

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Fig 4.1 (Bain, 2023)

Primary Research

The Primary research conducted in this section follows a mono-method Qualitative research methodology. The chosen research method entailed semi-structured interviews with industry professionals with credited experience relevant to the sustainability and technological impact on fashion explored in this report.

Participant Information Table:

Through a purposive sampling process, these three industry professionals agreed to participate in an interview, giving consent to share their names and personal details within this report. See Appendix 3.

Participant	Field of Expertise	Current Job Role	Overview
James Gaubert	Fashion in the Metaverse	Founder and Creative Director of Republique Clothing	<ul style="list-style-type: none">Worked in strategy/marketing since 2009.Founded Republique Clothing, the world's first fully digital luxury fast fashion brandSpecialises in digital fashion design, NFTs, Web 3, and avatar design.Designs luxury products for virtual wardrobe, such as a digital Balenciaga bag and a digital 'aura' for a Chanel perfume
Beth Arthurs	Sustainability and Fashion Marketing	Sustainable Marketing Strategist at 4Change Marketing	<ul style="list-style-type: none">Worked in fashion since 2012.Currently works at a sustainability-focused B2B marketing agency.Worked with a range of high-street fashion brands: Topshop, Arcadia, Boo-hooHas a personal interest in creatively communicating sustainability concepts through visual and written content.
Natalie De Groot	AI Fashion Design	Digital Fashion Designer at own company nataliedegroot.com	<ul style="list-style-type: none">Worked in Fashion since 2000 (for sustainable companies to digital design)Passionate about the intersection of fashion and technologyInterest in exploring AI designs for the purpose of sustainability and reducing waste



Primary Research: Interviews

The key aim of these interviews is to conduct research on the future of the intersectionality of the digital fashion landscape and the sustainable fashion

landscape. This research is relevant as this topic lacks credible information as the market is widely untapped, requiring a human perspective on fashion's further growth within the metaverse. To effectively conduct an accurate analysis highlighting threats and opportunities, open-ended and exploratory questions were asked to generate expressive and informative answers. See Appendix 4. To decipher the language-based data, the practice of coding was conducted to assess the findings thematically.

The primary research findings are connected to the findings of the External Analysis. Questions asked were based on the global drivers of sustainable fashion: second-hand fashion and technology's trajectory. The participants evidenced a consensus on their responses to the questions, presenting four key themes: AI, Metaverse, Sustainability, and Gen Z attitudes and behaviours towards the current and future state of the fashion market. The thematic map (fig 4.4) uses pattern coding to group threats and opportunities into sub-themes (codes) associated with the four key themes. See Appendix 5/6 for evidence on coding within transcripts.

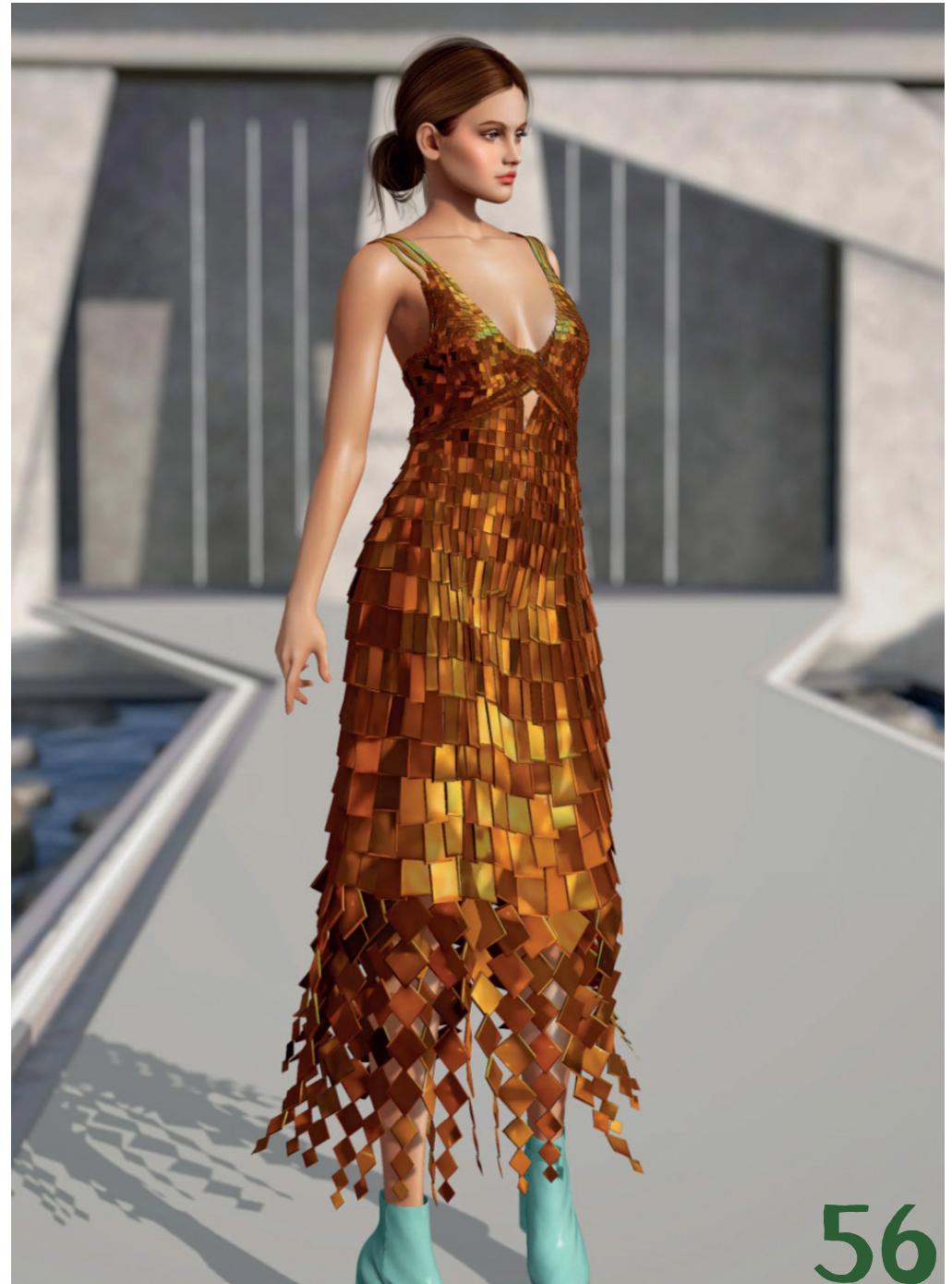


Fig 4.3 (McDowell, 2022)

Qualitive Findings

Thematic Map:

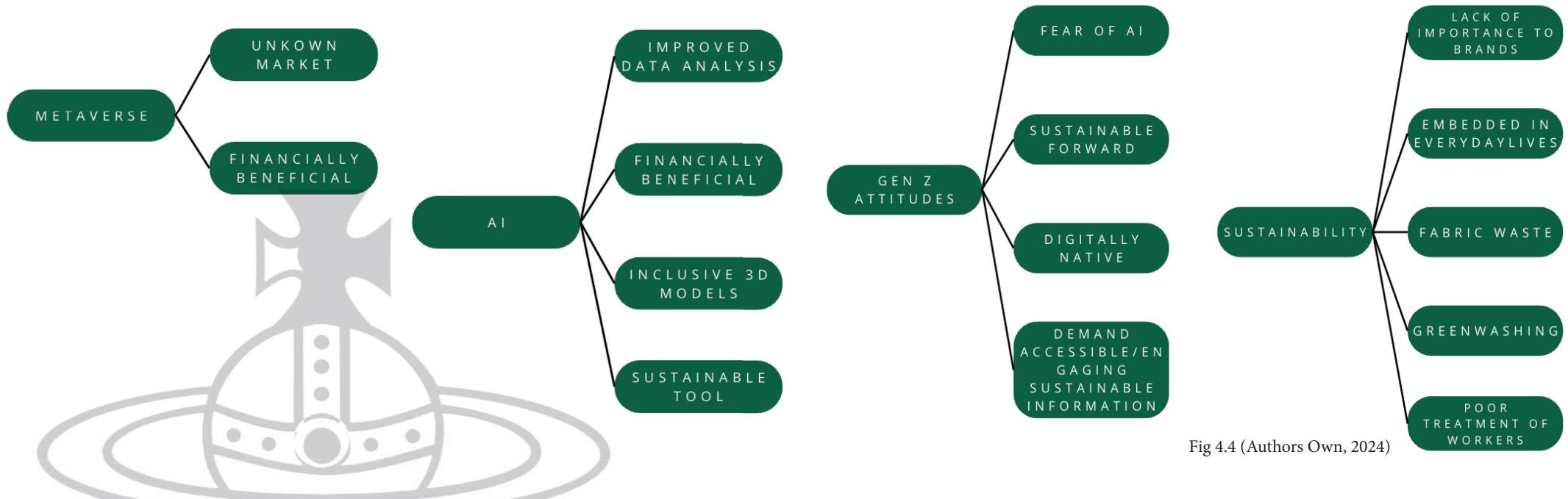


Fig 4.4 (Authors Own, 2024)

Fig 4.5 (Authors Own, 2024)

Qualitative Findings

Extended

Relating this information to the report subject, Vivienne Westwood, the brand can leverage a clear link between the four themes to analyse where opportunities can be implemented to minimise risks associated with potential threats. See fig 4.6 and 4.8.

Opportunity 1

1. Greenwashing is a threat towards Vivienne Westwood's associated sustainable credibility.
2. Utilising AI to improve its data analysis strategies, the brand can provide trusted sustainable statistics.
3. Harnessing social media as a tool to effectively translate the statistics in an engaging and personal manner can lighten the stress of Gen Zs concerns with AI.

Opportunity 2

1. The Metaverse is an unknown market and the brand can't predict its future growth within.
2. However, some design and marketing tactics are financially more feasible than physical ones.
3. Utilising the metaverse to create AI designs is cost-effective and means less financial risk whilst meeting the demands of the digitally native Gen Z consumer.
4. This is also a solution to address fabric waste without compromising profit margins

Fig 4.6 (Authors Own, 2024)

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Fig 4.7 (Loboda, 2024)

TOWS MATRIX

This TOWS Matrix is an extension of fig 95, evaluating Vivienne Westwoods internal and external environment's in further detail.

<p>Opportunities:</p> <ul style="list-style-type: none"> Gen Z is experiencing huge value changes towards demanding more inclusive fashion. Luxury brands are adopting the Metaverse and AI to stay ahead of the innovation curve and redeem relevance. They are not embedding sustainable initiatives into these strategies; it is simply a bonus. (Gurbert, 2024) The rules of luxury fashion are changing, swapping out old-wealth codes for new, digital, innovative ways to mix craftsmanship, culture, and transparency. (Rhodes et al., 2024) 	<p>Strengths:</p> <ul style="list-style-type: none"> The brand's pricing strategies allow them to tap into multiple consumer segments. Affordable products such as jewellery and accessories resonate with younger consumers' purchasing habits, but a higher-priced culture keeps the luxury status resonating with celebrities and luxury buyers. The brand has multiple ethical core values that trickle down from its corporate strategy to its bottom line, such as starting to use sustainable materials like hemp. They have effective supplier management such as a QR coded whistle blowing protocol. However, this is only for their Italian suppliers. The brand's Italian operations also partner with DHL's Go Green Initiative, where all transport carbon emissions are offset. (Vivienne Westwood, 2024) Vivienne Westwood has developed long-term partnerships with non-profit organisations/charities like Green Peace, Artisan Fashion, and Cool Earth. The brand has adopted a more digital approach going all digital with fashion shows from 2018-2023 as well as including CGI and visual art in its social media content. 	<p>Weaknesses:</p> <ul style="list-style-type: none"> Vivienne Westwood passed in 2022, leaving the brand without a 'face of the brand', who was the main personality of the brand and focused attention on honest, sustainable initiatives. The brand lacks traceability on its material sourcing, with little evidence on whether it uses harmful or ethical sourcing to obtain animal products and other potentially harmful materials like silk and leather. The consumer journey is not fully explored as the brand lacks post-purchase touchpoints.
<p>Threats:</p> <ul style="list-style-type: none"> Gen Z is increasingly more aware of Greenwashing and demands transparency and honest communications. Economic stresses in the UK caused by the recession are causing consumers to cut back prices. New paint-waste legislation in Europe will put a time-sensitive standard for Vivienne Westwood to adopt new sustainable initiatives into their ECG. (Amed & Berg, 2023) This also means an increase in competition as other brands are forced to adopt the same ethical initiatives. Brands adopting digitally powered communication points must still be able to retain a human-centric approach, as 47% of consumers are concerned about interaction with AI rather than human points of contact. (Moriarty, 2023) Rising energy emissions (E-waste) caused by digitalisation are increasing brands' carbon footprints. (Tiseo, 2023) 	<p>Strengths and Opportunities:</p> <ul style="list-style-type: none"> Vivienne Westwood can tap into the Metaverse through Immersive shopping experiences and digital fashion shows to stay ahead of the competition. Communicating its core values in the Metaverse would make it the first luxury brand to use it for sustainability. Continuing to use digitally-forward social media posts whilst adding honest statistics to the brand's sustainability efforts, generates an innovative way to connect with Gen Z culture and deliver transparency. 	<p>Weaknesses and Opportunities:</p> <ul style="list-style-type: none"> Digital advancements like the Metaverse can create new visual ways to bring Westwood's personality back into the brand via design or promotion. AI can generate easier and more functional ways to introduce post-purchase methods, meeting the demand for enhanced craftsmanship through repair services. AI can also track a products lifecycle and communicate creditable information on sourcing practices, meeting the demand for transparency. Using inclusive models in their communications can make sure any new 'faces' associated with the brand stay true to the brand's ethical values. Old-wealth codes largely operate on animal products such as fur and leather. What is viewed as 'luxury' is now changing, leaving a potential opportunity for Vivienne Westwood to swap out these materials for more sustainable and biodegradable alternatives without hurting the exclusive image of the brand as Gen Z add value to sustainable goods.
	<p>Strengths and Threats:</p> <ul style="list-style-type: none"> 1/3 of Gen Z would pay a higher price for eco-friendly products, minimising the risks of reduced consumer spending. (Alves, 2023) In addition, the growth of the metaverse could mean a large revenue stream if the harness of digital design as revenue in the virtual world is forecasted to increase to \$400bn by 2025. (Gurbert, 2024) As the brand's sustainability initiatives are securely embedded into the brand's corporate structure, the risks of greenwashing are drastically lowered. In addition, if the brand uses digital strategies like AI traceability to retain information on the entire product lifecycle, consumers will increase trust in the brand due to credible evidence. 	<p>Weaknesses and Threats:</p> <ul style="list-style-type: none"> Using AI to enhance supply chain management can ensure products are secure against weather issues and climate change but can also help manage inventory to reduce waste. Centring any new technologically advanced strategies around Vivienne's passing can provoke an emotional connection, replacing the fear of AI and related technologies with human-centred communication.

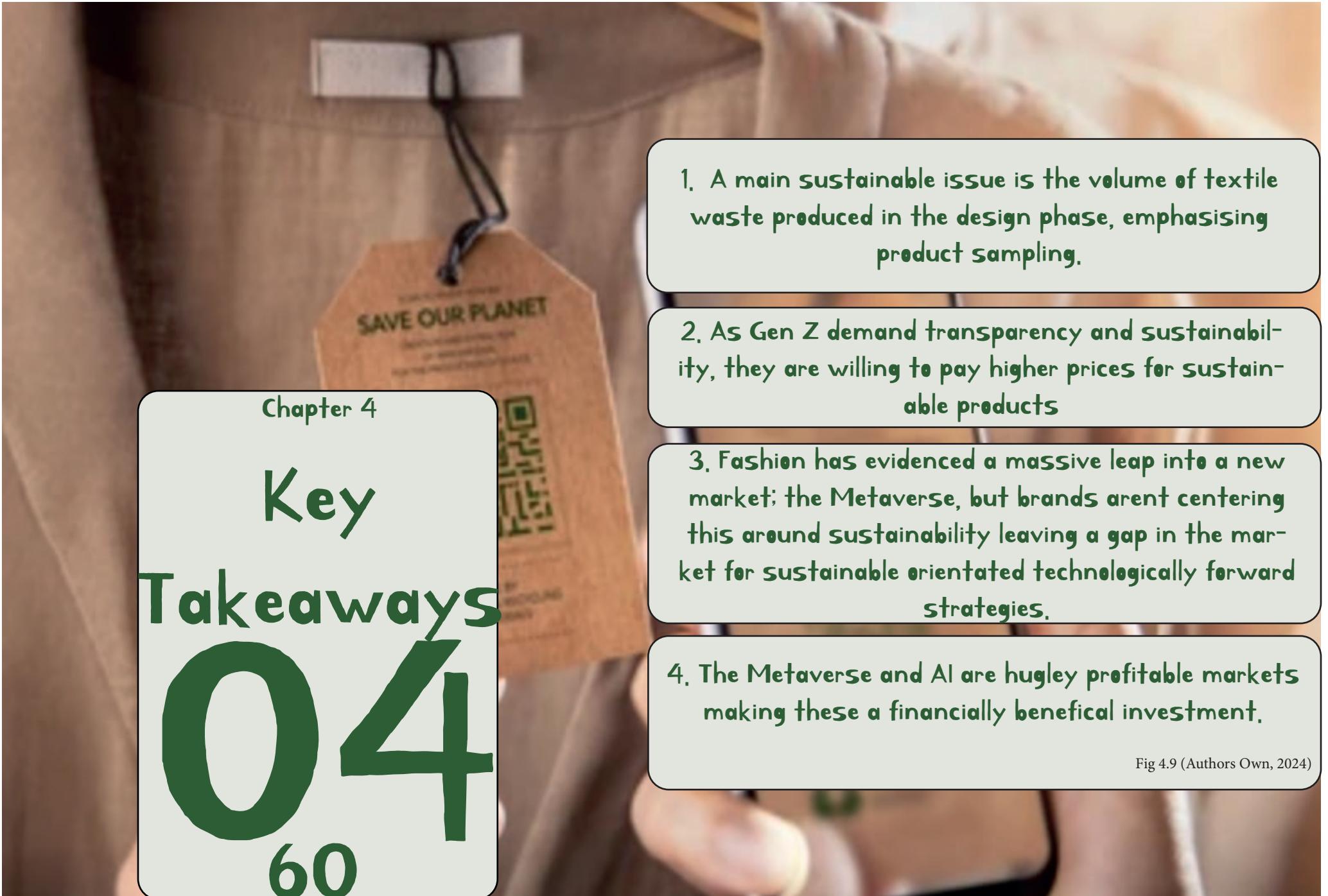


Fig 4.9 (Authors Own, 2024)

Fig 4.10 (Shutterstock.inc, 2024)

05

Chapter 5

Strategy

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Fig 5.1 (The New York Times, 2015)

Strategy Summary: Rationale

Vivienne Westwood is currently facing three main challenges: Losing the founder and face of their brand, maintaining a sustainable position whilst lacking traceability and aligning with digital trends like the trajectory of the metaverse and AI, demanded by Gen Z consumers.

