

**the connectivity of
consumer perception**

THROUGH THE PERSPECTIVE OF CULT BRANDING

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weirdly magical

To continue on a path of discovery and understanding into perceptions and belonging the analysis of cult-led influence for brands requires standing out and being seen. In being seen you must be magical and strange.

That is, both odd and fantastic in the way being 'weird' as the focal point in starting this journey.

Weird: \ wɪrd \ Adjective
Of strange or extraordinary character.

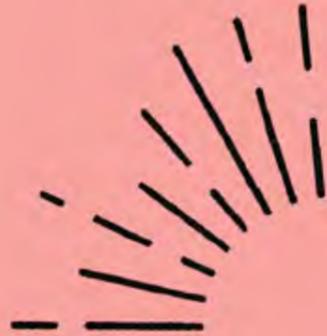
Turn the page to begin.

THE PURPOSE

The world continues to change with growing futures at the forefront of economies. Entwined within this era, is the industry of global fashion and its moving sphere along digital platform ability. The emerging connectivity for marketing and communication has changed consumer and brand relations on a more personal and up-close level. These changes have created new pathways in which fashion brands have to choose to operate as the cultures of consumer groups transform with time and grow through perception and connectedness from their increased digital power.

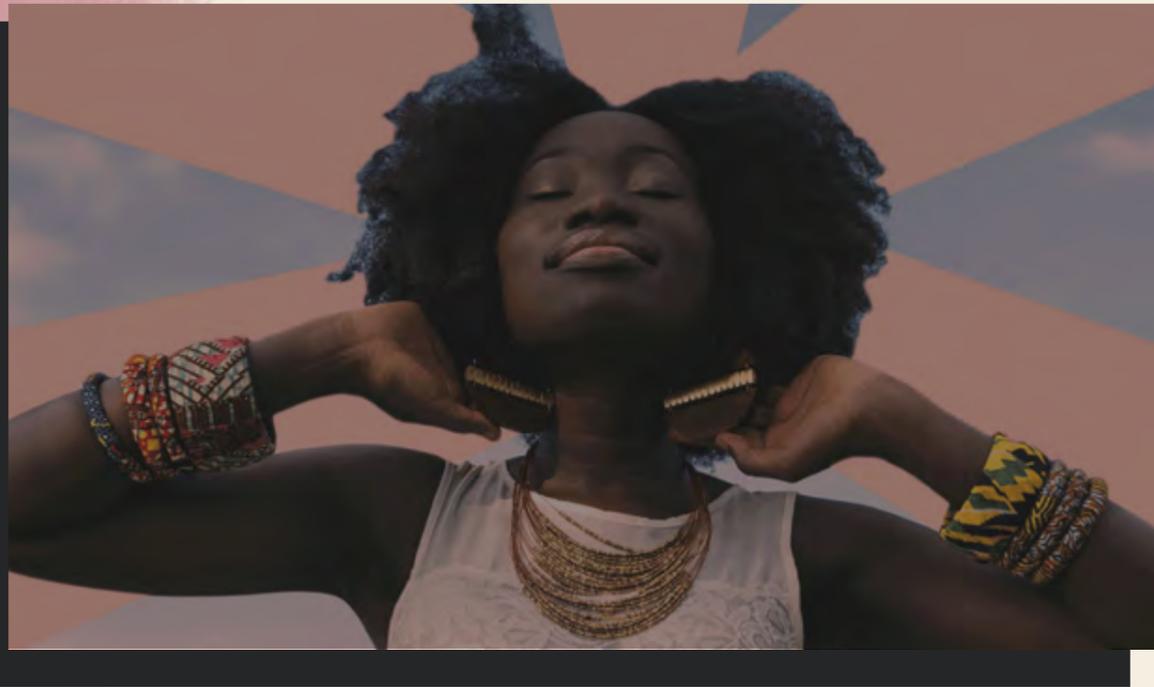
This study explores the investigation of cultural and generational phenomenon in the power of consumers through theorized cult-led identity of case studied upper level to luxury marketed fashion brands. This is articulated in the question of how the rise in younger consumer culture and their confirmed digital power have affected brand images and built defined attraction within the fashion industry moving forward? From this, the perspective of cult-led branding is explored as brands respond and adapt their communicated value and identity in reaching audiences. The aims will further analyze consumers by evaluating psychological human behavior descriptively, perception importance, belonging needs, and digital influence of power. Brand case studies are also explored to aid in the research for brand relationships and appeal of consumer connectedness to propose recommendations for optimization as consumers lead the charge in the values they seek.

This thesis moreover accompanies and supports the development of an online manifesto for the New Rules of Branding. It evaluates and contributes to the research findings and behavior of consumers in developing a more psychological and crafted approach to the importance of marketing and fashion communication through a report on cult branding. This provides strategies for brands communicating success into the future. Furthermore, the manifesto is designed to extend upon digital thinking as a creative user experience in web development and follows a one-of-a-kind unique layout. Essentially blending perception of people, brands, and the digital world into one online form for thought interpretation.



01
**AN
INTRODUCTION**





INTRODUCTION

Fashion is heavily impacted by the lifestyles of individuals and their culture of communities. It simply cannot be labeled one thing, as it has revolutionized broadly from culture, art, beauty, architecture, and music. Rather, it is the ideas, values, and perceptions of people that produce the trends and content brands develop. Not for them, but by them. Altogether, it can be described from the standpoint and expression of communication as individuals interpret their surroundings through their own perception. It is these interpretations that motivate people as members of various consumer groups to lead into the selection of what is chosen for the focus of our human perceptions (Rath, et al., 2015).

The quick and unanticipated shift of how people interact with brands can be altered without any preparation. A shift advancing from both online and social platform connectedness defining how people wish to be seen in their own identity needs. This is reflected in both a sense of what is online and how they move away in the real world. Leading to a continued challenge for brands as traditional marketing and communication methods are no longer an option. The digital power of people has made brand images uncontrollable.

establishing theoretical and practical identity

This investigative study seeks to highlight the literary importance fashion communication of brands possesses as an active study of processes and meaning around people and society involvement. There are a multitude of levels existing in identifying the nature of fashion communication through the needs and behaviors of people and their attraction to brands. The role of perception and values will be defined through observing, perceiving, and analyzing the awareness of elements within the environment of the fashion system. A system, that offers as a structural, organization, and processed meaning which conceive, create, produce, distribute, communicate, and consume fashion itself (Mitterfellner, 2019). International fashion scholars came together in early 2020 at Columbia

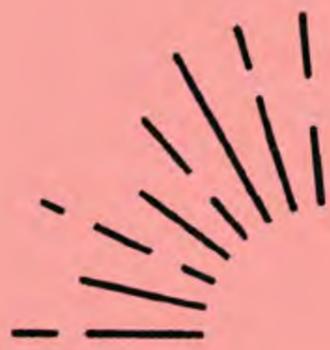
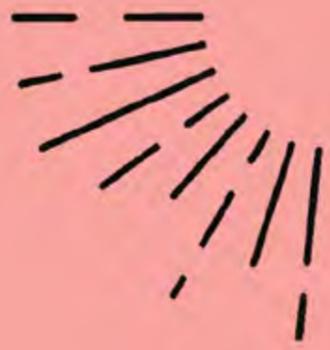
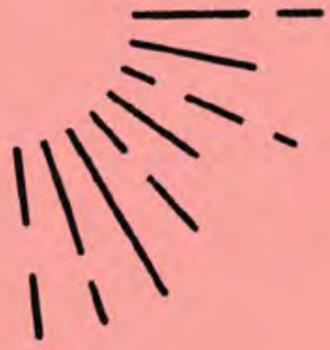
College in Chicago to discuss the importance in thinking beyond the constructs of simple high fashion and haute couture when discussing fashion's purpose. The gathering was designed to provide importance and viewing of fashion's shaping ability in culture through the everyday experiences it largely represents for all people (Anderson, 2020).

As the fashion industry translates the core of communication through psychological analysis in brand development it provides imperative reasoning for continuing this study's purpose. Viewed from the perception of fashion or anti-fashion, the communication and symbolism itself, maintains the same existence of understanding through the perceptions of people and strategies of branding in a business perspective. In the 1899 work titled, *The Theory of the Leisure Class*, economist Thorstein Veblen wrote that fashion is viewed within an everyday sense of people moving throughout, which is culturally communicated by the established views of the wearer. Therefore the relation of clothing, brands, and fashion whether people classify it as meaningless or not plays a much larger role in the discussion of culture as people become their own brand through the reflection of clothing they wear (Kratz & Reimer, 1998). This notion of expressing identity and perceptions lead *consumption of *culture and brand identity forward.

It is clearly acknowledged the understanding of perceptions and connectedness meaning will carry on altering and playing a significant role in the production of the fashion industry. Specifically examining the current younger generations of Millennials and Generation Z, translates through as a force to be reckoned with as culture and products consumed reflect individual perceptions in new ways than before. The outlook is directed toward creating and building meaning with these groups by understanding them and identifying the very point of connection. A focus requiring methods of communication, innovation, and appeal wrapped within a brand's identity, storytelling, engagement, and sense of community (Hanania, 2016). Through this, the perspective of cult-led attraction is proposed.

Consumption:
A cultural activity of meaning in the act of buying goods or services beyond practical or economical factors.

Culture:
A pattern of beliefs, values, and shared customs by groups of people.



02

THE LITERATURE REVIEW





4

The fashion industry is no longer the once-influential label that featured top-down production and a slew of gatekeepers of differing designs. It has spread in the opposing direction. Now consumers are the influence and with the help of the Internet, a new emerging counterculture is created, leading brands to communicate with their audiences in different ways.

LITERATURE OVERVIEW

This literature review is divided into four sections of relevance for this study and added value in the production of the online manifesto.

01. Brand Belonging for Human Needs in Relation to Cult-led Development:

The first section discusses the importance and relevance of human needs, belonging, and how a cult-led theory is identified for study.

02. Marketing and Communication Branding Evolution for Behavior:

The second section recounts the historical context of marketing communication from the past to present as reference in changing perspectives and acceptance by consumers in the value of products marketed.

03. The Present Digital Era and Enforcing Better Brand Value:

The third section carries into the perceptions of consumers in their power of the digital era. While also understanding its importance in achieving brand value propositions within the study and marketing going forward.