(Stigliano et al., 2022)

There is now a gap in the market to align sustainable products that appeal to the demands of the digitally native consumer, wanting hybridisation between physical and digital demands. A strategy best equipped for this is product line diversification, as it is used to adapt to societal shifts in consumer behaviour whilst preserving short-medium-long term core values.

(Indeed, 2022)

While product diversification is usually used as a strategy to increase the overall saleability and profitability of a product line, Vivienne Westwood can innovate this approach by leveraging technology to improve sustainability practices. (Indeed, 2022)



Strategy Summary: Product Line Diversification

Vivienne Westwood will strategise on product line diversification, creating a digital 3D-designed collection within the Metaverse, that later converts into a physical collection made out of sustainable materials following a new circular model. See fig 5.6. The collection aims to reduce production and manufacturing waste through test marketing, which “allows companies to gather consumer feedback and conduct market analysis before fully launching a new product” (Aaron Hall, 2023). The only waste or harmful factor related to digital design is the energy emissions released. By digitally promoting products in the Metaverse before production, an AI tracking system analyses data to determine the accurate volume needed for its stock intake, reducing physical waste. This aligns with the consumer’s demand for ethical manufacturing. (Mintel, 2023)

The collection will spark a new business model focused on extending the product lifecycle to achieve a circular economy through utilising technologies, such as AI data analysis, that foster sustainable outcomes that will be used throughout. See fig 5.6.

This strategy aligns with the disruptive section of the Innovation Matrix because companies should look at more than the basis of competition changes because of technological shifts and also focus on consumer demands as “innovating your products won’t help; you have to innovate your business model.” (Satell, 2021) See Appendix 7.

The collection will explore Westwood’s archives of her iconic staples over the years and recreate them using a more ethically produced material portfolio and sustainable design process. The mix between cultural heritage and sustainability is crucial as manufacturing “must work synergistically to make products long-lasting because of their cultural relevance and intrinsic quality.” (Stigliano et al., 2022) This addresses the three main challenges the brand is currently facing through reinforcing Westwood’s personality within the creative opportunities the Metaverse offers, whilst transparently communicating its commitment to sustainability. In addition, this strategy reduces waste through digital design and crafts ethical physical garments, the mix of physical and digital hybridisation demanded by Gen Z. (Stigliano et al., 2022)



Ansoff Matrix

Product line diversification falls under the fourth rant and Market expansion strategy. Diversification of the Ansoff Matrix is the strategic management framework developed by H. Igor Ansoff in 1957. (Mind Tools Content Team, 2023)

Despite Vivienne Westwood appearing in the Metaverse for the 'Dear Vivienne' 2023 virtual game, it was not directly owned by the brand; therefore, tapping into this market for the brand is completely new. Shifting sustainable product lines to a more technologically advanced market is called Concentric Diversification, as it increases marketability by placing new yet closely related products into a new market. (Monash Business School, 2023) However, this is extremely high risk as it taps into an unknown developing market.

This innovation goes beyond product and creates complementary digitalised shopping experiences for digital products that share the same luxury value as when the tangible product is manufactured, boosting differentiation.

Fig 5.4 (Authors Own, 2024)



Fig 5.5 (Peterdy, 2023)

Circular Economy: Extending the Product Lifecycle

The fashion industry traditionally operates on a linear resource-to-consumption model, starting with raw materials and ending with end-of-life. (Gwilt, 2020) Vivienne Westwood's new product line can leverage a 360 design and marketing strategy, initiating a circular model that begins with marketing endeavors prior to manufacturing. Digitally designing the products and promoting them through virtual touchpoints before manufacturing physical products is crucial for collecting data to predict inventory levels and mitigate waste. A main tactic the brand will invest in is post-purchase strategies to extend the end-of-life stage. Several intermediaries within the value chain create value at each step. However, there is "an environmental or social or economic impact occurring at the same time, an inevitable negative consequence inherent in the production process." (Stigliano et al., 2022) By inserting technologies that enhance sustainability into each intermediary, Vivienne Westwood can create a closed-loop circular system. (Gwilt, 2020)

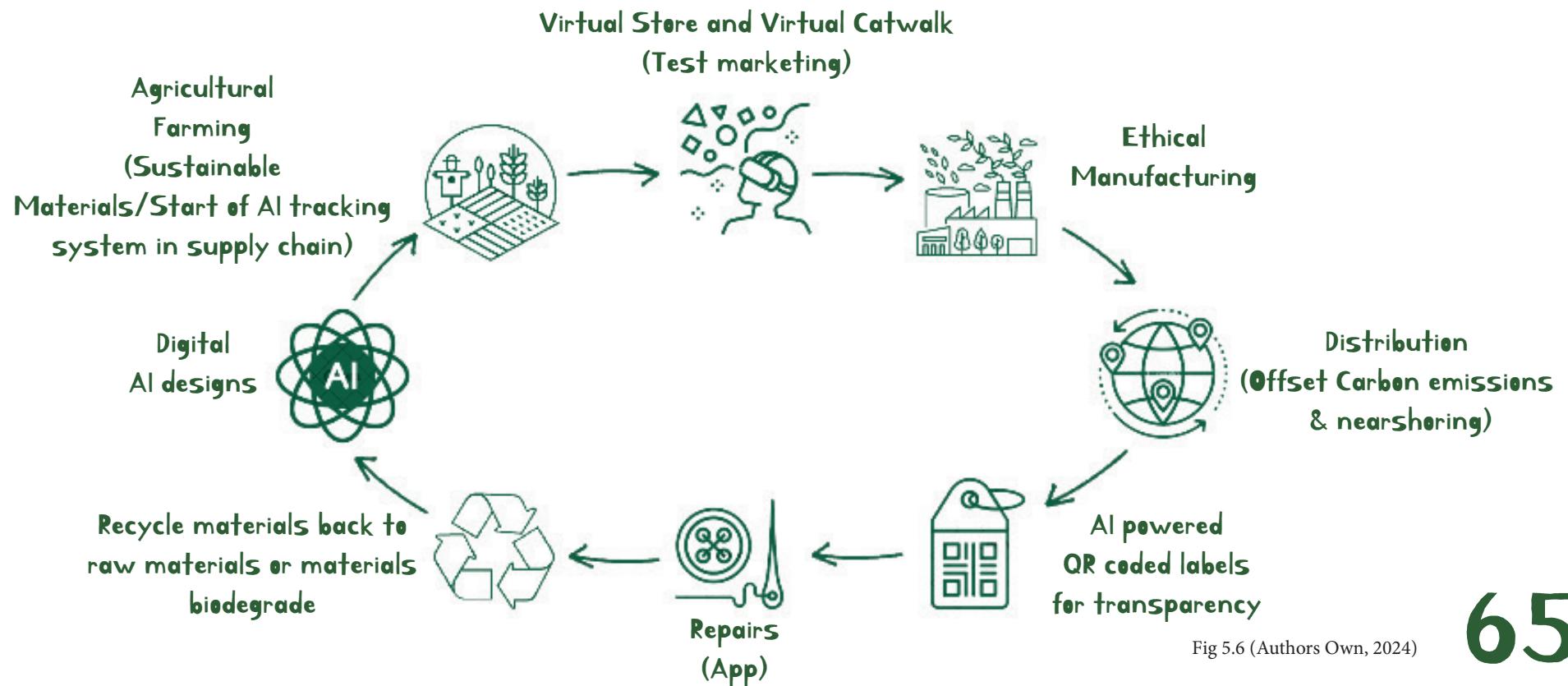
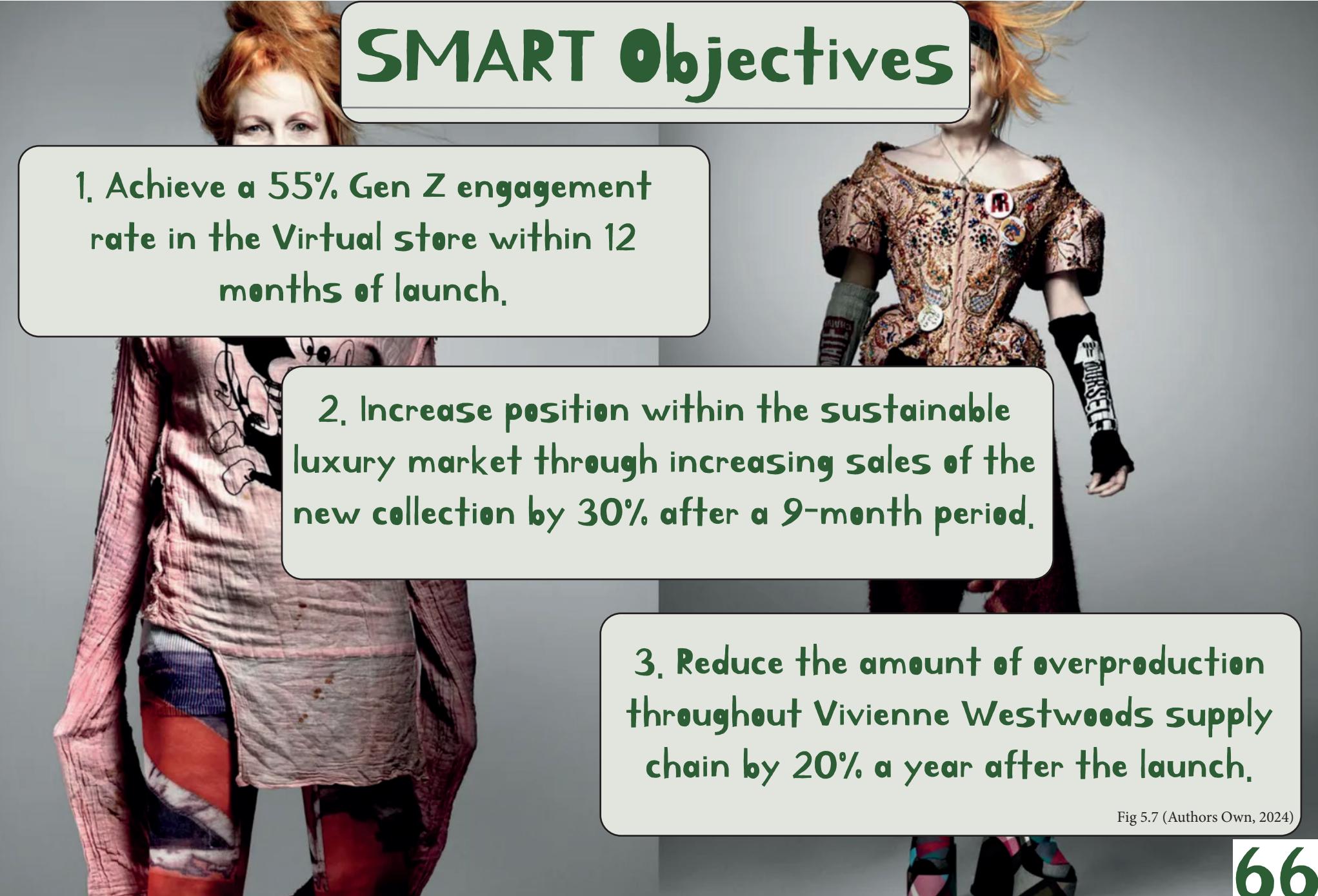


Fig 5.6 (Authors Own, 2024)



SMART Objectives

1. Achieve a 55% Gen Z engagement rate in the Virtual store within 12 months of launch.

2. Increase position within the sustainable luxury market through increasing sales of the new collection by 30% after a 9-month period.

3. Reduce the amount of overproduction throughout Vivienne Westwood's supply chain by 20% a year after the launch.

Fig 5.7 (Authors Own, 2024)

Fig 5.8 (Cowles, 2012)

Challenges

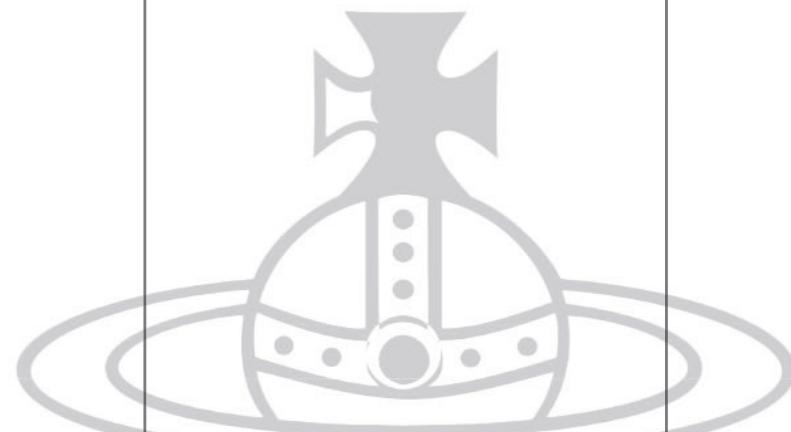
Fig 5.9 comminutates the linked Challenges, Benefits, and risks associated with Vivienne Westwoods new product diversification strategy.

1. Losing the founder-and face of their brand (Westwood passing)

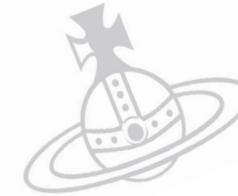
2. The brand struggle's to maintain a competitive, sustainable position as they risk their ESG by not being transparent in their sourcing of animal products and potentially harmful materials.

3. The brand is not digitally native and lacks alignment with market trends and consumer demands for digital technologies like the Metaverse and AI

4. Lack of post-purchase strategies and after-sales consumer touchpoints



Benefits



1. Reinforces Vivienne Westwood's brand image:

As explored in State Two of the Five States of Luxury Framework, consumers demand luxury to combine craftsmanship, ESG initiatives, and cultural compasses. (O'Sullivan & Smith, 2023) Vivienne Westwood herself set the standards for these practices by designing and working with local artisans, aligning social and ethical values into the business that she followed herself, and meeting the cultural demands of the punk sub culture and inclusive market. After her passing in 2022, the brand faced the risk of losing its brand image alongside Westwood. Kronthaler can uphold the brand image by using digital technologies to pay tribute to the late designer. Showcasing the digital designs through a metaverse catwalk show can bring Westwood's personality back through storytelling whilst keeping the brand sustainable and honouring her decision to "go fully digital with her fashion shows". (Skacenko, 2023) A percentage of profits will be invested into the Vivienne Foundation to "honour, protect and continue the legacy of Vivienne's creativity and activism." (The Vivienne Foundation, 2024)

2. Increase competitive advantage (Sustainable leader):

Product diversification can be utilised as a defensive strategy to lower competition from a brand's market ownership. (Indeed, 2022) The tracking of sustainable materials used in the design process which is transparently communicated to consumers, the efforts to minimise e-carbon and carbon emissions through the manufacturing stage and the post-purchase prolonging of the product lifecycle give Vivienne Westwood a competitive advantage. As Vivienne Westwood is increasing their variety of sustainable initiatives and offering more options to the consumer, "they can broaden their stable hold on the market and gain more protection against such competition-related challenges." (Indeed, 2022)

3. Introduces new revenue streams:

As explored in the Ansoff Matrix, this strategy penetrates a new, increased growth market. This means the brand appeals to a new customer segment, capitalising on generating new revenue streams and achieving success in a previously unexplored area. The global value creation of the overall brand increases as the private capital of the Metaverse grows, with companies in the Metaverse raising \$10 billion in 2021. (McKinsey Quarterly, 2022) In addition, the cost of digitally designing products is a lot cheaper than designing physically, minimising samples and the cost of extra fabrics and suppliers and many more. (Gaubert, 2024) This reduces costs and increases revenue. Increased profit means the brand won't be making a loss when donating a percentage of the profit to the non-profit organisation Artisan Fashion.

4. Increases loyalty from Gen Z (Technological and post-purchase touchpoints):

As the brand has implemented sustainable strategies to meet Gen Z's demands, it also needs to meet its need for accessibility. 70% of Gen Z users use new generative AI technologies as they are more savvy and forward-thinking in how they use technology to shop, search, and care for products. (Koetsier, 2023) Being easily equipped with technology means AI can be used as a tool to seamlessly integrate post-purchase touchpoints into the shopping process. Vivienne Westwood, adopting AI-powered QR codes to provide aftercare information, is a well-managed post-purchase experience that increases customer loyalty and lifetime value. (Monti, 2024) Post-purchase is aimed at extending the product lifecycle through repeat customers on repair services that contribute to the brand's revenue streams sustainably. (Monti, 2024)

Risks

1. Risk of harming the brand's reputation:

Andreas Kronthaler could fail to continue Westwood's legacy by not correctly communicating her sustainable values honestly. This could risk the creditability of the brand's ethical endeavours.

2. Risk of harming Luxury perception:

Swapping out leather for alternatives may divert consumers who's purchase motivation is quality. Technology closely related to the Metaverse is in the early phase of development. The brand entering this market could risk the exclusivity of their brand image through displaying low quality or glitchy touchpoints that could undermine the user experience. (BoF Team, 2023)

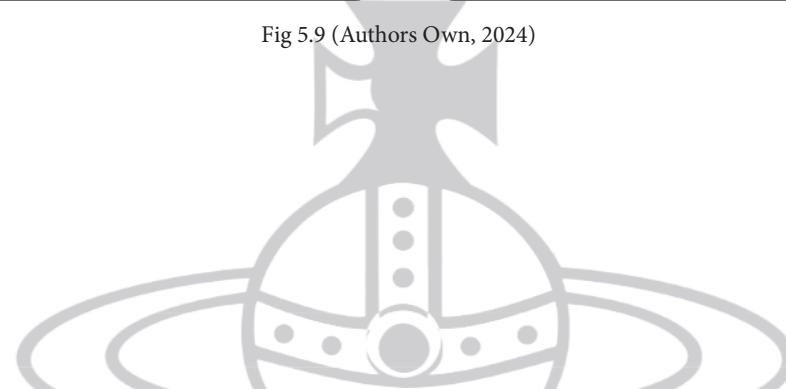
3. Risk of financial loss:

Even though the metaverse market is on a trajectory and predicted to grow, its technological landscape is unknown and likely to be disrupted by external factors. (Girod, 2023)

4. Risk of Insufficient customer adoption:

As 47% of consumers are concerned about interaction with AI rather than human points of contact in customer service, this could lead to concerns about the ethical process behind the strategy and could lead to losses in sales. (Moriarty, 2023)

Fig 5.9 (Authors Own, 2024)



Carrolls CSR Pyramid

Carroll's CSR Pyramid, Fig 5.11 explores the sustainable benefits of Vivienne Westwood's Product Line diversification strategy. These benefits go beyond the social and ethical interests of the firm and what is required by law. (FELLER, 2016) To further exercise this framework to highlight the external as well as internal sustainable impacts of the brand, this report broadens each section of Carroll's CSR Pyramid, relating each to the relevant United Nations Sustainable Development Goals 2015, explored in Fig 2.10.

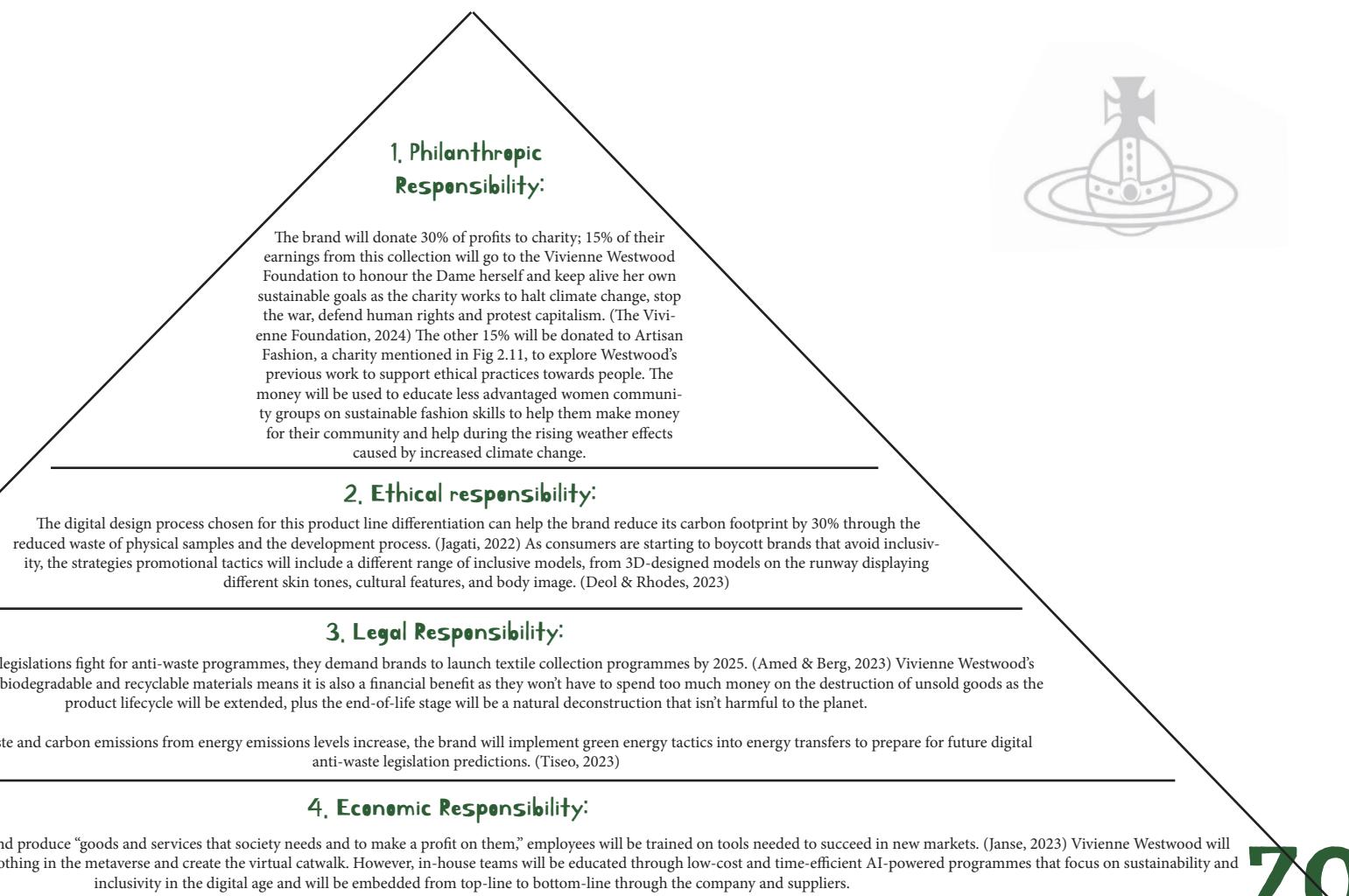


Fig 5.11 (Authors Own, 2024)

STP

Segmentation

The Product Line will launch into the UK market, where the headquarters is currently based, to represent the brand heritage and Vivienne's Westwoods personal life. The brand already segments several promotional touchpoints using geographical positioning. For example, the brand has different social media accounts for different countries. See Fig 55. Promotional efforts for this strategy will be focused on the main accounts and UK-based social platforms.

However, the metaverse has its own separate immersive online environment with no geographical limitations, as consumers from all over the world can become interconnected. Therefore, Vivienne Westwood cannot segment consumers into a closed niche, as cross-cultural exchanges can be shared in the digital space. (Usman, 2024)

To implement the strategy effectively for the right consumer group, Vivienne Westwood will also segment the market based on age/generation. Gen Z (1997- 2012) represents the main demographic, as their psychographic attitudes towards sustainability and technology match the brands own values. (Shaw, 2023) Research shows that 82% of Gen Z express concern about the welfare of the planet, and 72% say they have made small changes to reduce their impact on the environment. (Shaw, 2023) Despite Gen Z's concern for AI, they have adopted technology related to the metaverse quickly, as 40% have used VR technology before. (Segel & Hatami, 2023)

Targeting

To be able to target Gen Z, the brand must meet their psychographic and behavioural traits towards their purchasing choices. Sustainability is still "dominating consumer priorities and the fashion agenda." (Segel & Hatami, 2023)

However, the metaverse is a relatively new shopping space. Although 79% of consumers already in the metaverse have purchased through it, it is not necessary for all the target consumers to have shopped there before, but they need to be interested in doing so. (McKinsey & Company, 2022) A third of Gen Z consumers stated they want to see brands use virtual stores, suggesting they will easily adopt the functions of the Vivienne Westwood store in the metaverse. (Owens, 2024)

The strategies for seamless interaction between the virtual and real world will meet the demands of young consumers wanting delineation between "online life" and "real life." (Auxier & Arbanas, 2023)

Positioning

Vivienne Westwood is already successfully positioned in the luxury fashion sector, differentiated from competitors based on sustainability and activism and a 'punk' brand image. However, by entering a new market, the brand has differentiated itself through technology adoption and sustainability. The brand is fixed in its position within the price range of luxury fashion and is no longer the most important way consumers perceive the brand within the new market. (Fripp, 2023)

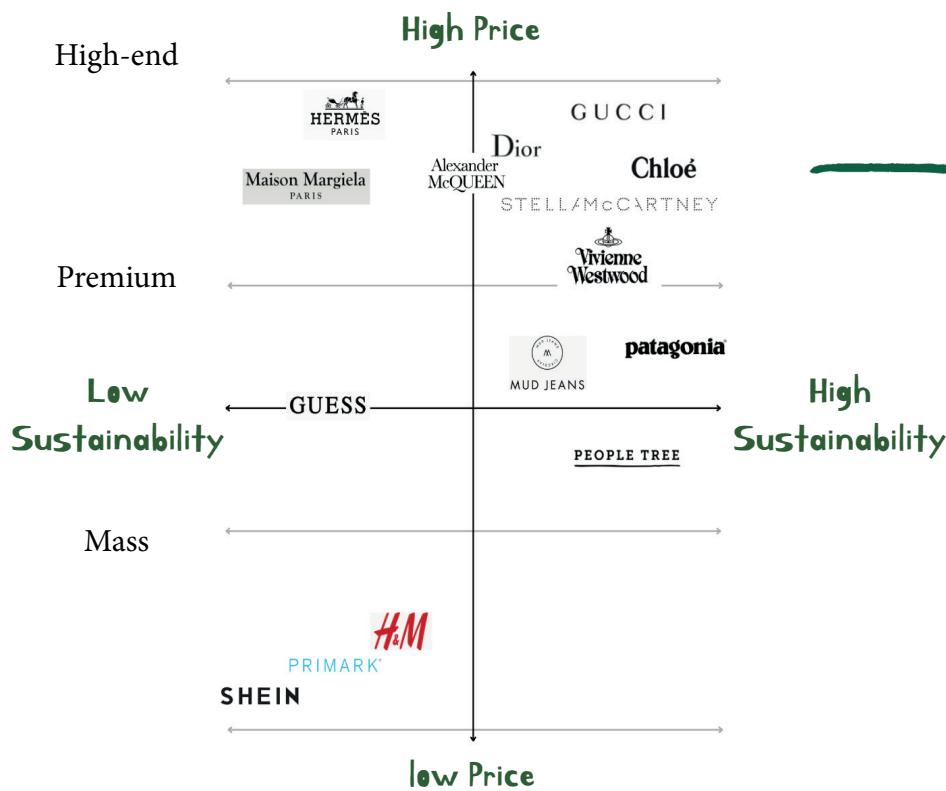
As the brand improves its already existing sustainable efforts, it should be repositioned as a sustainable luxury fashion leader. Many luxury fashion houses have already entered the metaverse, so Westwood falls behind them in terms of adoption and quality. However, Vivienne Westwood would be the first brand to enter the metaverse with the main objective of reducing waste and improving sustainability.

Positioning: Perceptual Map

As Vivienne Westwood has already outlined its core values, which are used to strategically plan and position goals for this strategy, a perceptual map is more useful than a positioning map in understanding how the consumer perceives the brand in a new market with new competitors. (Fripp, 2023)

All brands were considered based on their Good on You rating and previous endeavours into the metaverse of related technological adoptions.

Current Positioning Map:



New Perceptual Map:

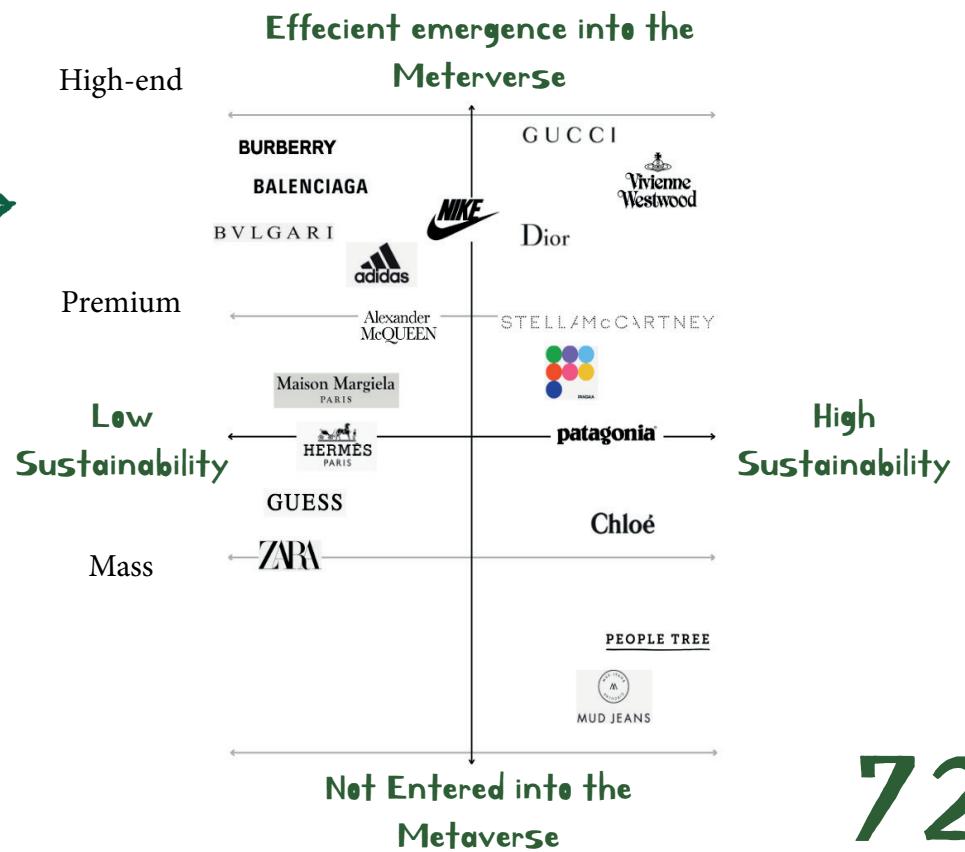


Fig 5.13 (Authors Own, 2024)

Targeting: Consumer Pen Portrait

The target consumer for this specific strategy shares many psychographic and behavioural traits with the wider Vivienne Westwood audience, but the main point of difference is the balance between interactions with the 'real' natural world and the 'digital' social media and interactive world. This suggests they are more savvy and open to trying new digital shopping experiences but share the same ethical values towards nature, culture, and sustainability.



Fig 5.14 (Pinterest, 2024)

Behavioural

Attitudes: Mimi falls into the Early Adopter stage of the Diffusion of Innovation curve and is the industry phase when it comes to fashion innovation. Therefore, she likes to engage with new sub-cultures and is a positive thinker when it comes to new challenges and looks for new innovative ways to solve them. This suggests she is less likely to question AI and more likely to be optimistic about its future possibilities.

Purchase Motivations: Prefers to shop online but likes options to test out outfits and wishes more brands would include virtual try-on. She avoids false social media ads and engages with influencers and celebrities on social media who she believes to be authentic users of the product. She purchases products when they are shown on similar body shapes to hers. Desires a convenient, seamless engagement between physical and digital brand touchpoints, perfect user-friendly apps and digital spaces and won't spend too much time on over-complicated and busy sites.

Spending Habits: Purchases clothing based on its environmental impact. She is 60% more likely to purchase a product if it is made from ethical materials. Boycott brands that use animal products and test on animals even outside of fashion into lifestyle, such as shampoos. She is also willing to pay a higher price for sustainable products, but only if it is high-quality and long-lasting (Alves, 2023)

The main brands she shops from are Stella McCartney x Adidas, Levis, and Vivienne Westwood jewellery/tops that are not too expensive as she loves luxury but cannot afford couture or high-end pieces but is willing to save for them.

Demographic

Name: Mimi

Generation: Aged 22, Gen Z

Gender: Female (71.5% of website traffic is generated by females) (Similarweb, 2024)

Social Class: Working-class - Vivienne Westwood is "the voice of the feral and defiant working-class." (Anderton, 2023)

Occupation: Communication Assistant at a London-based B-Corp creative advertising agency that works with fashion and beauty brands

Education: Graduated from London College of Communication with a BA (Hons) in Media Communications

Income: £25,755 per year is the average base salary for a Communications Assistant in London. (Glassdoor, 2024)

Geographic

Residence: Lives in a shared house with her university friends in Shoreditch, which was labelled the number one area in London for young professionals to live as it is "the heart of the city's creative scene," surrounded by edgy street art and hipster coffee shops that share similar identities to Vivienne Westwood punk aesthetic. (Papas, 2023)

Psychographic

Interests: Alternative/edgy Fashion, Art, sustainability, animal welfare, recycling and up-cycling old clothing, fashion media, VR games or interactive mobile apps that have themes around nature

Lifestyle: Reads fashion-orientated reports and magazines (WGSN, Dazed) on topics such as sustainability, innovation, and communications as research for her work but also for personal interest; splits her time spent socialising 50/50 to natural environments to digital ones through taking walks in Hyde park, and attending small pubs in high youth culture places such as Shoreditch and Camden as well as high social media engagement to interact with friends, Visits many virtual exhibitions (science, animal-focused interactive museums)

As a recent university graduate, she transferred AI usage skills in her everyday life, from using Chat GPT and Grammarly to write her essays to using AI photo-generating apps like Jasper and Canva in her communication job and from Grammarly in her emails.