04. Existing Cult-Led Brand Case Study Exploration:

The last section examines three fashion brands after gathering all relevant information to address consumer attraction and connection of cult-led branding through their brand success of difference and understanding of weird for success in identity.

brand belonging for human needs in relation to cult-led development

The importance of behavior and culture for identifying value with brands of similar lifestyles to our own is directly related to the human need of fulfilling self-identity. According to Abraham Maslow's Hierarchy of Needs, explained in his influential paper released in 1943, titled, *A Theory of Human Motivation*. Humans have various needs such as functional needs of living to more social and ego-filled needs. Analyzing the sense of wanting to belong is a basic human shared need with one another. It is this need and created value from consumer behavior and perceptions that enhance brand success. As Gunelius, (2014) stated, consumers build brands and not companies.

Consumers need for belonging is known as a community or *tribe. In the creativity a tribe provides, people express themselves through self-image, shared interest of the group, and the lifestyle brands as leaders represent (Godin, 2008). The fashion industry's marketing and communication of brands depends on the value developed by people's perception. In this, stronger communities are formed and loyalty is improved by identifying the value produced.

In the need to express, behavior is the act of consuming. Allowing, people to interact and join tribes of various fashion brands that offer value and meaningful associations from products and beyond. Therefore, it has shown that in Maslow's Hierarchy of Needs, humans fulfill their basic needs and those which provide more self-reflected meaning. By exploring further into the ideas of a fashion brand as a personal belonging for brand success, the attraction of consumers is led to defining it as cult-made.

The term cult is controversial in pop culture today. It is described often as a group defined by religion or philosophical beliefs. However, it can also be considered as a common interest, personality, style, or group goal. Speaking categorically on the term's description for a defined group, the research invested in cult techniques are used to relate the connection and

Tribe:

A group of people or a community that shares similar values or interests.

belonging between consumers and individual fashion brands.

Cult-led creates added value and brand attachment by defying the considered 'norm' and sharing an identity and lifestyle that is both personable and relating to the audience (Huggard & Cope, 2020). Rob Howard (2017), a consumer engagement strategist of Cult Collective believes that in driving a brand forward for increased loyalty it requires understanding the culture and place of which a brand wishes to drive connection. In this context study, cult as a strategy is theorized and defined as influencing identity, feelings, behavior, and beliefs through a differentiated format that inspires connected groups sharing a common interest.

For this research, perception is viewed similarly to that of the fashion populist model, characterized by various people that use culture and lifestyle to essentially create their own understanding of fashion within their community (Davis, 1992). Social psychologist, Marilynn Brewer (1991) studied and explained why people feel the need to join groups and become attached to specific social categories. The need has to do with defining oneself. It is needing to belong while feeling unique. An identity for the social self, known as the optimal distinctiveness theory. Later researchers have since come to the conclusion that the subjective and sense of belongingness or being part of a tribe is a singular concept (Lee & Robbins, 1995).

In this study, the singular subject of a human's need for belongingness is associated with affiliation and connectedness of importance to individuals and consumer culture. Contributing factors for people forming attitudes beyond classification terms, as stated in, *The Why of the Buy*, includes unique personalities, encountered experiences, and family and friend interactions (Ruth, et al., 2015). From a more generational age impact of perceptions, Auty and Elliot (1998) found younger consumers compared to older are more likely to rely on a consumption-based stereotyping of perception without direct dependence on one's social status. From this, it signifies reasoning of why brands want to engage with younger consumers while also giving a direct source of meaning in how some brands succeed over others.

reviewing the marketing and communication branding evolution for behavior

There will always be changes that shape the evolving behavior of consumers. This is seen through short fads of adjustments and long-term development and behavior seen with incoming generations. Reviewing past concepts allows for understanding the changes seen presently as modern communication is centered on achieving brand trust. Past strategies involved pushing media, developing ornate concepts, and was only seen or heard at certain locations (Thain & Bradley, 2014). Keelson, (2012) categorizes the discipline of marketing's evolution into five concept eras.

Production Era

A time of quality products that often sold themselves, as the era focused on production.

Sales Era

Faced by the Great Depression in the US. Many people were only buying products they felt were necessary. Therefore, marketing took place after a product was produced and led to start the selling and advertising age.

Marketing Era

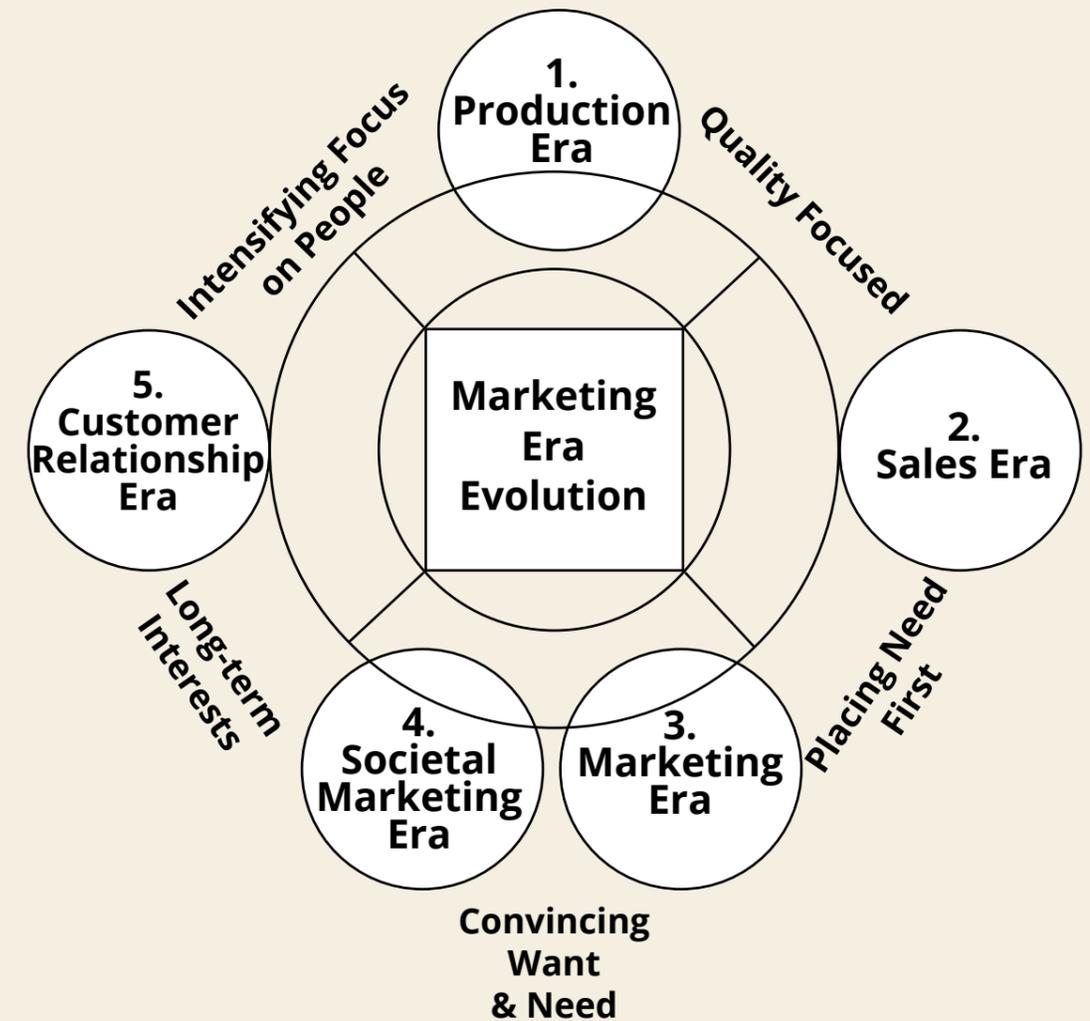
By the 1950s, production expanded the growth demand for goods and services, creating a Buyer's Market. But consumers grew tired of the "Hard Sell" tactics companies were using to force them to buy products they didn't necessarily want or need.

Societal Marketing Era

An era that began to take in consideration the long-term interests of society and people by initiating a corporate social responsibility to further attain profit.

Customer Relationship Era

Customer satisfaction intensified as the focus and the creation of CRM was designed to manage individual relationships and continue acquiring customers.



As the evolution of marketing and its strategies for reaching people alter, brands must interact and develop audience reach differently. Contemporary consumer analysis has shown people lead more based on the perception of their decision-making by not only reviewing the benefits and functions a product may have but more so on symbolic qualities (Tong, et al., 2017).

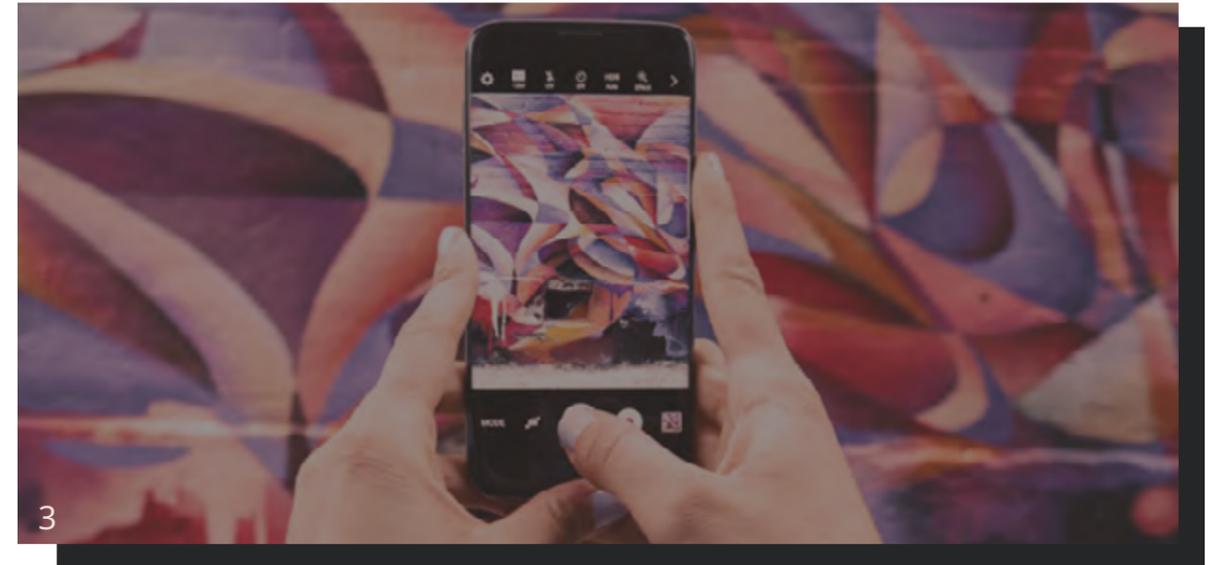
the present digital era and enforcing better brand value

As was seen from the evolution of marketing, consumer behavior is a continuously explored changing subject of individuals or groups of people that select, purchase, and use products, services, or experiences to satisfy needs and desires (Hawkins, et al., 2001). By exploring the ideas of connectedness between people and brands, value is ongoingly understood and expanded through differentiation and decision-making. A contributing signifier to fashion communication's role in leading the way forward not only investigating what draws consumers in but more so on how to build the connection and increase forward.