Personality: Value-driven, independent, explorer, creative, tech-savvy, Adaptable to new environments, Expressive in self-identity is described as an "identity nomad," as she is willing to try new things to build her identity. (Francis & Hoefel, 2028)

Fig 5.15 (Authors Own, 2024)

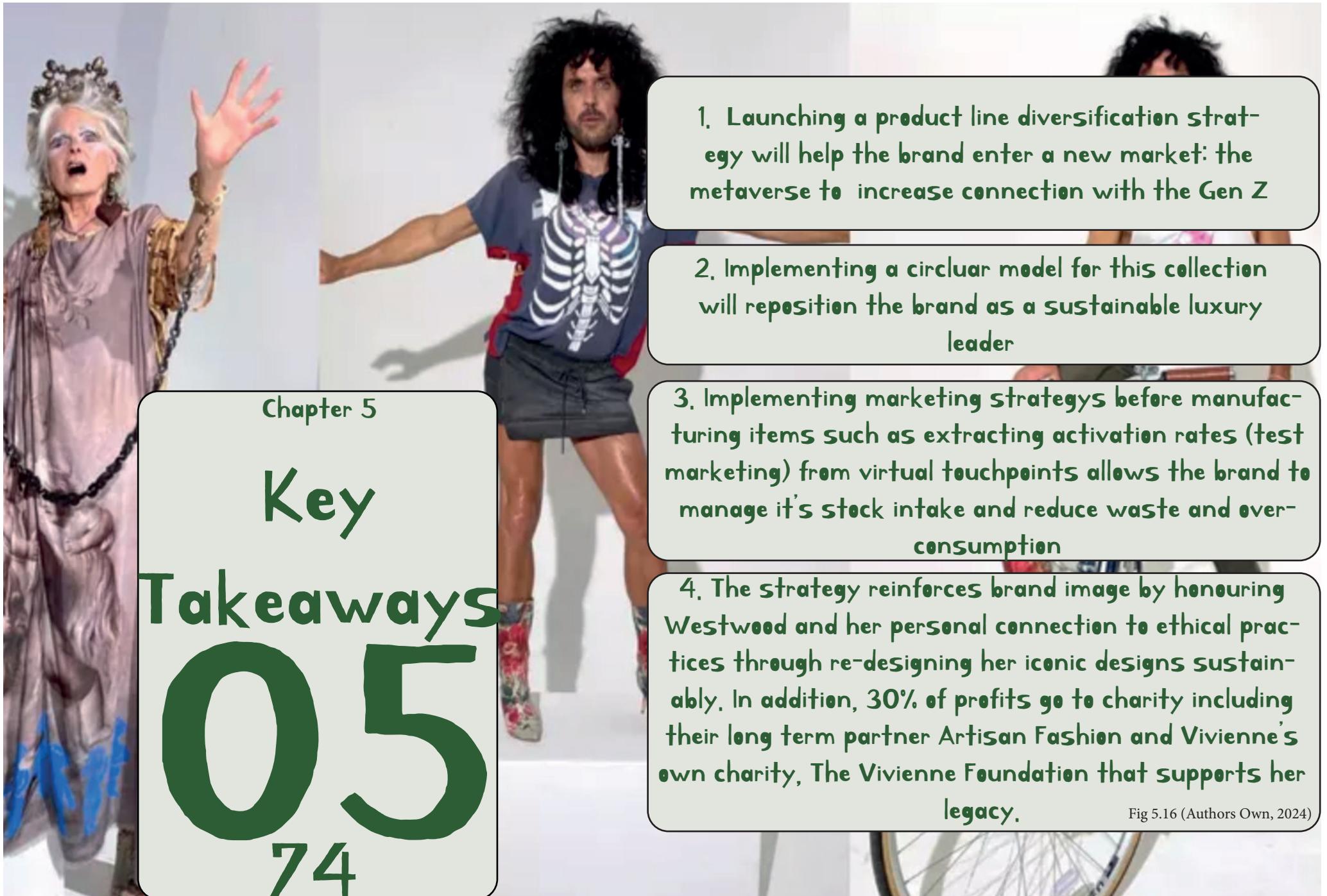


Fig 5.16 (Authors Own, 2024)

Fig 5.17 (Madame Figaro, 2020)

06

Chapter 6

Artefact Development

75



Fig 6.1 (Baidoo, 2022)

Regeneration: A Vivienne Westwood Green Label



This section of the report focuses on how Vivienne Westwood's new strategic strategy of implementing a product line diversification into its entire marketing mix, as the most distinctive skill marketers can uphold is the “ability to create, maintain, enhance, and protect” the brand by utilising all marketing mix variables. (Kotler et al., 2022)

The sustainable product line is titled Regeneration: A Vivienne Westwood Green Label. The noun Regeneration means “The process of renewal, re-growth, or restoration of a natural resource or ecosystem.” (Manaher, 2023) This is symbolic to renewing and restoring Vivienne's personal relationship with the brand counteracting the challenges of losing the face of the brand. The title was also strategically chosen to reflect on regrowing a new circular way of fashion production, reflecting on waste reduction, aftercare prolonging the product lifecycle and the use of sustainable materials.

The collection will be launched during the Metaverse Fashion Week 2025 through a virtual catwalk show following Decentralands MVFW 2023 on March 28-31. (Decentraland, 2023)



Branding

REGENERATION

The brand uses a font called Raphael for its iconic logo and branding on products and labels. It is a privately protected font that is unavailable for public use, and it is a nouveau 70s-style typeface created by Monotype Imaging Inc. (1stDibs Expert, 2021). For this report, Artefacts developed in this section will use an AI-generated alternative to the font that embodies a Punk aesthetic.

#rememberingvivienne - fewer than 100

#thewestwoodway - fewer than 1000

#fashionsregeneration - fewer than 100

The chosen hashtags for this collection include the above. Hashtags act as “organic output for your content” as keywords can be targeted to penetrate a specific industry. (York, 2023) Therefore, they all feature an SEO-optimized keyword relating directly to the brand for instant recognition. Each hashtag has less than 1000-100 posts on Instagram (Instagram, 2024), whereas non-brand-related hashtags (green label = 81.7k posts and regeneration = 882k posts) return a high volume of posts, making it harder to increase the brand’s share of voice. A benefit of optimising hashtags is increased traffic, boosted by cross-channel usage and seamless integration between each touchpoint.

(York, 2023)

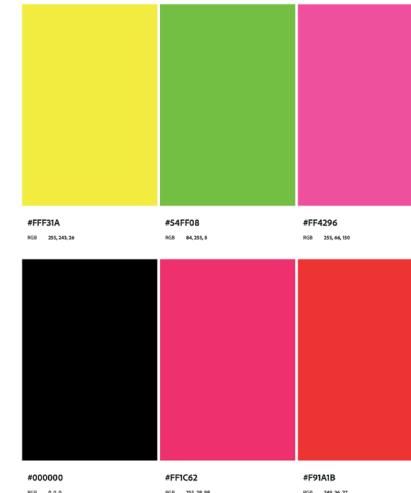


Fig 6.3 (Adobe Color, 2024)

Above is the chosen colour pallet for the collection and supporting promotional content. It includes the iconic Westwood red, whilst harnessing a new vibrant green to represent the title of the collection and sustainability itself. The colour pallet is also a marketing tool to connect to the target consumer, as it includes Gen Z Yellow, a bright shade that was appointed as the generation favourite in 2017. (Pearl, 2023)

Vivienne Westwood

x

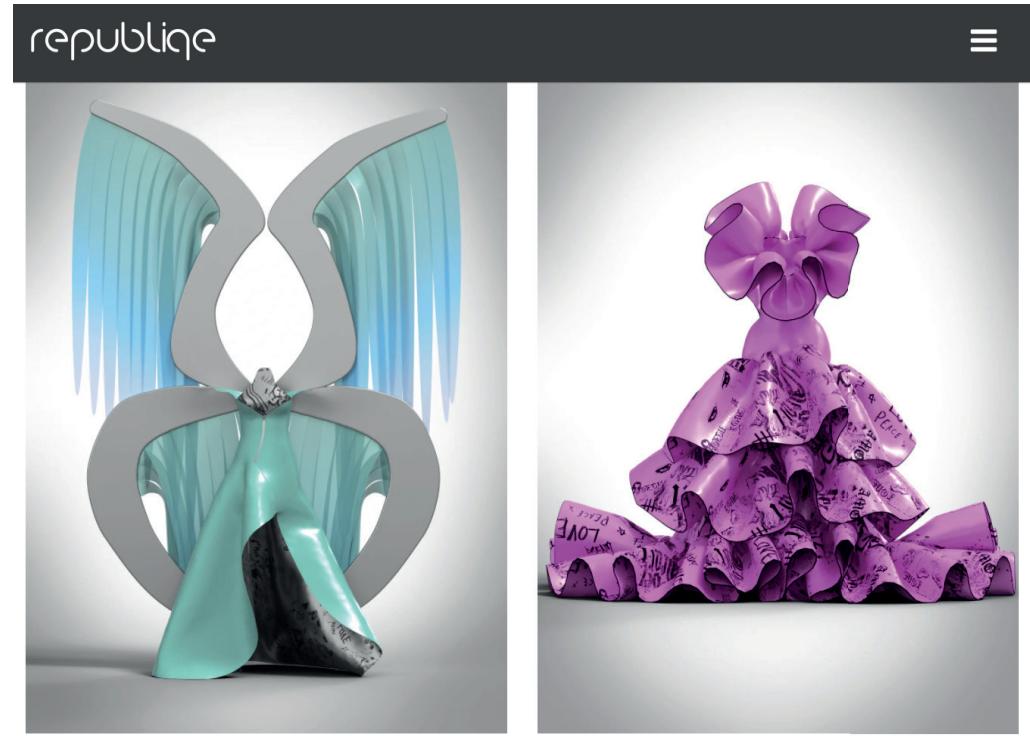
Republique Clothing

Vivienne Westwood will undergo a strategic partnership with the “metaverse ready fashion house” Republique Clothing to create high-quality digital clothing pieces designed by the in-house Vivienne Westwood team. (Republique, 2024) Vivienne Westwood will further harness three of their four services: digital design, Avatar/virtual model design, and virtual commerce. (Republique, 2024)

For more information on Republique Clothing, See Appendix 5 and refer to chapter 4, as the agency was founded by one of the interviewees who kindly participated in this report’s primary research.

Test Marketing

Partnering with Republique Clothing effectively minimises waste outputs as digital design reduces the need for samples. The design phase and promotional phase will become interconnected using activation rates from a virtual store and virtual catwalk show as a form of test marketing that can be analysed to predict the performance of individual products. (Geckoboard, 2024) The data collected can assess market demand and determine the volume of units needed for production measured by the number of consumers who engage with the product online. This effectively allows the brand to make informed decisions about marketing strategies and the potential risks associated with product development. (Aaron Hall, 2023)



PARADIS

£10.00 ❤

PIERROT

£10.00 ❤



The Collection

Core Concept: 'Regenerating' iconic Vivienne Westwood designs to make them 'Green' (sustainable)

Digital design allows more freedom for creativity, allowing the brand to recreate iconic runway looks that resonate with the brand identity with Westwood, and improving the materials to be more sustainable. The collection uses symbolism for branding; the collection draws inspiration from the brand's original orb logo, iconic tartan print, and punk aesthetic, which is mirrored by the font embedded into the designs. Drawing inspiration from the portrait collection and bridal dress was strategically picked to meet the interests of Gen Z due to their engagement with celebrity endorsements; refer to page 36.

All regenerated Designs are AI generated using Microsoft Designer.



Cloud (Bridal Dress)

Regenerating the Bridal dress 'Cloud' made for Gold Label Autumn/ Winter 2007-2008 'Wake Up, Cave Girl' collection was famously worn by Carrie Bradshaw in the 2008 Sex and the City movie.



Knitted Corset Top

Regenerating the Knitted orb logo corset top originated from the Autumn/ Winter 1991-1992 "Dressing Up" collection. Bella Hadid, one of the brand's Gen Z favourite celebrity endorsements, blew up the media wearing the top in 2019.



Portrait Corset

Regenerating the iconic portrait corsets. These corsets from the Vivienne Westwood Autumn/Winter 1990 "Portrait" collection caught the eye of the British media as it was worn by two female models who famously kissed on the runway, which was seen as scandalous.



Fur Coat

Regenerating the fur lined coat designed for Vivienne Westwood's Red Label A/W 1998.



Anglomania x Melissa Lady Dragon Heart

Regenerating the Vivienne Westwood Anglomania x Melissa Lady Dragon Heart Heels are famous for their unique design and starting an iconic partnership between the brands.



Ghillie Platform Heels

Regenerating the Ghillie platform heels, famously worn by Naomi Campbell when she tripped during the Vivienne Westwood seminal 1993 Anglomania runway.



Micro Mini Skirt

Regenerating the micro mini skirt, which was iconically worn by Kate Moss in the Spring/ Summer 1994 'Café Society' collection runway.

The skirt became such a popular item that it returned for the brand's collaboration with Burberry in 2018.



Yasmine Bag

Regenerating the Yasmine bag, first presented at the Gold Label autumn/winter 1987 runway show and a staple design for the brand's bag collections.

Sustainable Material Innovation

After the predicted stock units have been calculated from the test marketing stages, the 3d designs are streamlined through the manufacturing process, ending up with physical garments. In order to foster a circular economy, the brand will need to replace materials that could be potentially harmful due to lack of traceability of sourcing practices, see fig 2.25, with alternative sustainable materials that focus on biodegradable or recyclable material innovation. New green materials with extended lifecycles will reduce the demand for new production. This fosters the conservation of the vast amount of water and energy used in repeated production. (Fransen, 2023) Fig 6.9 explores the new low-impact materials used in the Regeneration collection further controlled by new ethical partnerships with suppliers, who ensure traceability for transparency.

Material Portfolio:
Linen
NATIVA™ certified Merino Wool
Mylo
Hemp Fur
Recycled Rubber
Citrus Fiber Silk

Fig 6.6 (Authors Own, 2024)



Fig 6.7 (Dzukou, 2023)

Fig 6.8 (London, 2020)

Fig 6.9 explores the new sustainable material used in the Regeneration Collection that replace materials used in previous collection that specifically lacked publically published information on the ethical practices needed to obtain the material. It also explores the realtionship with the materials supplier evidencing a commitment to near-shoring, shorter supplier streams, and easier traceability. For a more detailed examintation of Vivienne Westwoods orginal materials refer to Appendix 8.

Product	Orginal Material See Appendix 8	New Sustainable Material	Suppliers
Portrait Corsets	lycra and Polyester (Victoria and Albert Museum, 2002)	Linen Linen is a non-impact material made from flax plant fibres, which can grow in many areas without fertilisers. The Linen in the collection will use its natural ivory, ecru, tan colour pallet to avoid using dyes resulting in a biodegrable fabric. (Wolfe, 2023)	EU Vivienne Westwood prefers to source their linen from "the EU for improved traceability and fewer transportation emissions," this collection will continue using this strategy. (Vivienne Westwood, 2024)
Mini Skirt	Wool and Silk lined (Ruder Than The Rest, 2023)	NATIVA™ certified Merino Wool The brand adopted the use of NATIVA™ certified Wool in 2022, and is currently used in 83% of RTW AW23. (Vvienne Westwood, 2024) This Wool is concealed under NATIVA™ rules such as the prohibition of mulesing, ensured sustainable management of farms, and the appliance of principles on human rights and labour rights. (Nash and Young, 2024)	Australia - Italy The NATIVA™ wool that Vivienne Westwood uses region of origin is Australia. However, the spinning and manufacturing process is local and done in Italy. (Nash and Young, 2024)
Knitted Orb Logo Corset	Wool Blend (Vivienne Westwood, 2024)	NATIVA™ certified Merino Wool	Italy
Yasmine Bag	Cotton and Linen Blend Faux Leather (selfridges, 2024)	Mylo Replacing faux leather and its misconceptions see appendix, Mylo mushroom leather will be used. Mylo is a lower-impact material made from a natural process that uses mycelium, the root structure of mushrooms. It is also high quality, long-lasting, and durable to meet Luxury standards. (Wolfe, 2024)	Netherlands The brand will partner with California-based biotechnology company Bolt Threads, which produces Mylo in a vertical farming facility powered by 100% renewable energy. (Bolt Threads, 2024) For Vivienne Westwood to stick to local supply streams, the material will be distributed straight from Bolt Threads European suppliers, a vertical farming process in the Netherlands. (Bolt Threads, 2024)
Ghillie platform heels	100% leather (Vivienne Westwood, 2024)	Mylo	Netherlands Scoured through Bolt Threads.
Heart Heels	100% Vegan certified Rubber See appendix for missconcep-tions	Recycled Vegan Rubber The brand use recycled rubber. Recycled rubber reduces reliance on new harvesting and consumes less energy compared to manufacturing new rubber. (Rauturier, 2022)	UK/Italy Reused from old collections/deadstock
Cloud (Bridal Dress)	Silk (Vvienne Westwood, 2024)	Citrus Fibre Silk Citrus fibre silk will be used as an alternative to traditional Silk, requiring no virgin materials for production As well as being biodegradable and using no animal products it also reduces waste by repurposing citrus industry by-products, reducing CO2 emissions and landfill. (Garagnon, 2020)	Italy Vivienne Westwood will source its citrus fibre in Italy from Sicilian company called Orange Fibre.
Fur Coat	Wool and Synthetic Fur. (Vestiaire Collective, 2024)	Outside: NATIVA™ certified Wool (Tartan) Fur: Hemp fur will replace synthetic fur as it is a vegan-friendly plant-based material that uses no animal products and no pesticides or herbicides. (institute of positive fashion, 2023)	EU The brand will partner with Ukrainian company Devohome Supplier Devohome, which was the first to create hemp fur in 2018. However, the fur will be produced and manufactured in the EU to avoid too much reliance on the disrupted Ukarine Market. See fig 3.6. (Devohome, 2024)



Supplier Management: Green Energy

Digital design reduces the brand's physical carbon footprint but increases its digital carbon footprint through the energy needed to make the design (e-waste). (Guerbert, 2024) Co2 is generated through each energy transfer; the consumption of the internal and automated actions between devices and storage of data both emit emissions. (Diaz, 2023) Following Vivienne Westwoods new management protocol for lowering their Greenhouse Gas emissions, Scope 2 of the protocol classes focuses on reducing electricity-generated emissions in production; the Regeneration collection aims to streamline a green energy system throughout the suppliers and factories (Vivienne Westwood, 2024). The brand's Italian suppliers are already taking necessary steps towards reducing carbon emissions by partnering with DHL's Go Green Initiative, where all transport carbon emissions are offset. (Vivienne Westwood, 2024) To ensure all suppliers embed these same initiatives, Vivienne Westwood will alter its Supplier Code of Conduct, stating a new protocol for suppliers to take steps towards Renewable energy hosting providers and the implementation of solar and wind energy, which don't emit planet-heating gases. The brand's suppliers may be lenient as these needs are associated with higher costs. However, the price of solar batteries has dropped 87% over the decade, and the costs of getting electricity from wind and solar photovoltaic facilities are plummeting, costing less than newly-built coal power plants.