In the differing perceptions, digital communication has attached a new sphere of global interactions and change among people's behavior and consumption compared to the past (Dey, et al., 2019). Younger consumers are losing trust in brands, a signifier that marketing must move toward influence in understanding consumers themselves over simple brand ability. The new consumer power is labeled from the culture of the internet and has become its own consumption of material. Castells (2013), explains it as branching off of people's own communication to create a social process on the basis of ideas, interests, values, and creation.

Furthermore, the power of social media from digital advancement is seen as a place to traverse with others on a shared system that has added to the change of what is real and authentic, impacting marketing strategies on a completely new level (Boyd & Ellison, 2007). Previous research studies have also found that the attitudes of consumers generated from social media equally lead to influence of attitudes toward brands (Dwivedi, et al., 2020). Ultimately, the digital power of consumer social media alters the process of behavior and perception as people quickly react online, leading to an impact on buying decisions (Shafiq Gul, et al., 2014).

These interactions are known as the Darwinian Shakeout, referring to



a survival of the fittest mentality and highlight brand ability to adapt in connection with digital space as those who will survive moving forward (McKinsey & Company, 2020). The current ongoing global pandemic has brought a forced shift to technological advancements. For the fashion industry as a whole, brands have had to accelerate their digital channels and embrace solutions to improve and respond to the shifting consumer behavior and need for solutions. The interactions formed from digital communication have made a cultural phenomenon in the established internet of connecting and leadings as a place of self-representation and perception for people.

In analyzing how to achieve value for a fashion brand in the Darwinian Shakeout and beyond, perceptions become an important factor. The concept of value proposition, is known as a description for how brands create, deliver, and capture value (Bititci, et al., 2004). In value proposition there are three key factors; all involving benefits, positive points of difference, and resonating focus (Anderson, et al., 2006). Bititci, (2004) explains the value proposition is viewed from the combined perspectives of internal value being the brand and the external value from the perspective of consumer satisfaction. From the literature review, consumers hold many factors that are unique to brand success and identity. By thoroughly analyzing all values and found perception of a brand's structure and purpose, better proposition and meaning can be utilized for further success and framework into identifying added attraction (Osterwalder, et al., 2014).

existing cult-led brand case study exploration

In reviewing the value proposition importance for brands and understanding attraction, three case study brands were chosen to analyze their ability to connect with youth consumers. All three show importance for their relevance in the identity of tribes and subculture impact. These defined cult-led brands have established the unique difference that stands apart from traditional brands even if they are selling similar product offerings.

Cult Strategy:

Influencing identity, feelings, behavior, and beliefs through a differentiated format that inspires connected groups sharing a common interest.

The chosen brands are also different from short fad brands that only spark interest for a limited time as those are simply spontaneous curiosity in consumer behavior. These case studied brands have developed a strong and defined connectedness with consumer groups that have added to their popularity appeal.



RVCA BRAND

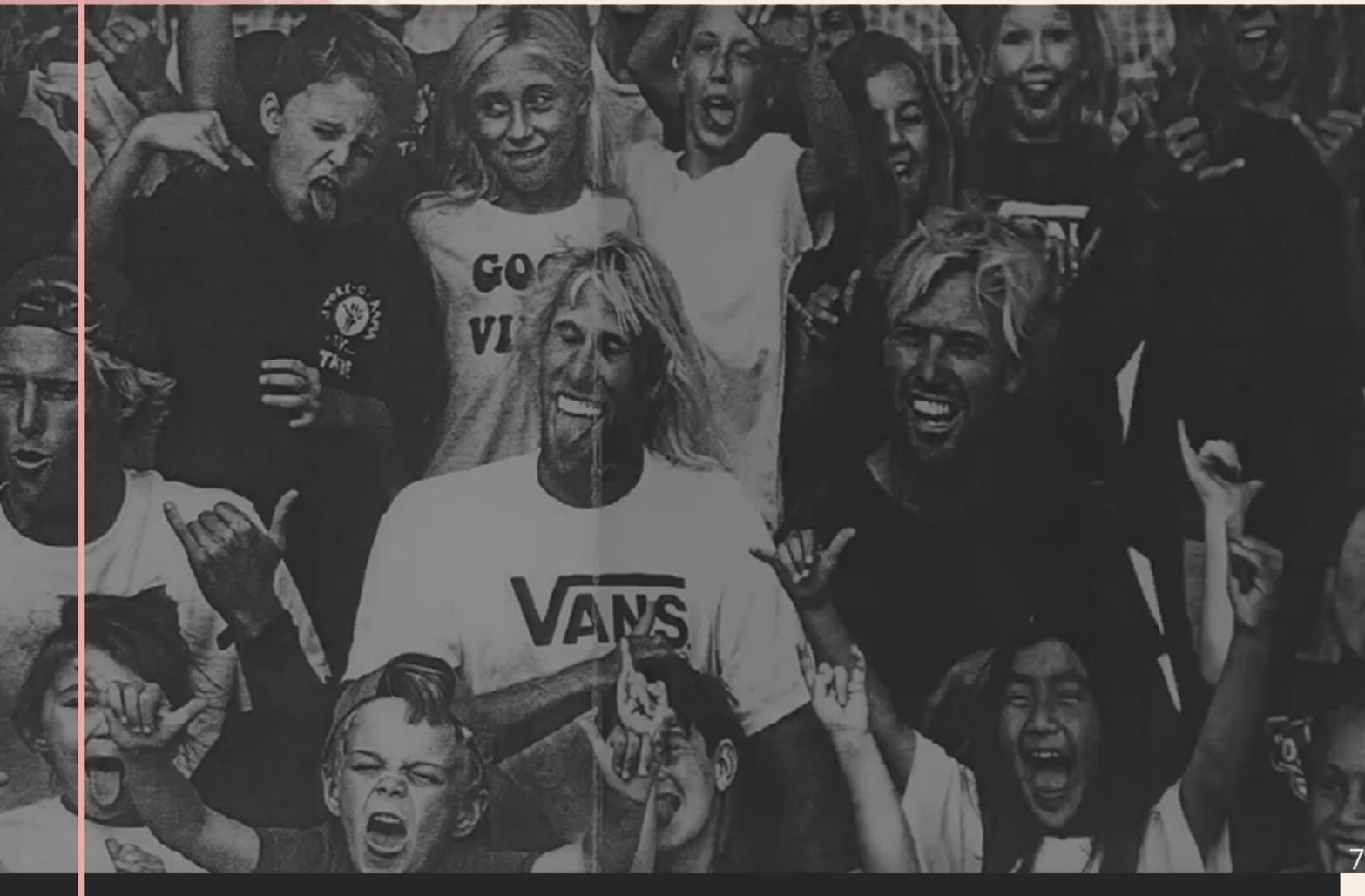


California based brand RVCA pronounced as 'Ruca' has grown beyond its small start by founder Pat Tenore and later acquired by Boardriders in 2010 (SGB Media, 2010). In acquiring the brand, Billabong's former North American President, Paul Naude stated versatility and ability to easily diversify and differentiate its products between subcultures has made RVCA succeed (SGB Media, 2010). In keeping up with culture demand, RVCA has authentically converted its brand identity and its seen through the range of product purchase locations including streetwear boutiques, malls, and department stores like Barneys and Bloomingdales (Wilson, 2009).

Furthermore, RVCA has split its audience on social media into various profile pages such as women, surf, sport, skate, and Europe to draw in specifically to its audiences. Largely, consumers enjoy the brand because it sets them apart. RVCA, essentially is a lifestyle brand, attracting people who want the same interests. Because of this, RVCA has surprisingly been able to widen its strategy to include the production of art, surfboards, skate gear, music, and sponsoring athletes.



6



VANS BRAND



cult-led brand reader
BEST

Vans has successfully expanded beyond its original core for niche skater groups in California and moved to an all-time classic brand. It not only maintained its position as a brand of skate culture consumers recognize. But, has become a general youth consumer purchase as a tried and true brand image appeal. Vans is significantly described as authentic and although it still very much is based on skate culture, it has many different consumer groups. A brand designed with quality, yet still highly affordable shoes that has not lost its unique desirability appeal.

Rakestraw, (2018) notes the brand has seen success by carefully adapting its consumer understanding to the cultural focus of the “expressive creator” group. In this, Vans is still positioned as skate culture but equally within the highly popular area of street culture. It is individual but cool at the same time. A key factor in its massive success as a cult defined brand that is multigenerational in reach.

GUCCI BRAND



The heavy heritage luxury brand, Gucci has recently done well in adapting its identity to attract consumer culture. Creative Director, Alessandro Michele, and CEO Marco Bizzarri successfully transformed the brand into a new Millennial favorite that is more modern and innovative in format (Dalziel & Pow, 2018). In 2018, Gucci's sales doubled and over half of them were made by people under the age of 35 years old. In the age of youth culture popularity and streetwear culture, Gucci has stepped up to win younger consumers. Michele even chose to go a unique direction by collaborating with designer Dapper Dan, who became famous in the 1980s for creating knock-offs of luxury designs (Danziger, 2017).

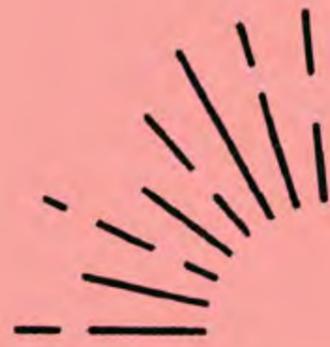
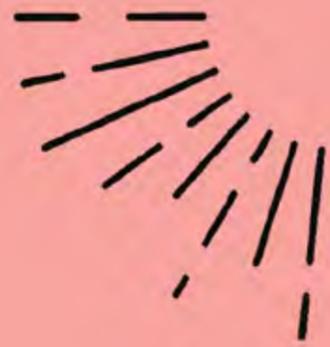
But, Michele, has never forgotten the brand itself and even has brought back designs featuring the famous logo in different variations. Mark Bizzari, has also made sure that while trying to tap into youth culture they are clearly understanding what this means. The attraction combines creativity in customer focus and understanding of the Darwinian Shakeout to mobilize brand connectedness that is both surprising and appealing. By focusing on who they wanted to target, Gucci learned to understand them and provided interesting products through their created brand identity to achieve reach in a relevant manner (Langer, 2019).



8

03

METHODS OF PROCESS



METHODOLOGY INTENT OF STUDY

The methodology provides details into the primary research used to gather data for this study and framework for the content in the manifesto's creation of cult-led branding. Like the literature review, the primary data was vital to view perspectives from the combined and external factors of people as consumers and internal professional response to produce further value proposition importance. The goal was to gather more knowledge, observation, key behaviors, and beliefs that could be investigated for brand connectedness of consumer culture and in particular, younger generations with a qualitative approach. This approach assesses both in-depth factual and meaning levels of the study (Kvale, 1996). In this method, the 'how' and 'why' are explored through observation, key behaviors, and beliefs that are investigated for brand connectedness of consumer culture and in particular, younger generations.

The idea of a cult-led strategy and observation of consumer understanding is to better perceive representation of how the combinations of people and brand future exist within a balance. While furthermore, exploring the importance of fashion communication's purpose, alongside how to adapt accordingly without losing oneself. From this, the strategies to assist brands in the understanding of perceptions and improving brand relationships is explored through the cult-led strategy development.



consumer perceptions and categorizing brand identity through surveying and interviewing techniques

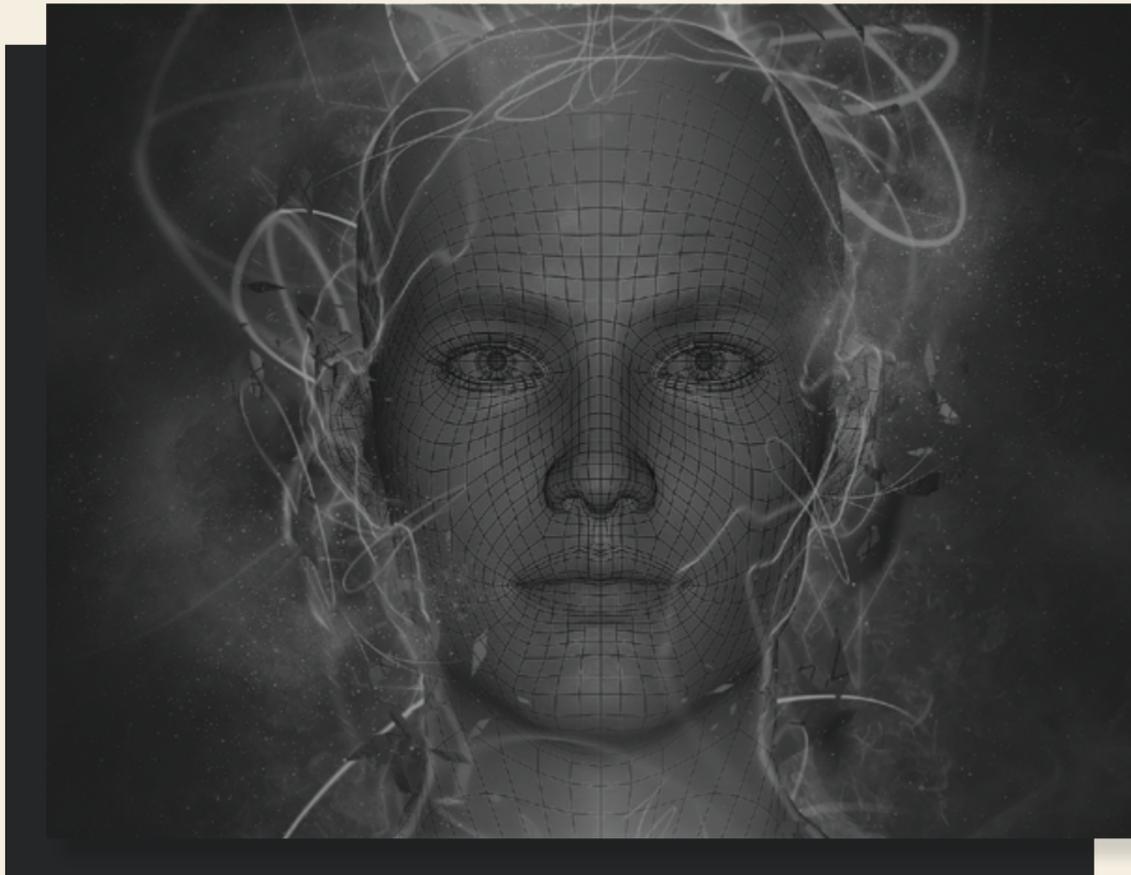
To gather insights into the perceptions and behaviors of people concerning brands, a structured survey was developed with 12 questions forming checkbox answers, fill-in comments, and the use of a Likert scale. The material for the survey was sourced online and sent to various people who had the option of sending it to other people. No age limit was given in order to identify how consumers of various age groups differ in purchase decisions and views. The response rate formed a small focus group with 30 total participants.

The criteria were spanned out within a two-week time frame in June 2020. Following the conclusion of additional participants, the survey experiment was closed and measured for analysis.

The hypothesis aimed to identify that if the core perceptions achieving brand success were found, then the understanding of consumer belonging appeal for specific cult-led brands could be established. This aided in the study surrounding the interpretation of how youth culture and their digital power affect brand images on a wider scale to build defined attraction.

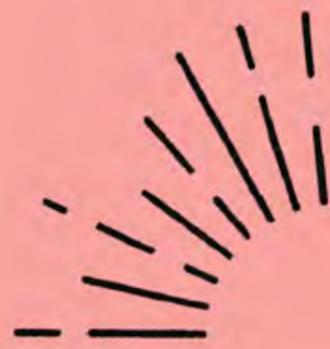
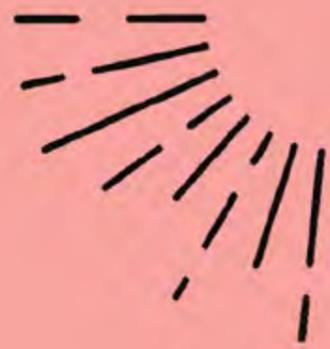
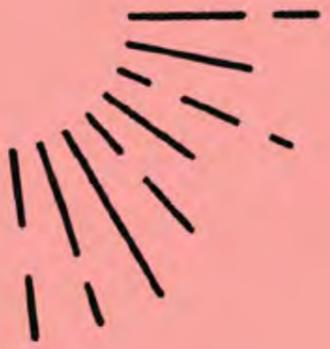
The next stage of research collection involved a semi-structured interview to gather professional insight on the topic of consumer culture and brand appeal. This decision was made to establish both sides of consumers themselves and how a brand or professional business in relation would respond, following the value proposition.

The interview was designed with direct questions offering a detailed individual perspective response. Speaking through video call, an interview spanning roughly 40 minutes partook with Richard Evans, the founder of [Rich.London](#), a leading Brand Development Agency specializing in youth culture past and present. Mr. Evans was chosen for his direct insights on mapping out his view on consumer culture, social media's impact, and the possible next stages of marketing and communications for fashion brands.



04

THE FINDINGS



ANALYZING PERCEPTION FINDINGS AS THE IMPORTANCE MOVING FORWARD

This chapter presents the key findings of the primary research and provides a discussion of examination per the aims and objectives made and practical pairing purpose of the online cult-led branding manifesto. The impact for brands and their consumer connectedness has shown the importance for fashion communication. It strongly supports the analysis of identifying valuable brand perception from consumers as the identity into brand achievement within the digital era. Its effects not only shape the changes relating to marketing and communication for adapting in the future, but more so on the symbolic authenticities of how youth and digital design continue to shape societies, people, and thereby brands.

People's perceptions evolve as does fashion and style, leading to fostering brand communities by users online and offline. It is in these interactions like online platforms that increase consumer influence in creating both positive or negative attitudes towards brands (Zaglia, 2013). This connectedness is defined by Muniz and O'Guinn (2001) as a geographical bound that is based on a set structure of social relationships by individuals who may like a brand. It is a group of people that otherwise may have nothing in common but their appeal and attractiveness to a style or brand itself.



study significance in the aid of the practical outcome for an online manifesto

Throughout the study, the power play of people versus brands is viewed from the connection of generated content online, interacted behavior, and therefore the perceptions associated that create a common appeal. Consumers are in control of these online and offline social spheres of communication. Specifically, having grown up surrounded by engaging social platforms, Millennials and Generation Z consumers have drastically alternated not only communication but the activities and strategies brands have once known to engage and respond (Godey, et al., 2016). Based on the understanding of consumer communities today within the fashion industry's marketing potential, the conducted survey aimed to gain added identified value, behavior, and perception meaning that could be taken into the development of cult-led branding techniques for the online manifesto. As the conductor of the survey and its response initiation it is assumed that the majority of respondents are located within the United States based on its release information to participants.

In the interpretation of analyzed results, the beginning questions asked more general information to obtain a sense of preference and identify common needs concerning shopping habits. These were related to psychological and individual qualities identified with consumers including communication preferences in marketing, valued qualities, and individual behavior. Moving to more personal perception, respondents were asked to list the qualities they most value when purchasing from fashion brands. Results found that while respondents do have a personal interest in affordability or quality, the word 'style' had the highest common factor listed throughout the thirty comments made within the fill-in comment section. A clear importance in understanding how personal identity is made within behavior as a social and ego-filled need relating to belonging importance and optimal distinctiveness theory. This furthermore confirmed the emotions that affect decisions by the common areas of attraction toward brands with respondents listing design, aesthetic, look, and the brand itself as personal value for an appeal to be made.

The final set of questions was the most important to extract for the study. Respondents were asked to share what comes to mind when

given a brand logo image and product picture to go with it. The goal was to capture any words or phrases representing how each response views the brand and who it might be tailored for. These questions were the main source of value for identifying perception and how attraction is represented later toward cult-led strategies as shown through the added case study reviews.

In the series of brands selected they consisted of Adidas mixed with Yeezy collaboration. Vans and their most famous shoes and Gucci with purses. Lastly, to take perspectives and belonging of tribes beyond fashion marketing for comparison in perception, Apple and Dell were chosen to face off and provide feedback on who each brand represents and why.

The listed results by those surveyed showed a slight sway of answers based on age for some brands but interestingly displayed that perception in brand identity by people provided a similar overall response. In reviewing Adidas with the image of Yeezy's, responses included by older individuals focused on Adidas itself and listed it as sporty and athletic. However, being as the majority of respondents were under 34 years old, most thought of subculture relations for hip hop, streetwear, celebrities, and designer Kanye West himself. Other common responses tied these in with being expensive, materialistic, shoe fans, and standing out as the identity and appeal associated with the brand and product.