(Climate Central, 2023)

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Fig 6.10 (Igini,2022)

Distribution

The collections distribution strategy will follow a near-shoring tactic. Fig 6.11 illustrates the simplified distribution route to the UK market. Sourcing aims to stay within local regions (mainly the EU) as production is geographically closer to the final consumer, potentially making traceability from suppliers easier as it allows for more direct oversight and management. (Zaga & Ortiz, 2024)

This avoids supply chain issues associated with people, planet, and profit (triple bottom line). The shorter travel routes associated with near-shoring mean fewer emissions released during travel. It also reduces the potential risk of limited trade routes and rising transport costs related to the effects of COVID-19 and the Russia-Ukraine war. See Fig 3.6. (Zaga & Ortiz, 2024). Logistical issues such as the overarching rules and values of the global market putting importance on goods as a source of foreign currency may foster harmful labour communities. (Stiglano et al., 2022) Sourcing locally means the brand can keep track of workers' rights and labour conditions across its supply chain.

Following the collection's new Green Energy manufacturing regulations added to the supplier code of conduct, the brand will also demand the use of green energy (electric) powered vehicles whilst offsetting extra carbon emissions. The band will also continue using its sustainable packaging explored in fig 2.24 so B2B and B2C distribution systems incorporate sustainable strategies.



Fig 6.11 (Authors Own, 2024)

Key	
Portrait Corset	
Mini Skirt	
Knitted Corset	
Yasmine Bag	
Ghillie Heels	
Heart Heels	
Bridal Dress	
Fur Coat	

Fig 6.12 (Authors Own, 2024)

AI Tracking System: Supply Chain Management Tool

The Fashion industry lacks transparency in communicating performance metrics or economic activities that result in sustainable outcomes. (Amed & Berg, 2023) Vivienne Westwood uses its two-part Raw Materials Supplier Form, which uses a transparency mix to ensure the traceability of suppliers. (D'Amario, 2023) However, this information is privately withheld and not available to the public. Market trends have seen a rise in AI being utilised to improve data to increase transparency. (Mintel, 2023) As the global data monetisation market is predicted to grow to £285bn by 2023, implementing an AI tracking system can help Vivienne Westwood reduce the effort needed to undergo the brand's data collection for their Raw Material Supplier report. (Stott & Bishop & Coleman, 2020)

The AI system starts by collecting data from activation rates on virtual touchpoints and using it to predict inventory levels. Activation rates are constantly tracked to match consumer demands. Throughout manufacturing, the AI system also tracks the ethical endeavours of suppliers, such as material impact, state of the workforce, rights given to their workforce and distribution. Suppliers digitally upload changes to their process using photographic evidence to avoid false data. This expands upon the brands former use of technological advanced data collection through Italian suppliers accessing a modernised online Whistleblowing tool through a digital QR code. (D'Amario, 2023)

The data is then streamlined into a numerical-rich Raw Material Supplier report. As Vivienne Westwood is a private limited company, data is limited in its supply chains; therefore, sections of this report will be made public through accessing a mobile app to improve transparency. This process legitimises the real-time information controlling suppliers' dedication to the supplier code of conduct regulation. Logistics are controlled through compressing internal sourcing teams time working on the Raw material supplier forms and saves money spent on supply chain management. (Grant et al., 2023)

Fig 6.13 (Yndurain, 2023)

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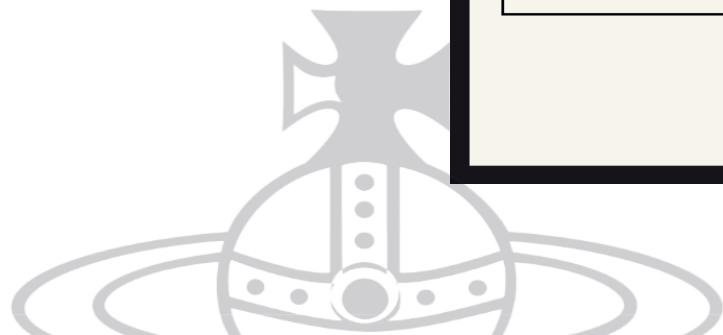


AI Powered QR Coded Tags

The report is then condensed to a user-friendly accessible app, which can be found through a scannable digital ID labelling system. The QR code on products provides information individually targeted to that specific product. The product's supply chain journey, its lifetime carbon footprint, and specific after-care tips on how to extend the product's lifecycle, such as using the repair system provided by the brand, can all be accessed through the app. This offers sustainable forward Gen Z consumers the necessary information to "make informed and conscious decisions about investments and product purchases." (Laricchia , 2024)



Fig 6.14 (Authors Own, 2024)



App for Tags (Retention)

Vivienne Westwood falls behind more digitally advanced competitors, who have adopted the consumer trend of shopping apps. The Regeneration app will be a new interactive touchpoint that will seamlessly integrate with their website, social channels, campaigns, and repair services.

See Fig 6.15.

Key Features:

- A map provides an easily interpreted visual depiction of the product supply chain journey, enhancing the client experience for those who are time-sensitive.
- Offering repairs makes sustainable consumption an easier option for consumers, benefiting the environment but also cost-effective for the consumer, reducing the need to purchase a new product. (APPLIA, 2023)

Benefits:

The primary research in this report evidenced that Gen Z is demanding transparency as it becomes increasingly aware of greenwashing. (Arthurs, 2024) The app acts as a 'proof' for Vivienne Westwood, having a viable business model, following Gen Z's demand for accountability related to CSR practices. (Stott et al., 2020) The app also provides post-purchase touchpoints, which the brand was originally failing to provide, see customer journey map fig 6.18.



“77% of EU consumers would rather repair their goods than buy new ones.”
(Europarl, 2022)

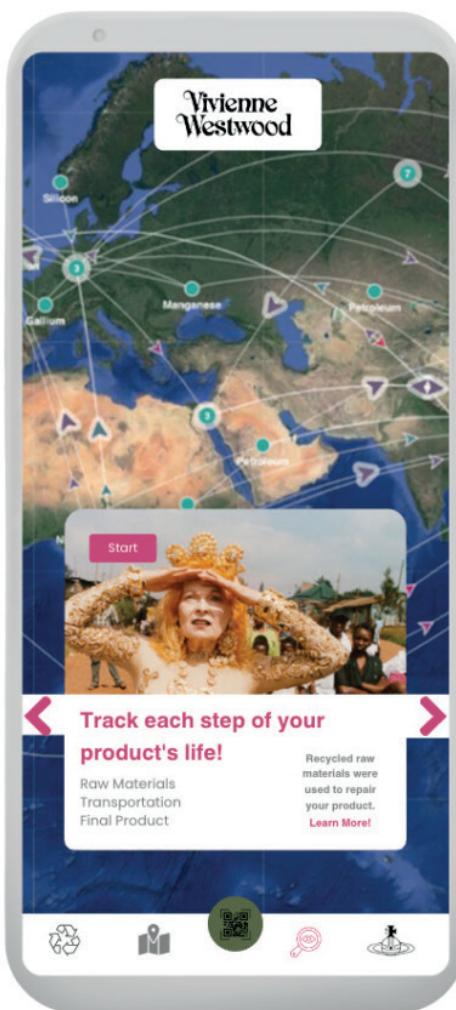


App Mock-up's

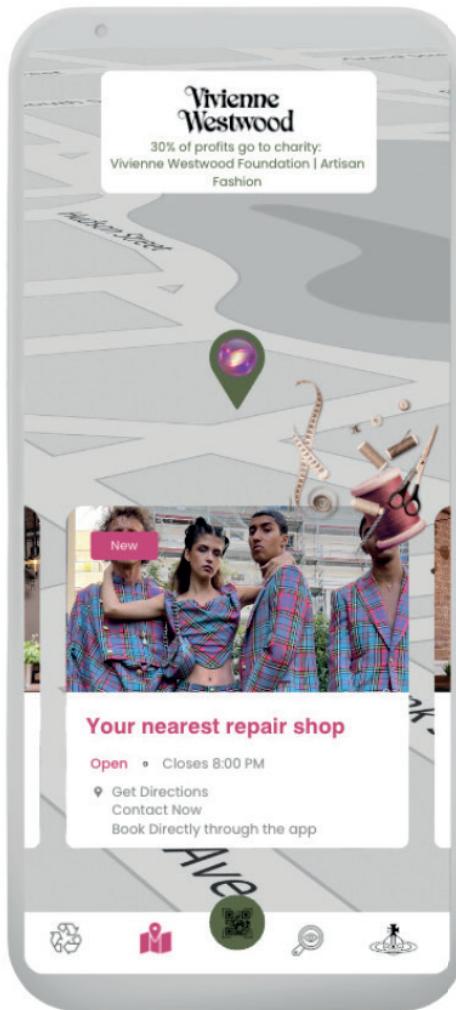
Introduction Page



Supply Chain Map



Repair Services



Seamless Integration

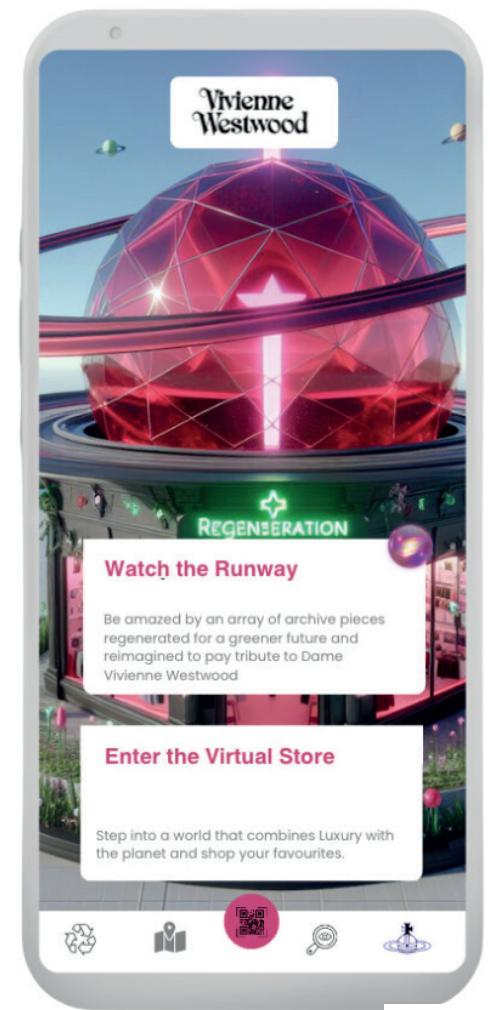


Fig 6.15 (Authors Own, 2024)

Pricing Strategy

The brand is moving away from traditional pricing that follows Brand valuation, estimating the financial value of the brand based on financial metrics such as revenue, profits, and market share. (Kotler et al., 2022) The new product line will follow a Value-Based pricing strategy determined by “how the brand performs in the marketplace through the collective impact of individual customers deciding how much to purchase and when and how much they pay.” (Kotler et al., 2022) The reduced costs of saving on overproducing samples through digital design and accurate stock intake generated by the AI tracking system allow the collection prices to fall under the normal pricing strategy for previous collections. Replacing real leather with Mylo lowers the pricing due to value associated with quality, however this ensures the collection is accessible to Gen Z’s disposable income bracket. However, Gen Z’s spending power sat at £353bn during 2023 and is estimated to grow. (Doherty, 2023) This combined with the generations willingness to spend more on ethical products adds value to the collection products, keeping prices within the perceived pricing of luxury fashion.



Price Architecture:

All orginal prices are cited from Vivienne Westwoods website (Vivienne Westwood, 2024)

Product	Orginal Price	New Price
Heart Heels	Footwear: £200-£820	£200
Mini Skirt	Skirts: £210-£990	£220
Yasmine Bag	Yasmine Bag: £280-£580	£300
Ghillie plat-form heels	Footwear: £200-£820	£390
Knitted Orb Logo Corset	Corsets: £580-£2,155	£440
Fur coat	Coats and Jackets: £455-£1,730	£490
Portrait Corset	Corsets: £580-£2,155 Premium price: £32,278.14	£610
Bridal Dress - Cloud	Bridal: £3,960-£10,297	£5,200

Fig 6.16 (Authors Own, 2024)

Figure 6.16 calculates the average price per individual product, starting at a low of £200 and reaching a high of £5,200. The bridal dress Cloud is priced significantly higher than the other garments as it is a runway exclusive and available through pre-order. It is an occasion wear staple that is higher than Gen Z’s purchasing bracket; however, it symbolises one of Vivienne Westwood’s iconic designs throughout her career.

Low

High

Customer Journey Map

The modern-day Customer Journey map was invented by Chip Bell and Ron Zemke in 1985 to visually represent how a consumer navigates a brand's marketing and sales touchpoints. (Dee, 2022) The issue with this framework is that the consumer's purchasing journey is not a linear pathway, as interactions with touchpoints can be direct and indirect. (Qualtrics, 2021) Therefore, fig 6.18, has condensed the consumer journey into the most probable journey based on seamlessly integrated touchpoints.

For the purpose of this report, the Customer Journey Map is innovated to adapt the Race framework developed by Dave Chaffey in 2010. (Chaffey, 2023) Race Model acts as a tool for businesses to structure their digital marketing funnel to compose an action-oriented strategic approach. (Chaffey, 2023)

A consumer is aware of the brand, how they interact with the brand, why they purchase products from the brand, and how they re-engage with the brand after the sale is completed, a form of retention. (Chaffey, 2023) Retention is Key to creating the circular model, explored on page 5.6, as extending the product lifecycle is cohesive with the relationship-building of an extended customer lifecycle. (Chaffey, 2023) The added section of KPI/Metrics gives a visual annotation of how the AI tracking system collects data from virtual touchpoints.



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Fig 6.17 (Elle Team, 2022)

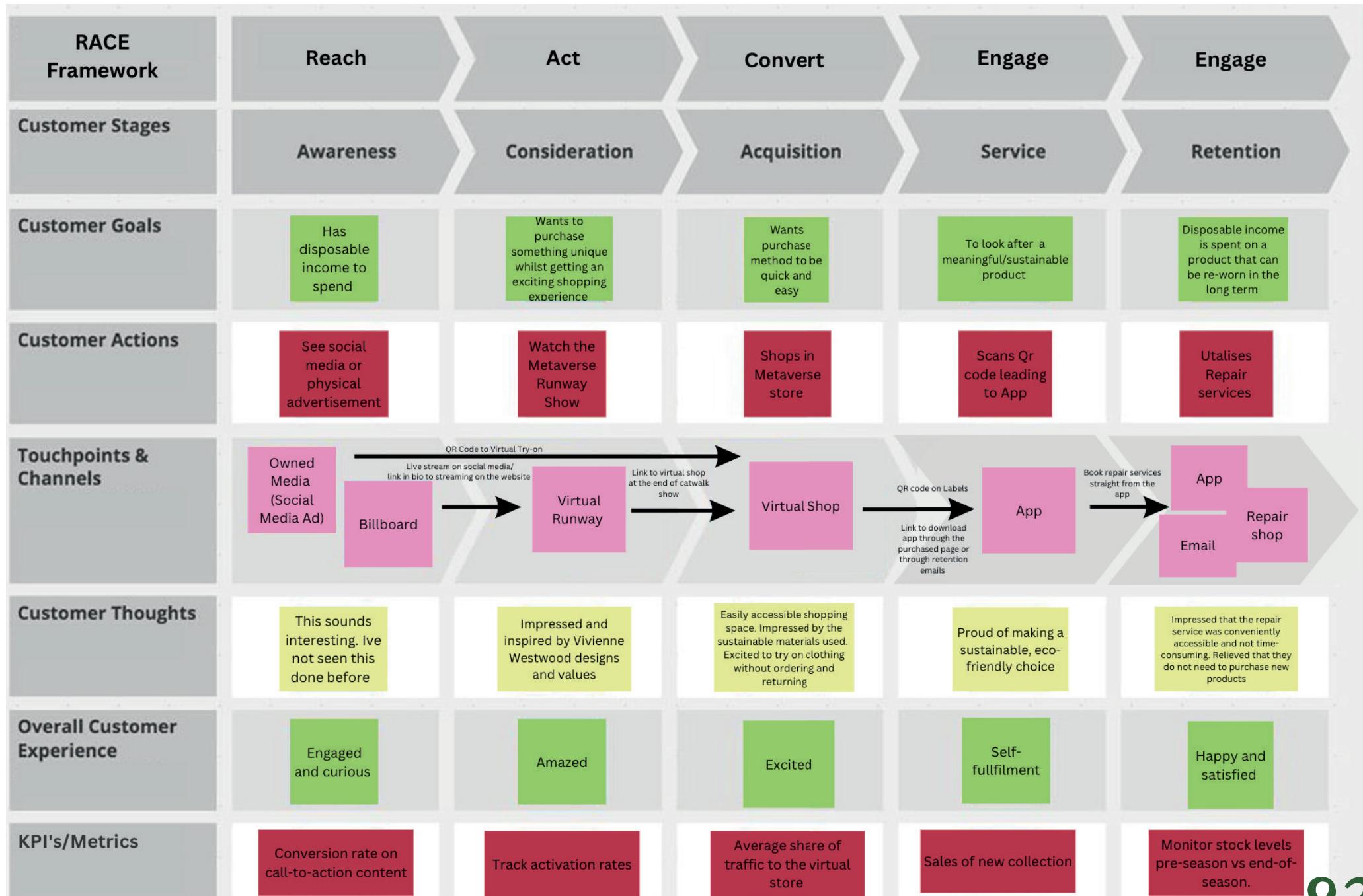


Fig 6.18 (Authors Own, 2024)

Virtual Store

After reaching the Convert stage established in Fig 6.18 consumers can purchase collection items directly through the Metaverse store. The metaverse store is accessible globally through the internet, existing inside a web browser, eliminating the need for expensive headsets. (ibentos, 2024) This provides an accessible space for the target market, reducing potential financial constraints whilst offering an innovative shopping experience tailored to digitally native Gen Z.

The Virtual store is a crucial touchpoint during the Test Marketing stage, as the digital platform is imperative for monitoring activation rates. The engagement with each product, through clicks, conversions, and duration spent, establishes consumer acceptance and engagement before spending money and resources on manufacturing.

The virtual store represents an extension of the brand's e-commerce strategy, resembling a physical store layout in a digital landscape, to enjoy every facet of real life digitally. (ibentos, 2024) The virtual store mimics a three-story layout, featuring product displays and virtual try-on experiences along with an interactive archive room with stories honouring Westwood's legacy. It maintains brand consistency through plants to symbolise sustainability.