Similarly, when the shoe brand Vans and their identity by consumers was reviewed the answers collected matched with the information contained in the case study and showed how the brand has truly succeeded in adapting based on perceptions and need to become a uniquely valued consumer choice. All responses related to how the brand has identified itself with subcultures and continued changing appeal. Responses listed the main contributing subculture as skating. While a common tailored perspective was with young people.

In the case of reviewing Gucci, as noted in the literature review, it may be doing well in relating to younger consumers at this moment, but value of the brand is still to be done as their identity by consumers was based on the stigma for its stereotype led products for the more elite focus of the past. The most common noted response was 'rich' following status and women. It seems to be viewed as either a loved or hated brand by consumers but still supports the response of perception as influencing attraction development and a group led identity focus that is noticed by an array of differing people.

Lastly, the representation of Apple versus Dell had very broad differences between the perception of appeal. Responses mentioned Apple as an aesthetic driven and relating to more creative people as an attraction. It is also more minimal in design, for younger generations, and considered trendy and sleek. In contrast, Dell is labeled the traditional brand. Responses believed it could be considered for more tech-related people, older generations, and even the more average computer user was listed. A very set tribe and belonging focus for the two brands in the value and perception held by consumers.

Analyzing all responses and comparing younger to older individuals confirms the importance of community and belonging as an influence of factors when understanding perception and attraction. It is clear common languages are involved in how consumers respond to created brand identity based on the sphere of connection. By providing questions that allow the responder to associate their sense of identity and affiliation represented, a common subculture or tribal group was established. Regardless, of it being the brand's chosen target. The external view of consumers is in charge of brand value today and in so the identity they want to belong in. In the role of fashion brand authoritarian leadership, brands must identify their unique point of difference to develop devotion and embodiment within subcultures. All factors that are carried over into the New Rules of Branding Manifesto and its purpose.

Following the interpretation of the survey, internal professional response from the brand value perspective of consumers was investigated with Mr. Evans of Rich.London. Questions included a focus on consumer culture and brand power play, online importance in the communication of perceptions, brand identity understanding, and the future of marketing ability. A partial response transcript follows as most important related content that compares the brand proposition value of internal and external factors. A full transcript is available in the appendix. Altogether the literature review, survey, and interview have made the manifesto possible in understanding and ensuring the attraction and connectedness of brands and people is investigated to produce and support the New Rules of Branding from adequate and informative evidence.

Q. Understanding brands on a larger scope in general and the future of consumer culture and adapting a brand to maintain attraction. Will it rely more on consumer interests or brands creating for people.

R.E. You have to always listen to the kids. You have to connect with them and basically be a big kid working for a brand and understanding the digital community and what is generally considered cool. There's no room for, "Oh, let's just do a campaign, with a couple of models." It has to be really, in depth, interesting, and impactful. Otherwise it just doesn't hit the spot, but certainly there's new brands starting now that are pushing the boundaries of AI and virtual showrooms and like, wow, there's kids coming out of uni and suddenly they've got a big following because it's different.

Q. In a place where younger consumers are quick to discover news—good or bad about a brand online, thanks to social media accounts like Diet Prada. How can a fashion label create or maintain relevance in a community that has access and power at their fingertips to change perceptions dramatically?

R.E. Old days of marketing meant anything was open for brands to do. Social media and opened up your [brands] dirty laundry, completely exposing you. The tiniest slip of authenticity, like copying someone ever so slightly, is quickly spotted by referees like 'Diet Prada'. Brands have to look elsewhere for creating new trends that are so different from others.

Q. Why is a sense of community so important to people and how can this transpire to a brand's identity?

R.E. Your community is your main thing and if you've got a good social

strategy and footprint. You still have to remember to keep your community happy. If it gets boring, or predictable, then you have to go somewhere else. So you have to fit. And you have to feed your customers. The ones that really kind of surprise are those like Kanye who is dropping a collaboration with Gap. Because Gap hasn't really done much for a long time. Kanye can probably do anything and so it was clever, because he not only gets the accolades but he might bring Gap back a bit as well. So it's stuff that is a bit out of the box and original. So it's about being brave and doing stuff that is against the grain and it can become cool.

Richard Evans, having worked with numerous brands in the fashion sector has painted a picture representing similar findings to the research study imposed. He states that brands need to essentially take on the minds of the youth. By doing so, a brand will be better off in remaining focused with the changing crowd of the here and now to create impact. Changing to the perspective of a Darwinian Shakeout for digitalization and social media sphere for people connection, Mr. Evans goes on to share that brands have no control and the power of social media is how the perspectives of people can quickly change.

It is in these social circles where community sense is driven forward. Mr. Evans gives insight into the need for keeping originality as the 'food' necessary to drive a brand forward. This 'food' is continuously being created by the youth and leading their communities and subcultures forward. It feeds into difference, coolness, and continued uniqueness for adaptation. An important takeaway within the professional insight interview was the key need for authenticity that transpires onto consumer culture needs. This sense of community and the youth value for uniqueness mixed with their own defined lifestyle is the pull driving brands forward.



CULT-MADE ADAPT & INSPIRE

findings analysis for continuing a cult-led theory description

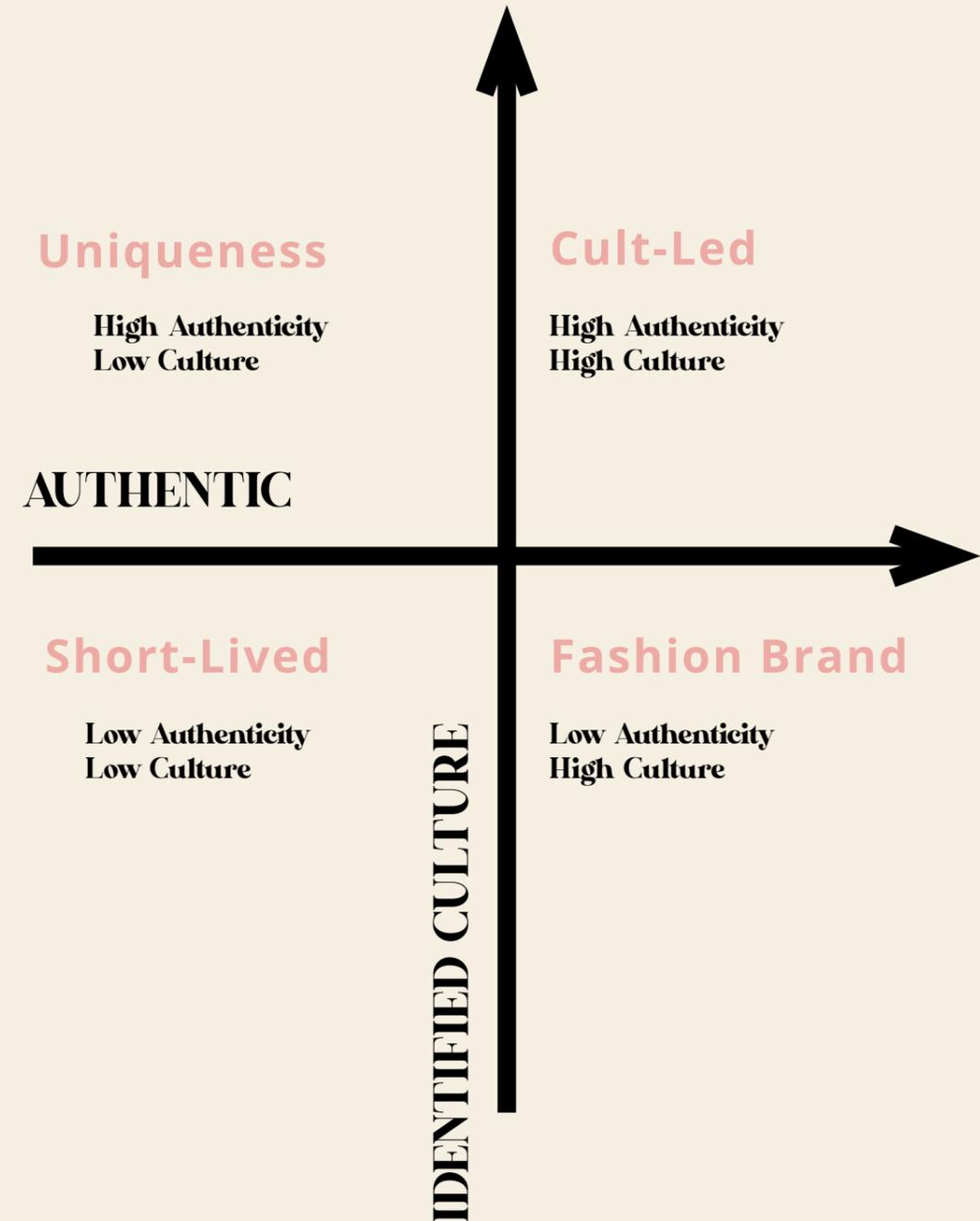
Taking into consideration the conducted literature review, case studies, and data findings, a cult strategy processing frame was developed based on key data and overall result conclusions. This framework analyzes the connection and attraction based on perceptions of people. Altogether, a subculture group of people sharing social values with one another have a much higher degree of influence on how they perceive a brand identity versus how a brand thinks it should be seen. This significance becomes even more imperative for brands as youth have an especially strong sense of need for individual self-concept and desire to belong within their essential psychographic values (DeLace, 2011).

For fashion communication, this is the degree of importance as marketing and communication strategies are inclined to discover the depth at which people identify in terms of brand appeal and belonging. This imperative impact of belonging gives way for brands to forge relationships and connections with their chosen consumer groups and later drive loyalty forward. Making the comparison back to digital influence; the research has shown social media and online connectivity as a whole, have impacted people on a large scale. Expressions of individuality, perceptions, and group subculture belonging of youth have transformed the format of what communication entails. It has created radical transparency.

cult-led building and framework

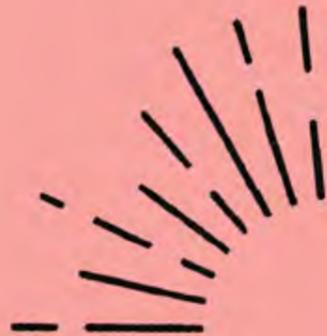
It is clear the importance of understanding youth and the need for brands to create authentic and inspiring creations is what interests consumers. Therefore, in the processing frame development, the brand proposition value for creating, delivering, and capturing value continues to be arranged accordingly for increased younger generation attraction (Bititci, 2004). The understanding has shown based on surveying and interviewing that real and authentic identity of branding must match consumer knowledge and views to achieve value. The framework of cult-led strategies helped to develop the manifesto and with it a constructed axis point of the confirmed branding of high authentic and high identified culture to move forward with applied cult-led branding techniques.

SETTING INITIAL FRAME	Identify the 'Why' and 'How' investigation meaning for brand significance toward consumer perceptions
OBSERVE & TEST	Conduct observations and follow through with testing or questions as a guide for attraction discovery
ANALYZE	Identify the purpose of answers received and meaning related to the brand
SIGNIFY	Communicate findings and direction to create a clear picture of purpose to move forward in authentic relation



05

THE DISCUSSION



DISCUSSING THE IMPORTANCE FOR CULT-LED

Throughout this investigation, research was organized in cultural relations and generational phenomenon importance within the digital power of younger consumers today. This was determined to understand how brand image has been affected and how it continues to create and define attraction to produce the position of theorized cult-led brand strategies.

The findings have persisted the indispensable need to analyze youth culture and consumers in general as the core importance to adapt. Therefore, by investigating a cult-led approach, the needs of people's perceptions are analyzed for a positive course of action to move forward in progressing a brand with an authentic purpose that is of interest to those involved.

In the aims, objectives, and literature review, consumer behavior was examined as a heightened foundation for the process of understanding the relationship of brands and people. The research has shown that brands today have a unique purpose within fulfilling their value propositions by investigating the community it aims to reach or currently sits in. Thereby, strategizing to achieve a position of direct appeal by correctly identifying the needs and behaviors of consumers. From this, a tribe is formed or identified and the need for personal belonging can be defined into a cult adopted strategy for ongoing future refinement, attraction, and brand purpose. Within the strategy for improvement in a brand's reach and identity, it is hoped that the framework around the perceptions and culture of consumers within the digital era sphere is utilized as a backbone format for brands. Essentially, allowing for the unknowing yet highly anticipated change

of perceptions and attitudes of people to progress and carry on within difference into the future.

In this future, the digital era and spreading Darwinian Shakeout is a continued threat or encouragement for the fashion industry. It will either knock a brand out or build a stronger and more meaningful relationship with the true audience intended. As was found, social platforms and digital connection within the mix of Millennials and Generation Z has made for a fascinating change of communication led efforts in the challenge of identifying needs. The relevance being, the conception of behavior is directly paired with belonging and expression of lifestyle and can now be shaped by digital advancements.

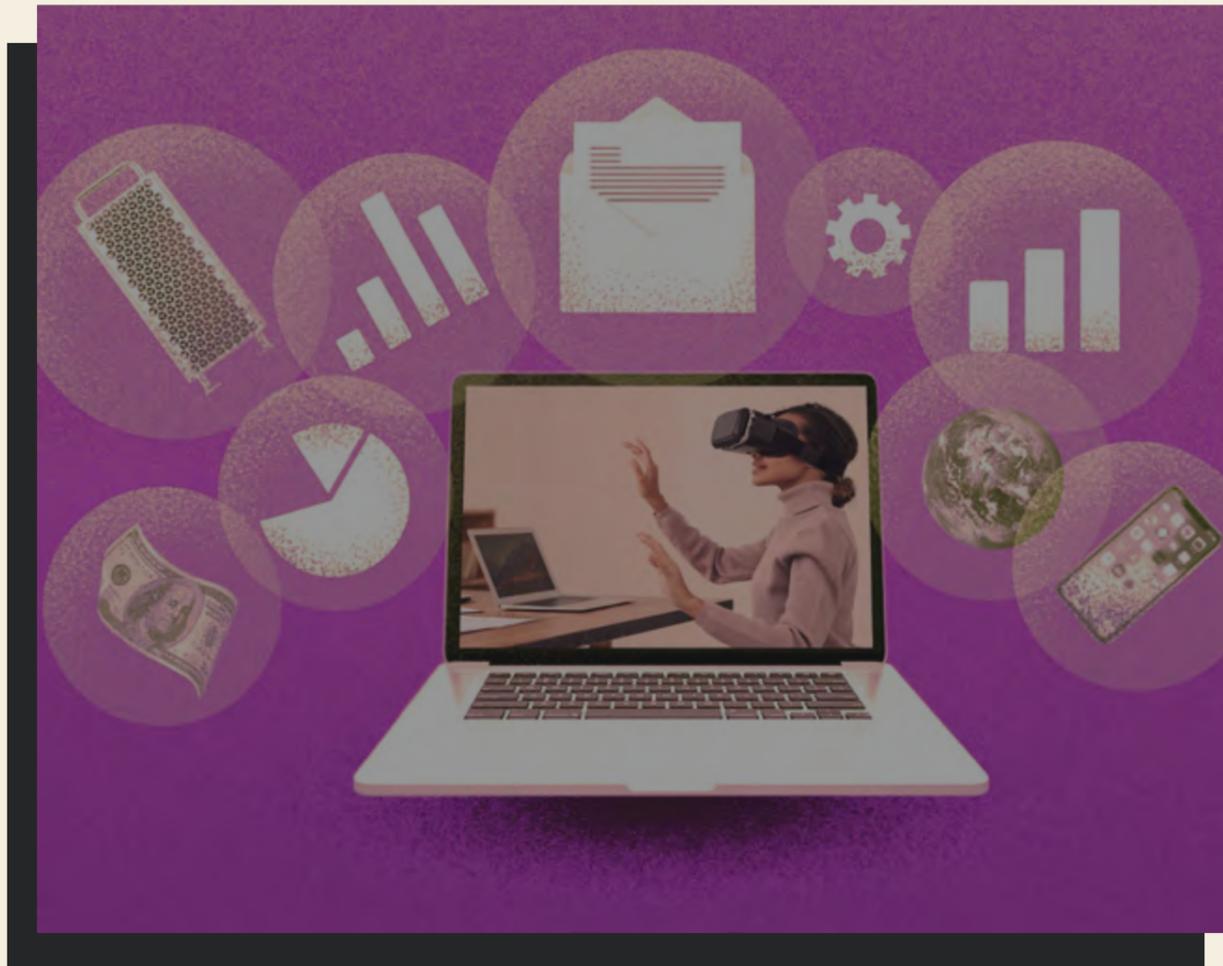
Likewise, significance for focus on human motivations is the interpretation of needs fulfilling social and ego. In this, the fashion industry holds structural importance as communicated, connected, and the act of consuming, whereby all people intentionally or unintentionally fill a part overall. Because of this, the industry will always be affected and shaped by the culture of people. A fact that brands must remain aware of correctly molding their values with that of consumers in a genuine format.

evolving purpose and position in practical outcome for theory

The eras of marketing evolution have shown the importance for continuing to review consumers and identify changes that correlate with the times as society advances around us. From the five different eras, the growing connectedness of brands and people has emerged and created a more personal level of what consumption means as the sale of products, services, and experiences is conducted. In the digital power that swiftly blends throughout our lives, our self needs will only grow as the ability to understand and achieve satisfaction becomes more possible with technology and distinguishing the values identified.

The pivotal moment as creator, developer, and strategist for the New Rules of Branding Manifesto was being able to evaluate and contribute to the importance of fashion communication's role in the industry itself. While more so, sharing its fulfillment in society as everyone is a part of its symbolism, reflection of identity, and value seen as we express our own belonging through our communicated and cultural importance. This is where digital power has amplified what the term 'reach' entails for brands as consumers lead the charge in the values they seek. It requires investigation and the right interpretation in perceptions and identity as created by tribes and consumer communities to solve the question of where to go next for a brand.

The fashion industry will consistently be a market for endless opportunity so long as the actual attraction and appeal are found and understood. As Davis, (1992) explained in the populist model, people use their own lifestyle influence to create their understanding of fashion. Fashion focused or anti-fashion focused, people and perceptions led with increased connection in the digital era, indirectly affects the continued influence and inspiration for the future of the fashion industry. By strategically, aiming to increase the defined attraction so it becomes a part of what consumers feel is their lifestyle needs. Brands are able to further create appeal while at the same time meet the needs of their chosen audience.





fashion communication relevance and takeaways in the manifesto's making

The significance of undertaking this project's purpose was designed to insert these found contributions to the importance of fashion communication and the role of marketing of brands in the future. Constructed from the findings, the influence of winning within consumer culture requires standing out and achieving 'weird'. In this, the manifestation of cult-led branding was born to aid in the creation of frameworking for brand value by identifying the uniqueness of belonging, culture needs of people, and the attraction of youth that propels brands forward into success. From this, the 'why' and 'how' were reviewed within the online manifesto as brand adaptation is established to meet consumer demands.

However, the major relevance identified and observed is perception of people does not have one answer that solves all brand problems. The takeaway importance is what works for one brand may not be possible for another and this is where identified and authentic value become imperative as brands look to fulfill both the internal and external value filled propositions that uphold what their brand means to achieve.

As an ongoing investigation into consumers is never-ending there are possible futures that provide strategies for the fashion industry to move forward. The first importance is the brand mindset of digital. This is a direct future path that cannot be lost as consumers, especially the young increasingly follow and are likely to change their perception or avoid brands that do not fit in with online advancement. One essential need for analyzing and better-improving brands through consumer perception is artificial intelligence. This powerful technology is capable of staying involved, unveiling its understanding, following culture movements, and increasing target audience in their likes for later improvement. To go along with this view, the Pew Research Center (2019) asked expert optimists on their viewpoint for the future of digital advances with those selected stating that they believe the internet if it has nearly already, will become so pervasive it will be similar to that of oxygen's need for people. Others also stated that the expanded internet will further create disruptive structures

and continue to empower the people (Stansberry, et al., 2019). Essentially, within digital culture things can change at a rapid pace based on consumer communication and perception of what is seen. Furthermore, it is expected that within this cult-led framework, brands should strategize to review drastically the terms of consumer perception and brand attraction for carrying into the possible futures frequently to identify change.

The outcome of the online and one-of-a-kind manifesto development of perception into cult-led branding was chosen to directly place these findings into the field of marketing to better create, achieve valuable communication, and success within the sector of fashion brands connecting with consumers. The online production fills the space between learning to develop a visual back-end of design ability, create content management, and deliver front-end web design that shares the cult brand strategy report of evidence found.

The professional development was challenging as the knowledge on building a responsive web design proved to be difficult to grasp. The work needed to create, brand, and produce value was demanding throughout its conception and construction. Apart from the challenges, in essentially creating its own brand value outlook on the New Rules and considering what perception would mean when being viewed itself. The skills discovered have shown by investigating and researching what you don't know, better creation is to be achieved. Completing the New Rules of Branding Manifesto as part of this study has set a path on the need to investigate and discover how to better produce brand ability through the value of consumer perception as continued professional development is explored and accomplished.

study framework recommendations

The advice for marketing and communication teams moving forward in the future is understanding the monumental role of fashion communication's purpose. In this role, brand success faces a continued focus on keeping up with consumers as the influence for an expression of aspiration for inspiration and vice versa mentality.