This image is entirely AI designed created through Microsoft Designer to resemble an actual Metaverse store. The input was created by the author of this report, and is her own design.



Fig 6.19 (Authors Own, 2024) **93**



Fig 6.20 (Authors Own, 2024)

The above image's are enterly AI designed created through Microscoff Designer to resemble an actual Metaverse store. The input was created by the author of this report, and is her own design.

The archive room will allow customers to immerse themselves in Westwood's history, with images showcasing the new collection's connection to her iconic pieces. This tribute to her life after her passing, connects the customer emotionally to the brand, presenting Westwood as a "symbolic, emotional or intangible role related to what the brand represents to the consumer," relating to the brand identity prism, fig 2.4. (Kotler et al., 2022). Emotional branding resonates with European society, as they prefer a valuable relationship with brands which transcends material satisfaction. (Kotler et al., 2022)

Virtual Mirrors

(Virtual Store)



Fig 6.21 (Authors Own, 2024)

This image is entirely AI designed created through Microsoft Designer to resemble an actual Metaverse store. The input was created by the author of this report, and is her own design.

As the Metaverse matures, customers have become increasingly acclimated to AR, which will be the new pivotal point of consumption and communication. (WGSN, 2024) For Vivienne Westwood to adapt to this new technological advancement, the brand can embed virtual wardrobes within the virtual store so customers can try on products before they buy. This means customers still receive a human touch from touchpoints, which Gen Z are scared of losing to new technologies. (Moriarty, 2023)

As the virtual store can be accessed via mobile, laptop, or tablet, AR can accurately match the customer's body to the clothes using the device's camera. This also meets Gen Z's demand for inclusivity, explored in Fig 3.14, by employing AR mirrors to augment limited sizing details on e-commerce platforms and allows consumers to determine accurate sizing, lowering high return rates. This reduces the costs of shipping and packaging waste associated with returns.

Out of the 1.5 billion global AR users,
100 million
use AR to shop,
(WGSN, 2024)



Virtual Mirrors (Physical Store)

To seamlessly integrate physical touchpoints with digital touchpoints, physical AR try-on mirrors that use QR codes to enter the virtual realm via mobile device, will be located in all of Vivienne Westwood's brick-and-mortar retail stores in London. This attracts a new customer base that is segmented into the early majority consumers, who are considered pragmatists and not early adopters of technology, who may need evidence of the benefits of shopping in the Metaverse. (Hall, 2023)

74% of consumers expect AR to be important in their daily lives within the next five years. (WGSN, 2024)

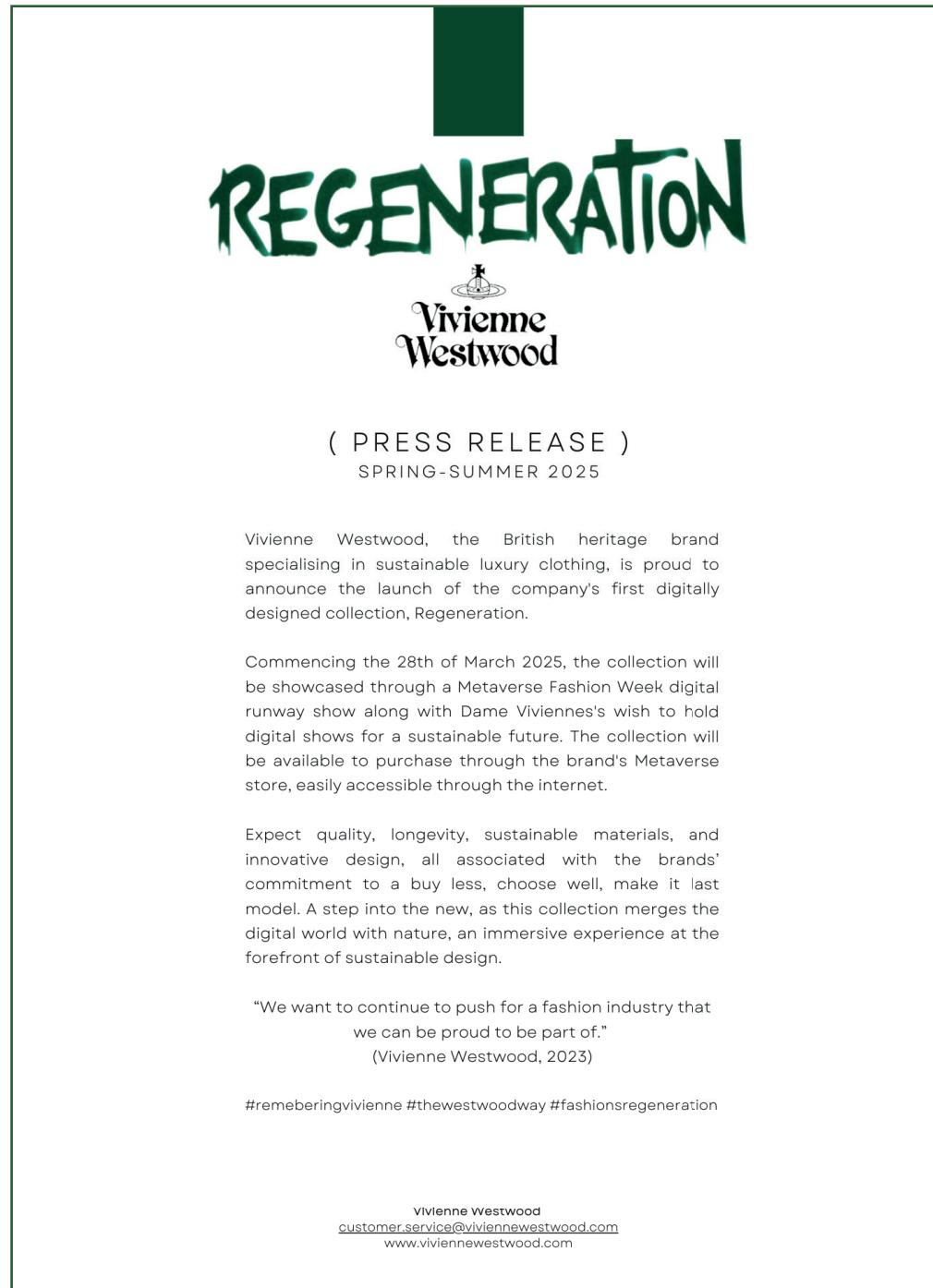
AKVW & BRIDAL - 6 DAVIES STREET



Fig 6.22 (Authors Own, 2024)

Press Release

This report will include many mock-up's of promotional touchpoints related to the chosen strategy. To see the 360 scope of the paid, owned, earned, and shared touchpoints, refer to Appendix 9.



The image shows a press release for Vivienne Westwood's Regeneration collection. At the top, there is a dark green square followed by the word "REGENERATION" in a large, stylized, green, hand-drawn font. Below this is the Vivienne Westwood logo, which consists of a small crown icon above the brand name "Vivienne Westwood" in a serif font. Underneath the logo, the text "(PRESS RELEASE)" is written in a smaller, sans-serif font, followed by "SPRING-SUMMER 2025". The main content of the press release is divided into several paragraphs. The first paragraph discusses the launch of the "Regeneration" collection, noting it is the company's first digitally designed collection. The second paragraph details the launch date (28th of March 2025) and the digital platform (Metaverse Fashion Week). The third paragraph emphasizes quality, longevity, sustainable materials, and innovative design, aligning with the brand's commitment to a "buy less, choose well, make it last" model. A quote from Vivienne Westwood follows, stating, "We want to continue to push for a fashion industry that we can be proud to be part of." The quote is attributed to Vivienne Westwood, 2023. At the bottom of the page, there is a footer with contact information: "Vivienne Westwood", "customer.service@viviennewestwood.com", and "www.viviennewestwood.com".

(PRESS RELEASE)
SPRING-SUMMER 2025

Vivienne Westwood, the British heritage brand specialising in sustainable luxury clothing, is proud to announce the launch of the company's first digitally designed collection, Regeneration.

Commencing the 28th of March 2025, the collection will be showcased through a Metaverse Fashion Week digital runway show along with Dame Vivienne's wish to hold digital shows for a sustainable future. The collection will be available to purchase through the brand's Metaverse store, easily accessible through the internet.

Expect quality, longevity, sustainable materials, and innovative design, all associated with the brands' commitment to a buy less, choose well, make it last model. A step into the new, as this collection merges the digital world with nature, an immersive experience at the forefront of sustainable design.

"We want to continue to push for a fashion industry that we can be proud to be part of."
(Vivienne Westwood, 2023)

#rememberingvivienne #thewestwoodway #fashionsregeneration

Vivienne Westwood
customer.service@viviennewestwood.com
www.viviennewestwood.com

Virtual Catwalk

As the main promotional activity mentioned in the consideration (Act) stage of the Consumer Journey Map, fig 6.18, Vivienne Westwood will hold a Metaverse fashion week catwalk show through its collaboration with Republique Clothing. Much like the Virtual Store, the purpose is to act as a tool for data analysis used in the AI tracking system to effectively track waste management but also as a pre-launch tactic to create hype for the collection.

This visual tool will allow Andreas to uphold the brand image and bring Westwood's personality back as it honours the late designer's values to remain fully digital with her catwalks to reduce production waste. (Skacenko, 2023)

The above images are entirely AI designed created through Microsoft Designer. The input was created by the author of this report, and is her own design.

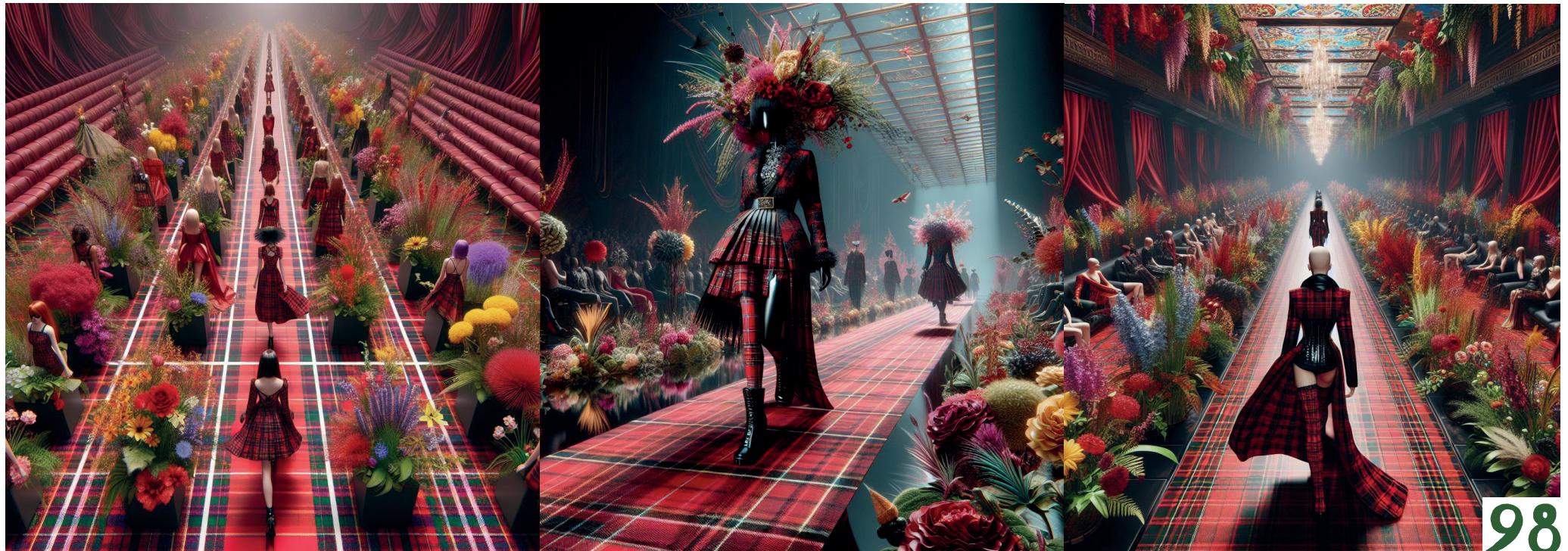


Fig 6.24 (Authors Own, 2024)

Virtual Models

A key tactic of the virtual catwalk is strategically designed virtual models cultivated to meet the demands of the Gen Z target consumer. As virtual models become more hyper realistic, Vivienne Westwood can expand their scope of possibility to create inclusive models rendered for digital media.

(WGSN, 2024)

Younger consumers are investing in the inclusive fashion market, explored through the Future Laboratory's Five States of Luxury, evidencing Intersectional Approaches and Diaspora Brands as critical players. (Deol & Rhodes, 2023) See fig 3.14. New technology makes it possible to "create avatars with every skin colour and tone in the world, every body shape and size," said the founder of Republique Clothing, the chosen partnership for this innovative strategy. (James Guerbuert, 2024) See Appendix 5. The models used in the Regeneration catwalk will be diverse and inclusive in their visual appearance, representing different races, genders, body types, and sexualities.

As stated in STP, fig 5.12, the brand focuses on the UK market, but the Metaverse can interconnect different geographical consumers. Virtual models have the leverage over physical models to "create the global woman," highlighting the nature of diverse identities and experiences within the online community. (De Groot, 2024)



The above image's are entirely AI designed created through Microsoft Designer

Fig 6.25 (Authors Own, 2024)

Streaming: Social Media

The catwalk show will be open to the public through accessible streaming on social media platforms. Social Media Platforms are strategically picked to align with the brand's luxury status and branding while catering to Gen Z's preferences, ensuring optimal engagement with the target audience.

TikTok and Instagram:

Gen Z's favourite platform was TikTok in 2022. (Amed & Berg, 2024) The catwalk will be streamed through TikTok and Instagram Live so consumers can watch it in real-time, engendering a sense of excitement.

As 50% of Gen Zs spend more time interacting with others on social media than in person, live streams will connect with the target consumer, sparking more conversations and engagements in the comments. (Auxier & Arbanas, 2023)

YouTube:

As the live streams are limited to the duration of the catwalk show, the event will be permanently uploaded to YouTube. This feature allows consumers the flexibility to pause the video at their discretion, facilitating informed purchasing decisions based on evaluating design and craftsmanship more comprehensively. As Vivienne Westwood utilises YouTube for its creative digital films, see Peso model, fig 2.37 , the brand will also deploy YouTube ads.

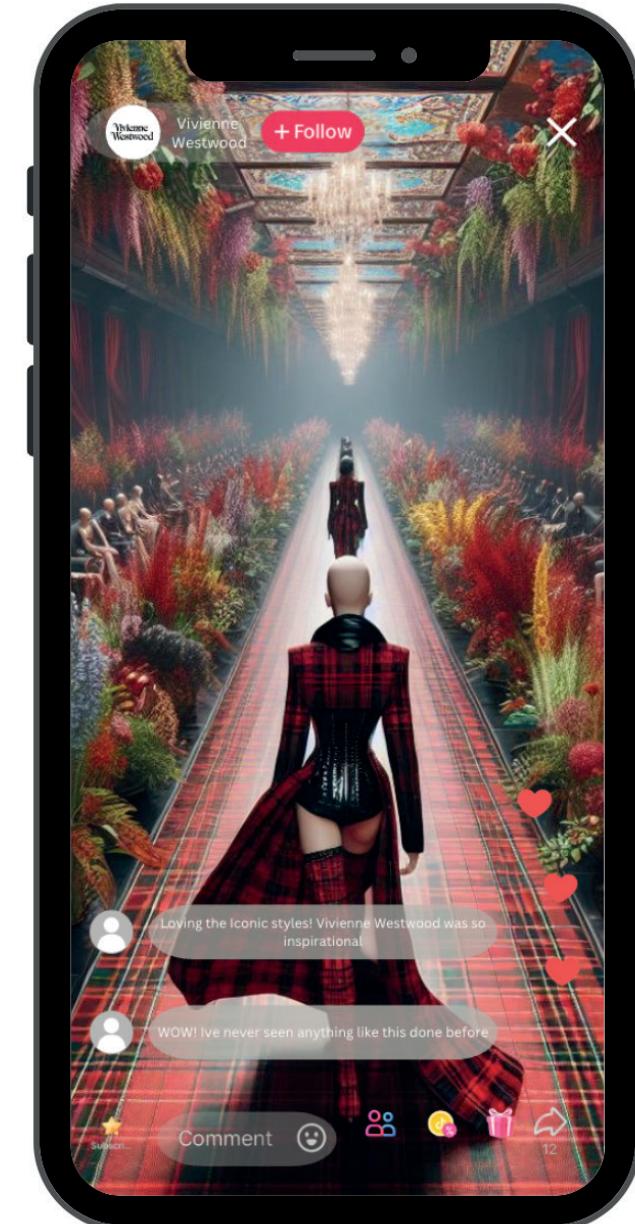


Fig 6.26 (Authors Own, 2024)

YouTube

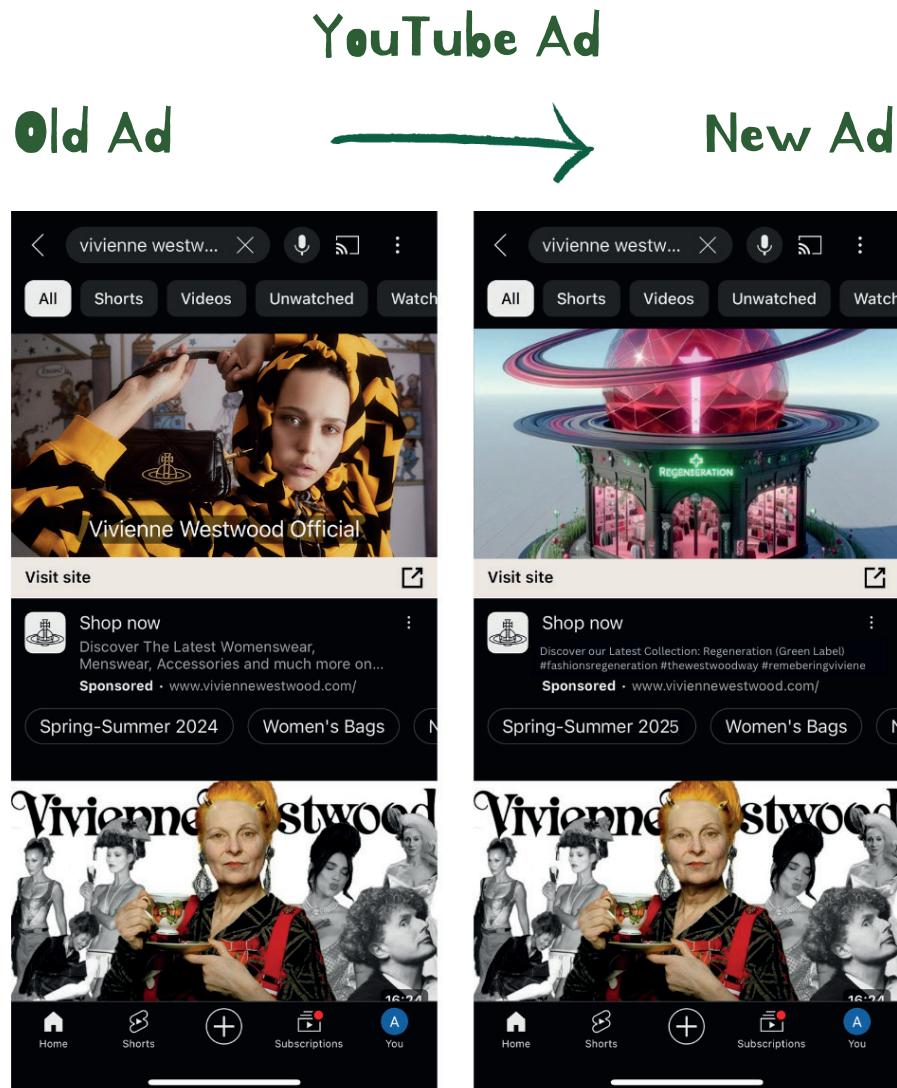


Fig 6.27 (Authors Own, 2024)

Catwalk YouTube Video

The YouTube video will include a seamless QR code feature, leading consumers straight to the virtual store.



Fig 6.28 (Authors Own, 2024)

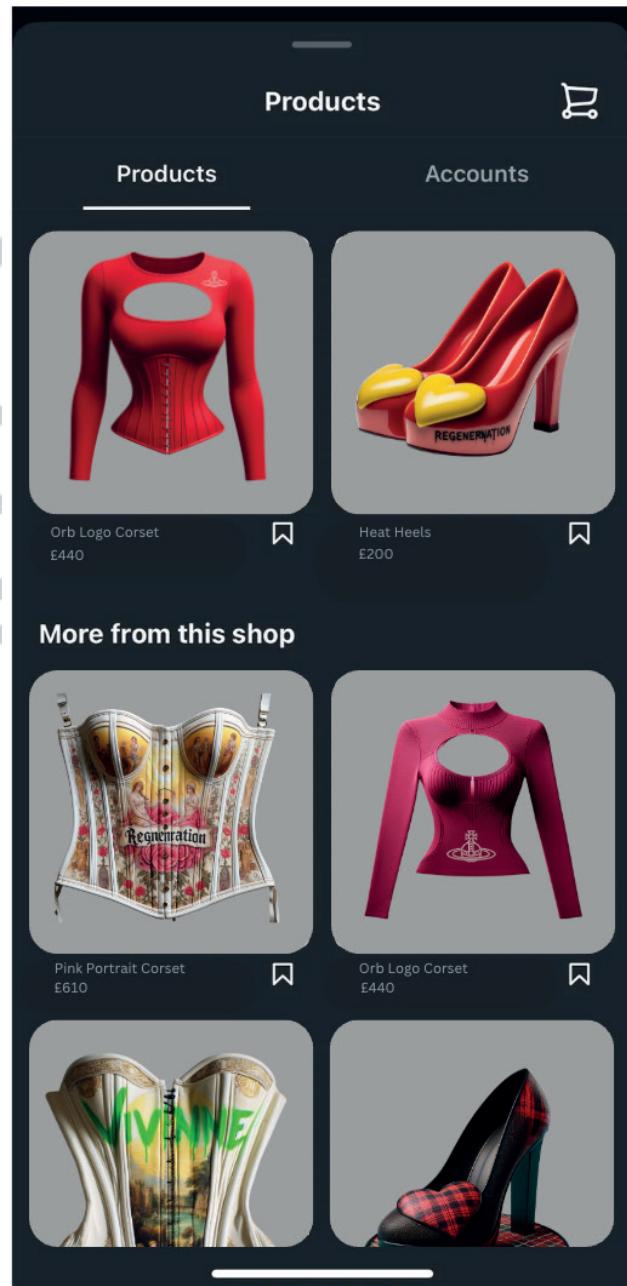


Fig 6.29 (Authors Own, 2024)

Instagram/TikTok Shop

Following the YouTube mock-up's seamless features, consumers can shop through social media, such as Instagram and TikTok shop. This accelerates the customer purchasing journey from Awareness (reach) to Acquisition (Convert), offering a direct shopping approach. See fig 6.18. This reduces perceived risk in the acquisition phase, as it simplifies decision-making, and saves consumers time and inconvenience.

(Kotler et al., 2022)

Social Media

Mock-Up's

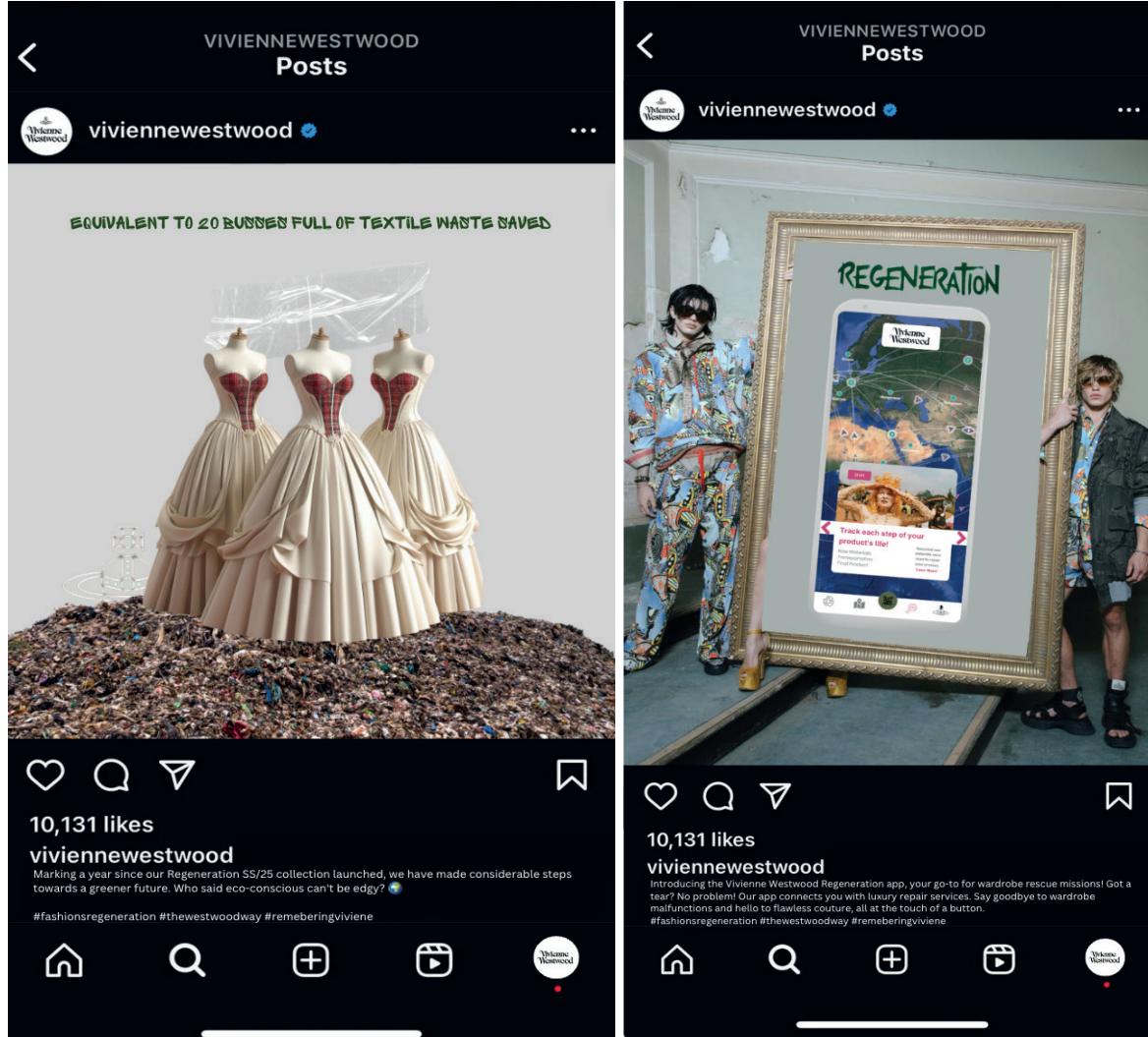
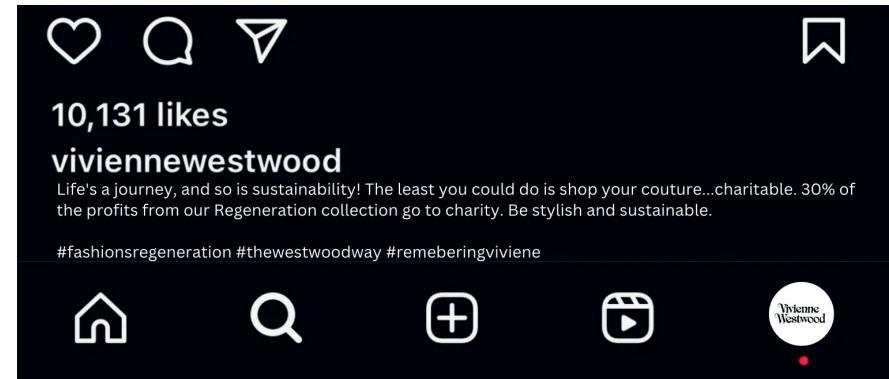


Fig 6.30 (Authors Own, 2024)



Social Media will also be utilised to promote the entire collection pre-launch, during and after the launch to create hype and long-term engagement. See fig 6.34 .

Tactics used include:

- All posts will use the brand hashtags: #remeberingvivienne #thewestwoodway #fashionsregeneration
- Posts will include storytelling to connect emotionally with the consumer after Vivien's passing.
- The brand will use short-form videos as “Gen-Z loses active attention for advertising after just 1.3 seconds.” (Amed & Berg, 2024)
- Following the use of engaging data to avoid greenwashing explored in State Two of the Five States of Luxury framework, fig 3.8, the brand will utilise subversive comedy to give transparent yet engaging statistical information regarding the sustainable ethos of the collection. Unfiltered tones in captions will create relatable and honest communication, hopefully generating positive engagement from Gen Z audiences who prefer honesty in their brand partnerships. (Amed & Berg, 2023)

Offline Marketing (Billboards)



During the Awareness (Reach) stage of the consumer journey map, fig 6.18, physical billboards will advertise the new collection. The billboards will feature QR codes that use AR technology to enable consumers to try on clothing virtually via their phones. This meets Gen Z's demands for hybridisation between physical and digital touchpoints. (Stigliano et al., 2022)

70% of consumers want to see more AR ads, and almost 75% of consumers say they would be more likely to pay attention to AR ads.
(WGSN, 2024)

This offline marketing touchpoint will focus only on the UK market as four billboards will be strategically positioned five minutes from Vivienne Westwood's London stores. See figs 2.31, 2.32, 2.33. This increases footfall to physical stores where consumers can use the AR virtual mirrors shown in fig 6.22.

Email Marketing

“Both long-term and short-term marketing endeavours” are crucial to add value to the product collection. (Kotler et al., 2022) Therefore, the Retention (Engage) stage of the consumer journey map, fig 6.18, will include retention-focused emails to extend the consumer and product lifecycle. As “the key to customer retention is superior customer value and satisfaction”, customers will receive personalised and targeted email pathways that are linked to the Regeneration App’s after-care features. (Kotler et al., 2022)

Key features:

Personalised emails will address the consumer by their first name, collected from information consensually inserted when they purchase. Addressing the consumer directly within engaging subject lines will catch the consumer’s attention, boosting the overall Open Rate.

Emails include direct links to social media channels and to the app to push consumers to use our repair services.



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Fig 6.32 (Hazlehurst, 2018)

Purchase:

Vivienne
Westwood

NEW BAGS CORSETS FOOTWEAR **REGENERATION**

REGEN ER RATION

THANK YOU FOR COMPLETING YOUR PURCHASE WITH US.

WE ARE OVERJOYED TO ANNOUNCE THAT A % OF YOUR MONEY GOES TOWARDS CHARITY

[LEARN MORE](#)

DONATE AGAIN



YOUR SUSTAINABLE INPUT

We are delighted to introduce to you our latest App.

LEARN WHERE YOUR PRODUCT CAME FROM AND HOW IT WAS MADE
[DOWNLOAD NOW](#)



SCAN THE QR CODE ON THE BACK OF YOUR PRODUCT

Post-Purchase:

Vivienne
Westwood

NEW BAGS CORSETS FOOTWEAR **REGENERATION**

REGENERATE
YOUR PRODUCT



SHOP SUSTAINABLE

[SHOP NOW](#)

Hi Mimi,
It's been 9 months since you purchased with us.
Open your Regeneration App and see if you need to freshen up or patch up your product

BROWSE THE VIRTUAL STORE

VISIT YOUR CLOSEST REPAIR SHOP
123 BOND ST., LONDON
+123-456-7890 | VIVIENNE WESTWOOD

Fig 6.33 (Authors Own, 2024)

Gantt Chart

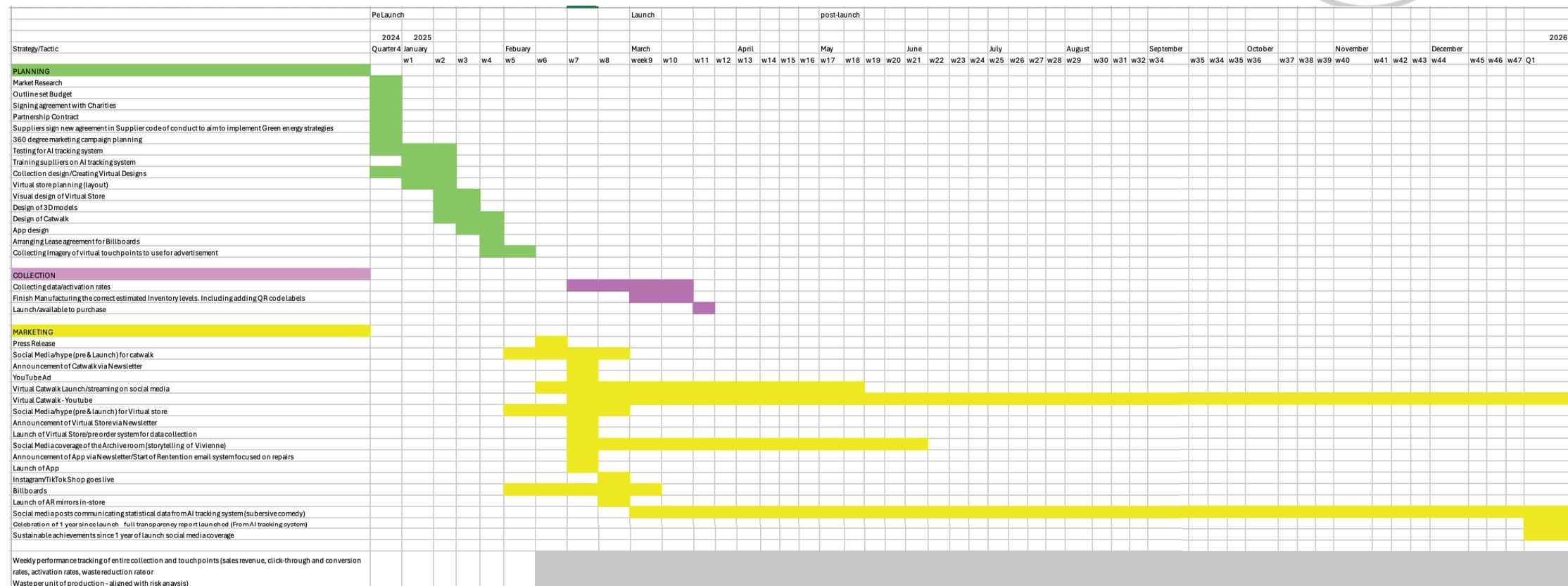
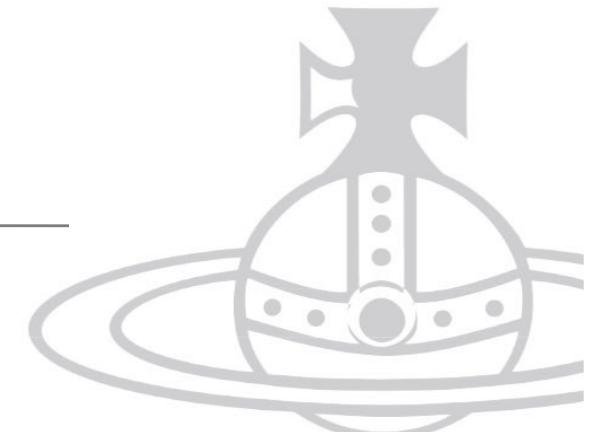
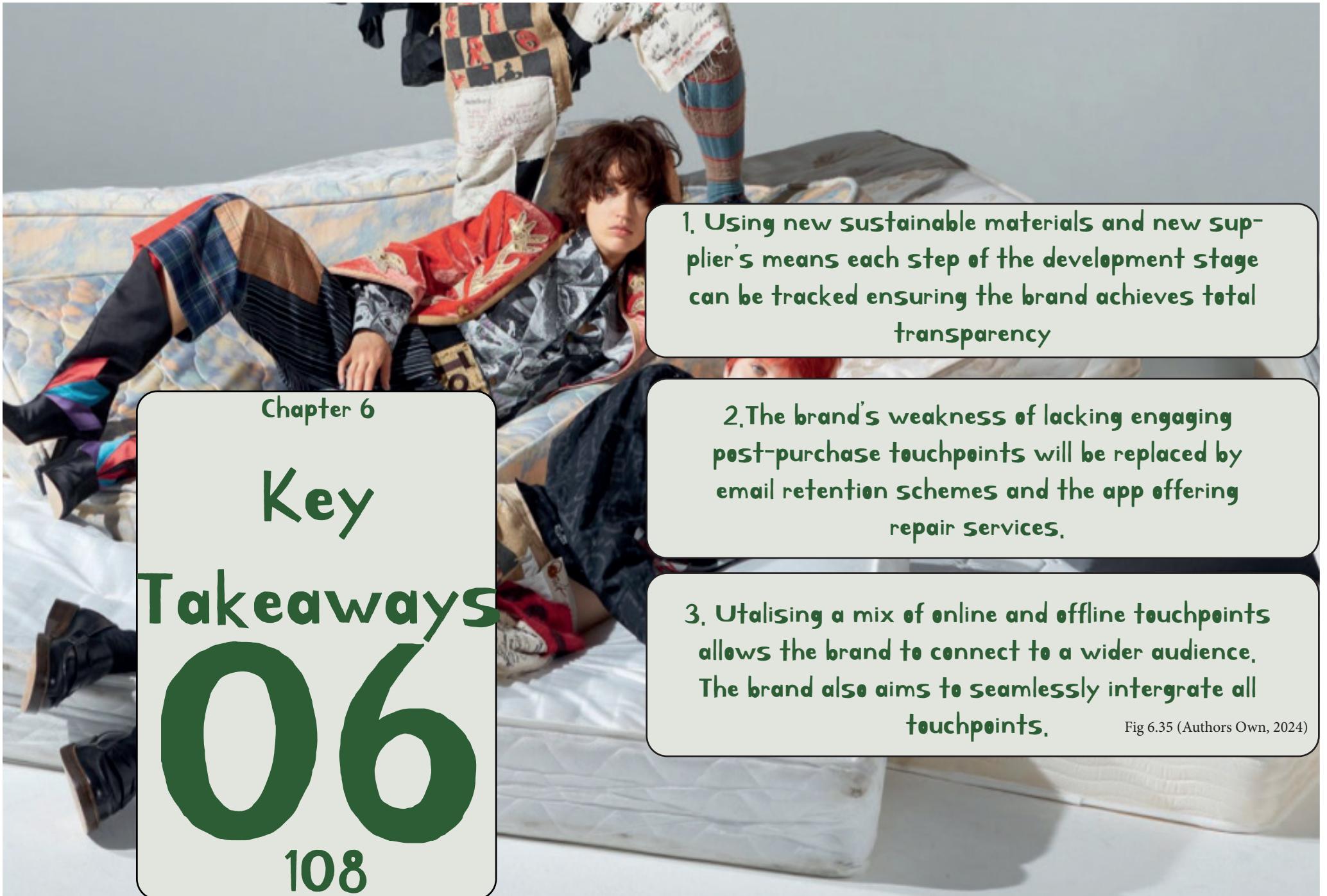