Additionally, the findings are obvious in the fact that consumers hold the answers as the key to newness. Professionals must maintain the perceptions of people as ever-changing and that traditional marketing measures will not cut it. The study has found that resilience, listening to the cultural community of tribes, and following through with authenticity of value from consumers and how it relates to your own brand identity can help establish a cult-led branding foundation.



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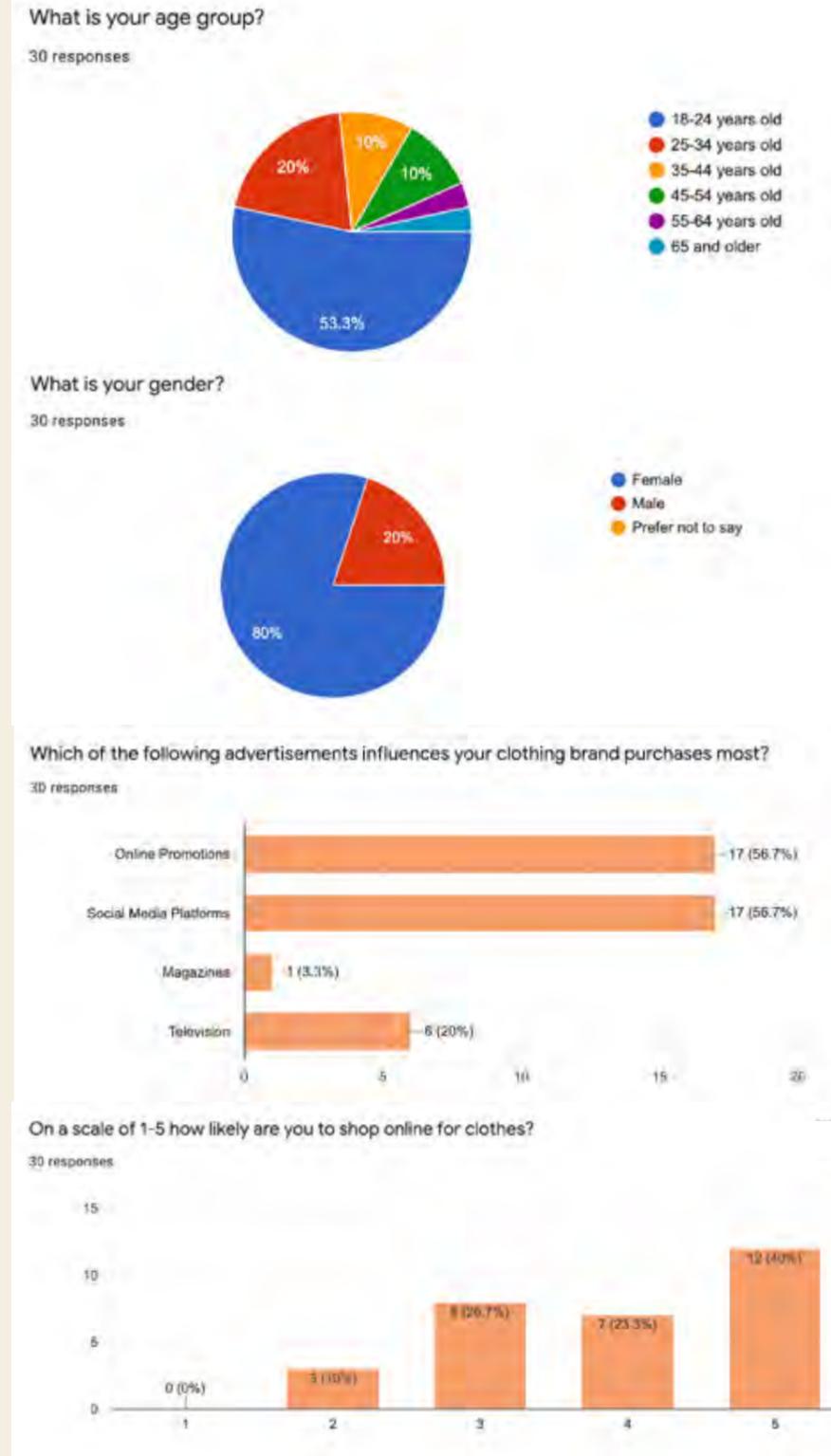
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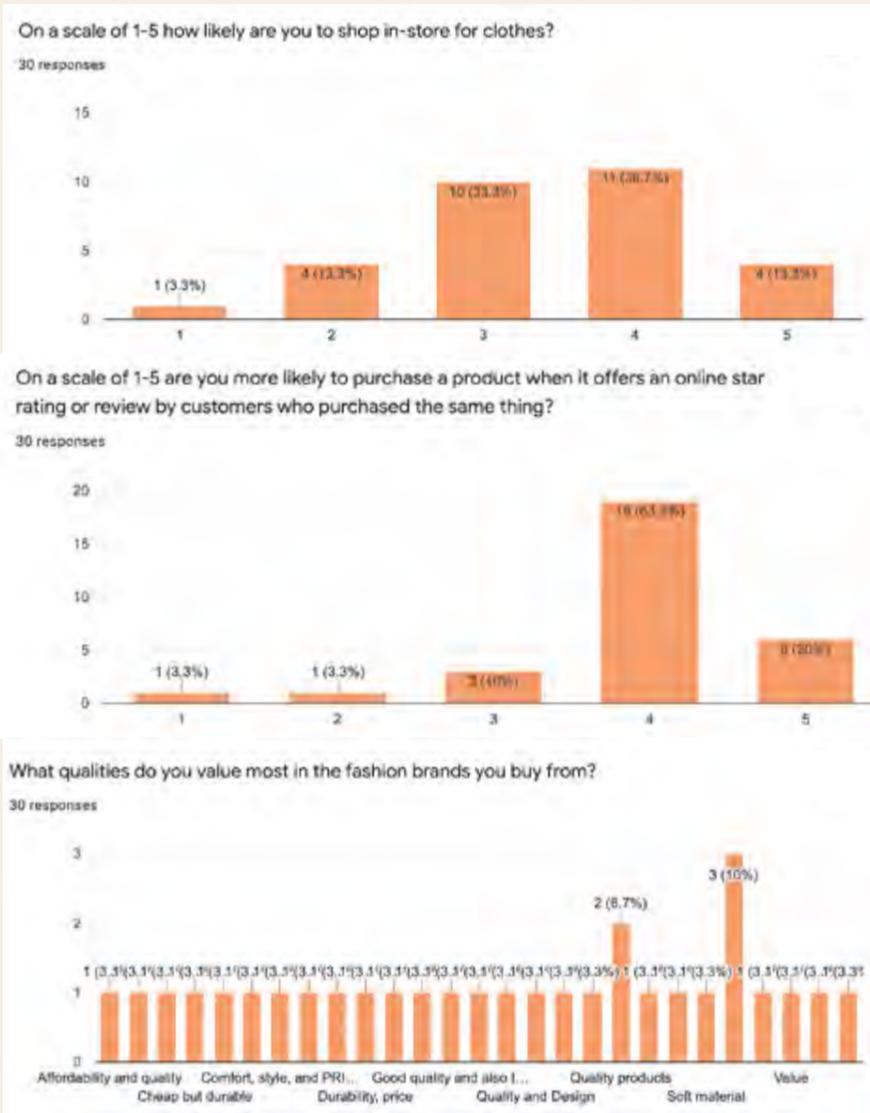
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APPENDIX

SURVEY FINDINGS





What attracts you personally to a fashion brand?

(Many mentioned similar words in their answers and this is listed "()" below)

- (4) Comfort
- (4) Fit
- (9) Style
- (2) Design
- (5) Price
- Aesthetics
- Look and feel
- Cheap
- Consistency
- Daily comfort
- Inclusivity
- Past purchases
- A mission behind the clothes
- The brand itself and if that's is what my wardrobe consists of
- Durability
- Colors
- Performance

Adidas & Yeezy Shoes Collaboration:

What comes to mind when you think of this brand? Are there any words or phrases that represent it? Who is it tailored for? Describe below:

(Many mentioned similar words in their answers and this is listed "()" below)

- (4) Athletic
- (4) Sporty
- (5) Expensive
- Young girls
- Sneakerheads, shoe collectors, materialistic
- Rich kids
- Tailored to a younger crowd that wants to stand out.
- Minimalism and comfort for those that are familiar with Adidas but want more intricate designs and a celebrity behind it
- People who think they're some hip hop star and don't have a mind of their own
- Kids spending their parents money or someone old trying to look young.
- Rappers
- Street wear
- Trendy
- Immediately I think of Kanye
- I think it represents a person that is into rap music. Also linked to Kanye west. But in the end everybody wears them
- Young people
- Overpriced and ugly, It is tailored to people that are willing to shell out money for ugly things due to the brand name.
- Kanye. Comfortable (for the adidas logo) Tailored for those who can afford them.
- Good quality at reasonable price.
- Running
- Teens, young adults, hip adults with fashion taste
- I've honestly never heard of yeezy (is it the shoe?). I associate athleticism with adidas. I think it's tailored for athletes and active people or people pursuing an active lifestyle
- Expensive shoes for expensive tastes
- Hype beasts
- Adidas: I think only soccer, however Yeezy: I think Kanye West because it's his brand.

Vans Brand:

What comes to mind when you think of this brand? Are there any words or phrases that represent it? Who is it tailored for? Describe below:

(Many mentioned similar words in their answers and this is listed "()" below)

- (10) Skaters
- Skateboarding and surfing
- Average person, children, teens, young adults, minimalist, low key
- Youthful
- Casual. Tailored to 20-30 year old both male/female
- Comfort and familiarity
- Classic chill people
- A very diverse population. Tried and true. Inclusive.
- Tumblr
- A classic
- I think this brand represents skaters. They were invented for that. That is why if you throw them they always land flat.
- Young people
- A common everyday young person Classic. Had a few pairs in the past but not currently.

Dell: reasonably priced and reasonably reliable, can do everything the Apple can, but not a "luxury item" or a symbol of status. Minimalistic in a sense.

Mac or PC

Apple - easy. Dude, you're getting a Dell

Apple is better!

Apple seems more for business men as dell is a good gaming computer

Office users for PC and Graphics/creative type person for Mac. No words. Tailored to a broad range of people of all ages.

Apple to me is more focused on practicality and design and Dell focuses more on software and technical advantages for the consumer.

Rich and poor

Apple is more reliable. Dell has failed me many times. Apple has not.

Functions and capacity makes them different. Dell tailored to those who need specific software

Apple is highly aesthetic driven, while the other one is...well...a nice laptop, I guess

Rich, expensive

Apple is better, sleeker, more prestigious

Apple - new/fresh/trendy

Dell- my first laptop /old school

I think that Apple is more for people into graphics, whereas the second one is for people more interested in the technological side of computers.

People who use all the special features

Apple, people that are committed to the brand. Dell, people that just want a functional product

Apple is more expensive.

Like them both. As I'm more familiar with Windows, would buy Dell. However, I wouldn't oppose buying the Apple laptop if the price was right.

Apple

Apple is for more tech savvy folks. Dell is for the average computer user...likely 40 years and older

Honestly I have an apple computer and wish I didn't and my family has a dell and it's nice enough. There are definite differences but I wouldn't say one is less than the other it's more personal preference. I like my computer because it's smaller and lighter than our family laptop. Apple is definitely more popular among college kids over dell, but I know people of all ages and professions with both

I would say macs are more popular and are heavily used among college students and graphic design while the other is more business oriented

Security

Apple is more socially acceptable. Nowadays if you don't have a Mac people judge, not sure why though. Apple is much more expensive than Dell.

INTERVIEW TRANSCRIPT

From what I've seen from your website Rich.London. You have worked with a number of different brands (Fila, Champion) What has this been like in creating standout campaigns for various styles, audiences, and identities of brands?

It's all about youth culture. So, with Champion, for example, you have to understand why the brand existed in the first place. Sport basketball, they made it a bit of a legacy and lots of different athletic areas. I work on developing hype in the lifestyle area by identifying all the little points along its lifetime. And where it has connected with youth. So to say, it would have been Tupac who wore a particular pair of shoes or Biggie Small who wore a hoodie and that would have influenced a whole bunch of people. So what I try to do is, find a client, we'll say his Spring/Summer 2021. And I have to kind of decide a lot of the time, because they don't really know what they set out to do that season. Sometimes the designers might have a rough direction of where they want it to go based on their designs, but a lot of the time now, no one really knows what they're doing. So it's left to me to go, right, okay. But just done one this week and they stayed on, we want it to be like nineties and cool. And I'm like, okay. Right. Let's like everyone else. So I picked 1992 and, and for me now I know two was all about. Rave culture, Pacific raves specific, festivals. Even impacted in youth culture and haircuts. And then once you've pinpointed that little area, I find the haircuts from that time, the styling from that area, colors and locations and all of those little signifiers that make nostalgia. And it's kind of like, I just have to build a story and because I'm 41 and a lot of the brands are targeting maybe 25 years old. I can kind of still relate between the two areas with the nineties stuff, and I'm still kind of relevant. So it's on, I can comply with both that, so that I'll have to really understand the brand, really understand the consumer and I have to think what is potentially likable about that brand, that the consumer hasn't yet. A combination of things.

In a larger scope around brands in general, what do you think the future in terms of change will have when it comes to consumer culture and adapting a brand to maintain attraction? Will it rely more on consumer interests they have or a brand creating things for them?

I think the problem that some of the bigger, more established brands like those that are 100, 60-50 years old have to adapt and recruit the youth. A lot of people that work their way up in brands, they become so out of the loop, they become senior, like now their Director, because they worked their way up, but have become irrelevant. You know, they've got a house mortgage, kids and they're not so connected anymore. So, you always have to listen to kids. You have to listen, you have to connect with the kids and you have to have someone that is like a big kid, basically. Someone who's a bit kid-like in charge and, um, really it's seeding the digital community with stuff that is considered generally cool. And generally good. There's

no room for, "Oh, let's just do a campaign book, with a couple of models." It has to be really, in depth, interesting, and impactful. Otherwise it just doesn't hit the spot, but certainly there's new brands starting now that are pushing the boundaries of AI and virtual showrooms and like, wow, there's kids coming out of uni and suddenly I've got a big following because it's different. And you've got some of these dinosaur brands with all the money desperately, like even brands, like, some of the big, big players there, they're struggling to keep up, you know, they've got all the money but can't figure out how to connect because that's not them. So, if they employed a skateboarder in a photoshoot, it still won't connect with skateboarders, because it doesn't fit. And actually, the skateboarders just hate that because it's just too polished. And so you have to find your authenticity and stick to what you know, and if you don't know it, then don't do it.

In a place where younger consumers are quick to discover news—good or bad about a brand online, thanks to social media accounts like Diet Prada. How can a fashion label create or maintain relevance in a community that has access and power at their fingertips to change perceptions dramatically?

Well, I mean, the thing is, that in the olden days, you could create any content and your PR company would make it cool and they would go out and fly a helicopter or whatever and put it in a magazine and say some nice things. But, now there's social media and everyone can see your dirty laundry, it completely exposes you. So if you are doing anything remotely rubbish or lame or if you make the tiniest slip in authenticity, like copying someone ever so slightly. Sites like Diet Prada, will spot that. They are like the referees, or lifeguards of cool. So, there's a lot of people in the fashion industry when they shouldn't be, like designers who have just made themselves comfortable jobs. You know, people got rich parents and done internships until they get a job and find themselves in these roles and they're like, "Shit, I've run out of ideas. I need to copy this other brand," and their boss thinks it's cool. And they think, you know, a couple of years ago, that would have been cool. Now they're all patting each other on the back until it launches, and then the world is like, no you're an idiot. You've copied this brand and I see it all the time. People I work with will suggest things, or I'll get a brief, or they have all these ideas laid out on a table of various shoots and different brands. But this was last season of what was done from others. So, I try to never look at what other brands are doing, I like to look at film, old music videos, or plants, vehicles. I look at trends of other things and people. People think, oh I need a new collection for a brand, let's look at Supreme, but by doing that your work will just end up being some eleses. So it's better off finding your own inspiration and your own little road.

And then you, you know, I would say if you like horses, then work for a horse brand, so you have to do what you're into. Otherwise you'll just get bored and not do well. And then that way, when the work gets done, it's on trend, but you're also setting trends at the same time. When I used to work for magazines, it was so frightening because you had like competitor

magazines and no social media. And maybe we would do a shoot with like watches and another magazine would come out and we both just coincidentally have done similar things. But, so in your head, if an idea just pops in, it's probably not good enough. It's like low hanging fruit, you have to pick ideas that are much less, much less likely because even now, if I do a shoot, I just send a proposal to a brand and they said, just to let you know, we've sent this brief to like six other people like you, which so immediately I think so right. Okay, if I pick low hanging fruit. I'm not going to get a job, I'm not going to get paid. So, yeah, you have to just always have your guard up.

Why is a sense of community so important to people and how can this transpire to a brand's identity?

Your community is your main thing and if you've got a good social strategy and footprint. You still have to remember to keep your community happy. If it gets boring, or predictable, then you have to go somewhere else. So you have to fit. And you have to feed your customers. Example: If I was running a brand's social media and they have like 500,000 followers, about half of those people might be very commercial. They love the big, chunky disruptors, they like things a bit more poppy. So we have to feed them new colorful stuff. A bit more old school. And then for a smaller percentage of the community that might be a bit cooler, kids who like Liam Hodges type stuff, or catwalk things, you share things for them. And then you grow your page with new collaborations. Collaborations with Fendi, which will attract more up top of the audience. And then we're in the process of doing a collaboration with a skateboard brand which will open up a door for a new market to explore. As the page grows to like a million followers, it might become too commercial for the cool kids. So you have to then start a new concession kind of channel, which was Kappa control, which is just top tier. So then you divide your brand up. So once Kappa has grown to like a million, they could re-engage, like with Kappa Sport's Instagram, and really grow that. So you have to keep all of these different people, because certain groups don't want to see kids in graffiti and stuff like that. And then we started Kappa Control which is more top tier. And there's Kappa Culture which is more streetwear stuff, emerging trends. And that's how we kind of keep the community alive.

The ones that really kind of surprise are those like Kanye who is dropping a collaboration with Gap. Because Gap hasn't really done much for a long time. Kanye can probably do anything and so it was clever, because he not only gets the accolades but he might bring Gap back a bit as well. So it's stuff that is a bit out of the box and original. And then you have this whole world of Gap itself, and people that never have bothered with Yeezys and suddenly it's a whole new thing. And then he can probably afford to do something a little bit more niche and edgy, which we'll just keep the high part. So it's about being brave and doing stuff that is against the grain and it can become cool.

Do you think brands really have to pay attention to subcultures they want to reach in order to succeed?

Yeah, definitely. Any brand like sailing or maybe a school brand. It has its core purpose. It has to have its backbone but in order to evolve, adapt, and twist, through life it needs trends. You have to tap into subcultures but you also have to understand them. A lot of brands try to tap into skateboarding or hip hop and they make it terrible and end up on Diet Prada. It's really about connecting authentically and investing properly as an employer.

What does the future of marketing and communications of fashion brands look like to you, in say five years time?

I think what's going to happen now is that every influencer that is an actual person of influence will have an agent and representation. The whole micro influencer thing is gonna evolve into a lot more credit. It's going to be less about numbers and more about, knowledge and experience and actual influence. Like there's lots of very knowledgeable people that don't really care about social media, but they might only have 10,000 followers, but they're just solid followers. I think the future is going to level out. I think at Rich.London as an agency, we've always gifted product to people we thought were influential. What the consumer thing is, I'm not really sure. I think that everything's going to be more online. I think that, the whole AI scene will be more.

Interview Consent Form

Research Project: A Perspective on Cult Branding

Thank you for agreeing to be interviewed as part of this research project, designed to contribute only to my academic studies as a student at Condé Nast College of Fashion. The purpose of this interview as discussed beforehand is to acquire professional insight into consumer culture as it relates to marketing and communications from a professional insight as part of the overall research study.

All information gathered will be used only for the purpose of pursuing a recognised academic qualification. The completed work will be submitted as part of my dissertation and will be assessed by College academics and External Examiners, it may be kept indefinitely to be included in my portfolio or exhibited by the College.

I rely on your consent to use and process this data for these purposes. The recorded interview and transcript produced will be securely stored digitally by the data controller Heather Texter and will not be kept for a period exceeding six months from the date of collection. A video file and transcription of the interview will be made available to you should you request.

Thank you for your participation and taking the time to help me with this project. If you have any further questions, please feel free to contact me at cnc2590@condenastcollege.ac.uk.

By signing this, you consent the interview and transcript can be used within the research project.

Print NameRICH EVANS.....



Signature of Participant



A MASTER THESIS ON CULT
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