Fig 6.34 (Authors Own, 2024)



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Chapter 7

Finance/Budget

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Fig 7.1 (likenycov.pics, 2021)

Previous Financial Performance

This section analyses the financial business plan for Vivienne Westwoods new strategic strategy. The table, fig 7.2, explores the brand's previous financial performance, analysing past annual revenue and profits to predict the expected price bracket for the new budget plan.

The table focuses on the brand's growth between 2021-2022, as financial information from 2023 hasn't been released. The brand's annual turnover of Net profit in 2021 was 30 million globally, deducted from annual revenue of 101 million, suggesting the brand can set a budget in the early millions. (Smith, 2023)

The collection is to be launched into the UK market, the highest region for returning revenue, which generated an annual revenue of 70.6 million pounds in 2022. This increase from earning 40.8 million in 2021 sees a profitable market, meaning a high predicted turnover for the Regeneration collection strategy. (Sabanoglu , 2024)

Previous Financial Results	2021 (000 GBP)	2022 (000 GBP)
Total Revenue	Not Disclosed	101,300 (Douglass, 2024)
Revenue (UK market)	44,779.79 (Sabanoglu , 2024)	70, 577 (Sabanoglu , 2024)
Gross Profit	Not Disclosed	61,900 (Douglass, 2024)
Net Profit	15,000 (Smith, 2023)	30,890 (Douglass, 2024)
Gross Profit Margin	Not Disclosed	6.1% (Sabanoglu, 2024)

Fig 7.2 (Authors Own, 2024)

Budget Plan

The costing tables that outline the budget plan are based on primary research conducted in chapter 4 and cited quotes.

Collection Costs

To forecast Gross Profit for this collection, the costs of producing the product (Direct costs) need to be determined. (Starling Bank, 2023)

$$\text{gross profit} = \text{revenue} - \text{cost of goods sold}$$

Please note this is an estimated costing account based off of real cited quotes used as evidence. This is not a complete budget of direct costs only direct costs essential to the marketing strategy are included.

Direct Costs for the New Collection	Costs
AI Digital Design (Partnership with Republique)	8 products cost between £150-£250 (median £200) x 14 Variations = £2,800 (one-time cost) (Gurbert,2024)
Physical Design for total 49,120 units (See Appendix ...for sales forecast)	AI Tags (500 costs £62) = £6,131.20 (VistaPrint UK, 2024)
AI tracking system	Development £60,000 Asministrative costs/maintanence £47,500 (Suffescom Solutions, 2024)
Total	£116431.20

Fig 7.3 (Authors Own, 2024)

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Fig 7.4 (Nast, 2018)

Budget Plan

Marketing costs



To forecast Net profit for this collection all direct and indirect costs must be subtracted from the gross profit. (Starling Bank, 2023)

$$\text{net profit} = \text{gross profit} - \text{expenses}$$

Please note this is an estimated costing account based off of real cited quotes used as evidence.

Marketing Touchpoints	Costs
Virtual Catwalk (Partnership with Republique)	£105,000 (Gurbet, 2024)
AI Models (Partnership with Republique)	£5,000 per model x 14 (model per product variation) = £70,000 (RetroStyle Games, 2024)
Virtual Store (Partnership with Republique)	£130,500 (Gurbet, 2024)
Interactive Physical Billboard	£15,100 each for a two month lease in central London X 4 = £60,400 (Billboard Advertising Cost, 2024)
AR mirror in-store	£18,000 X 4 mirrors = £72000 (Auxano Global Services, 2022)
Email Marketing	£5,000 for monthly emails. Personalised emails including hmtl links over 9 months = £45,000 (Martinez, 2023)
Social Media Marketing	£8000, most social media is owned media, but increased budget for additional costs (such as boosting posts on Instagram, and costs of TikTok/Instagram shop. Seamless YouTube ads are also included in this cost. It costs \$2,000 on average to reach 100,000 views on a YouTube ad.) (Heitman, 2023)
App Development	A developer license for the IOS app store is \$99 (£79.63) for an annual fee/subscription (Deed, 2023) £56,000 for design development. (Dogtiev , 2024)
Total	£546,979.63

Profit & Loss Account

The below table, fig 7.6, contains an approximate of the final profit and loss account for this specific collection one year after launch, based off a further estimate of sales revenue forecast. See Appendix 10. All figures are an estimate not including the full scope of the collections associated costs such as distribution, supplier costs, and intangible brand equity such as additional products brought along side the collection.

Please note this is an estimated account rounded to nearest pound.

Total Costs	Revenue	Revenue minus 30% to charity (Artisan Fashion, The Vivienne Foundation)	Gross Profit	Net Profit
£663411 (Gross = £116431.20, Net = £546,979.63)	£17,574,000	£12,301,800	(£12,301,800 - £116431) £12,185,369	(£12,185,369 - £546,979) £11,638,389

Fig 7.6 (Authors Own, 2024)

Savings:

Vivienne Westwoods annual costs for this collection were reduced due to financially profitable digital strategies:

- Partnering with Republique means no training costs spent on hiring new skilled developers
- Digital design saves money on samples and wasted fabric as only one design is needed, "So, the margins that businesses can make in digital clothing is huge." (Gaurbert, 2024)
- Opting for a virtual store minimises administrative costs such as lighting, point of sale systems, heating, and retail staff.
- The AI tracking system helps reduce costs and turn a higher gross profit through inventory management reducing ongoing supplier and raw material costs

Fig 7.7 (Authors Own, 2024)



Chapter 7

Key Takeaways 07

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1. A positive to the primary research conduct within this report is access to accurate quotes to the costs of the brands partnership with Republique Clothing, obtained through interviewing the founder of the agency.

2. Investing into digital design and virtual tactics reduced the cost of the strategy drastically through minimising administrative costs.

Fig 7.8 (Authors Own, 2024)

Fig 7.9 (Metro Society, 2017)

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Chapter 8

Risk Analysis

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Fig 8.1 (Nast, 2018)

Appetite for risk

Vivienne Westwood's optimal risk position, the level of risk the brand aims to operate in, sees them taking considerable risk to introduce new sustainable initiatives. (Government Finance Function, 2021) This creates a medium-high risk appetite due to the brand's Rebellious personality and Activist reflection identified in Fig 2.4. However, they lack effective efforts to adopt new technologies.

The new collection uses a high-risk Concentric Diversification strategy explored in Fig 5.4, as it expands into a new, unknown and developing market, the Metaverse. (Monash Business School, 2023) This dramatically affects the tolerable risk position. (Government Finance Function, 2021)

Risk Register (Fig 8.3)

Implementing balanced methodologies to create effective risk reduction methods is predicted to be challenging for fashion brands in 2024-2025. (Amed & Berg, 2023) Therefore, a risk register, based on risks defined in fig 5.9, will enable the brand to make informed management decisions to mitigate risks, leading to effectively achieving its strategic (SMART) objectives. (Government Finance Function, 2021)

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Fig 8.2 (Mishra, 2003)

Risk	Risk Description	Likelihood of the risk occurring	Impact if the risk occurs	Mitigating Action (Controlling the risk)
Insufficient customer adoption	<p>There is a risk of low customer acceptance and adoption to the new and evolving technological landscape. (Girod, 2023)</p> <ul style="list-style-type: none"> As 47% of consumers are concerned about interaction with AI, therefore they may not trust the information provided by the app as it uses AI tracking technology. (Moriarty, 2023) 78 percent of consumers already venturing into virtual worlds say they miss physical interaction, which could mean a risk of consumers being reluctant to shopping on the virtual store as they categorize it as human aspects being replaced with technology. (BoF Team & McKinsey & Company, 2023) 	Medium	High	<p>A mitigating action Vivienne Westwood adopted to prevent this risk is using test marketing to track activation rates from the virtual store and virtual catwalk show to predict consumers preferred interactions with technology touchpoints. User movement tracking can predict consumers personal choices in order to tailor the brands communications to meet the consumers physographic and behavioural shopping habits. (Emperia, 2023)</p> <p>This means the brand can use activation rates to not only predict inventory for the AI tracking system and reduce waste but to create image building strategies in communication touchpoints. Using 100% transparent information from the AI tracking system in social media, email marketing, and even how they visually and factually show data in the app to make the information trustworthy to consumers. This can enhance consumer adoption through expressing the brands use of AI tracking system and virtual touchpoints are a human-centred innovation that's greatest value is enhancing creativity. (Amed & Berg, 2023)</p>
Risk of financial loss	<p>As the Metaverse is still in its infancy, Vivienne Westwood would be tapping into an unknown market by developing a virtual catwalk show and a virtual store. The Metaverse is largely an untapped market due to brands prioritising making money and obtaining extra revenue, and a new market doesn't guarantee ROI due to the unpredictability to track revenue flows due to lack of data. (Gaubert, 2024) An example of new technology resulting in a poor investment was the crash of NFTs. A 2023 report, saw that the Crypto NFT surge in 2020-2021 plummeted leaving 95% of NFTs worth essentially nothing. (Silverberg, 2024) As consumers avoid versatile markets like NFT and the Metaverse, this means there is a risk of financial loss for Vivienne Westwood investing into a new market as there is no fall back on traditional selling points guaranteed to produce revenue. (Silverberg, 2024)</p>	Low	Medium	<p>Product diversification itself is a risk mitigation strategy as it broadens the scope of what purposes their products accomplish in multiple markets/industries, alleviating niche industry-specific challenges, which can mitigate the brands financial risk for the long-term. (Indeed, 2022)</p> <p>However, strategic partnerships and reduce costs mitigate short-term risks.</p> <ul style="list-style-type: none"> Budgeting for digital design and virtual touch points is a profitable strategy, as it costs less than physical touch points (physical runway shows cost \$125,000 to upwards of \$312,000, and the regeneration Metaverse catwalk cost £105,000) where the saved money can act as a contingency fund. (fashinza, 2023) As the brand "wants to experiment in the metaverse but lacks the requisite in-house capabilities," partnering with tech companies (Republique Clothing) will save money on training costs. (BoF Team & McKinsey & Company, 2023)
Harming Luxury perception and reputation	<p>Technology associated with the Metaverse is in the early development stage, therefore digital visuals used in the virtual store and catwalk may be glitchy potentially undermining the user-experience. There is a risk that luxury brands using digital items could be viewed as "cheap," which could weaken the exclusivity of their brand image. (BoF Team & McKinsey & Company, 2023)</p> <p>In addition, swapping out leather for alternatives that can be easily tracked to add transparency to the brand, may divert consumers whose purchase motivations are based on quality.</p>	Low	Medium	<p>A tactical partnership with Republique Clothing could minimise risks by controlling the threat of losing luxury brand image to bad-quality digital designs as the experts use the high level technology which would take up too much time training in-house employees.</p> <p>The brands sustainable and ethical brands image is protected and heightened by the ethical materials used in the collection. However, the materials are strategically chosen to maintain a high value such as Mylo, the alternative for leather, is a durable and long-lasting material. (Wolfe, 2024) A donation from the profits goes towards charity which keeps the brand aligned with its core values. This actually solidifies Vivienne Westwood's position as a sustainable luxury leader in the eyes of the consumer.</p>
Inaccurate Data from AI tracking system	<p>As balancing creditable ways to implement sustainability improvements is likely to be a key challenge for Vivienne Westwood in 2024/2025, the AI tracking system tackles this by providing real-time information to consumers. (Amed & Berg, 2023) However, because the AI is 100% technology powered there are risks of error or insufficient data being produced through the wrong input data, system failure or malfunction, or other issues out of human control. This could lead to a domino effect, risking the efficiency of the supply chain and causing wrong inventory predictions leading to overproduced waste and a potential greenwashing of the entire values behind the collection.</p> <p>There is also a risk of private company data being hacked or leaked or false claims being made. These notable areas of risk could affect the brands intellectual property rights and data protection. (Amed & Berg, 2023)</p>	Medium	High	<p>To control trust from consumers and the efficiency of the AI Tracking system Vivienne Westwood will invest in Data protection risk strategies. Introducing weekly-monthly human centered system checks on the system could prevent larger damage or malfunctions further down the line.</p> <p>As AI outputs are calculated on input data that trains the systems operations, data can have negative consequences if not correctly inputted. (Amed & Berg, 2023)</p> <p>Vivienne Westwood will also carefully construct comprehensive datasets and inclusively pick data teams to include diverse backgrounds and perspectives to ensure a non-bias input. (Amed & Berg, 2023)</p>

KPI's & Metrics

Risks can be mitigated through long-term risk management strategies implemented to control individual touchpoints.

SMART Objective	KPI	Metric
Achieve a 55% Gen Z engagement rate in the Virtual store within 12 months of launch.	Conversion rate on call-to-action content	The average share of traffic to the virtual store is measured through activation rates on a weekly basis.
Increase position within the sustainable luxury market through increasing sales of the new collection by 30% after a 9-month period.	Sales of new collection	Monitoring sales revenue compared to previous collections and other competitors' revenue.
Reduce the amount of overproduction throughout Vivienne Westwoods supply chain by 20% a year after the launch.	Current rate of overproduction per product. Evolution of the amount of overproduction over time.	Monitor stock levels and pre-season vs end-of-season, as well as the difference in last season's order levels and leftover stock to the current collections.

Fig 8.4 (Authors Own, 2024)



Fig 8.5 (Authors Own, 2024)

Fig 8.6 (ElleMen, 2020)

Conclusion

To conclude, this Vivienne Westwood strategy initially set out aiming to reposition the brand as a sustainable luxury leader to mitigate risks of its sustainable brand image being threatened after Westwood's passing.

Through extensive primary and secondary research, the opportunity arose for the brand to utilise technological trends driven by Gen Z, such as AI, to address the industry's issue of textile waste for a competitive advantage.

By creating an AI-designed product line set within the metaverse, the brand could successfully bring Westwood's personal values into the brand by redesigning iconic staples using sustainable methodologies that combat sample waste.

For the strategy to be successful, the brand must generate long-term consumer adoption from the 1/2 of Gen Z that identifies as sustainable consumers who are set to shape future luxury fashion codes. (Moriarty, 2023) Therefore, technological touchpoints could reinforce sustainability values by connecting with Gen Z's demand for hybridisation between physical sustainable products and digital shopping experiences (Stigliano et al., 2022) This enables entry into a new market, mitigating niche industry-specific challenges, reducing financial risk, enabling a value-based pricing strategy accessible to Gen Z to foster long-term financial growth.

The AI tracking system will successfully communicate ethical material sourcing, addressing internal threats of lack of transparency. A future recommendation for the brand is to expand this to all new collections. Reduced time constraints and high industry adoption rates associated with AI QR codes suggest a smooth integration to future collections to boost long-term transparency. (The Guardian, 2014) This adheres to the brand's future growth trajectory by fostering trust, the next important factor for reshaping long-term consumer interaction. (Moriarty, 2023)

Ultimately, this strategy will adapt to Gen Z's societal shifts whilst preserving a sustainable brand image to sustain lasting market dominance. (Harris, 2020) The brand's future success hinges on the opportunity to integrate the above value-adding strategies across current and future collections.