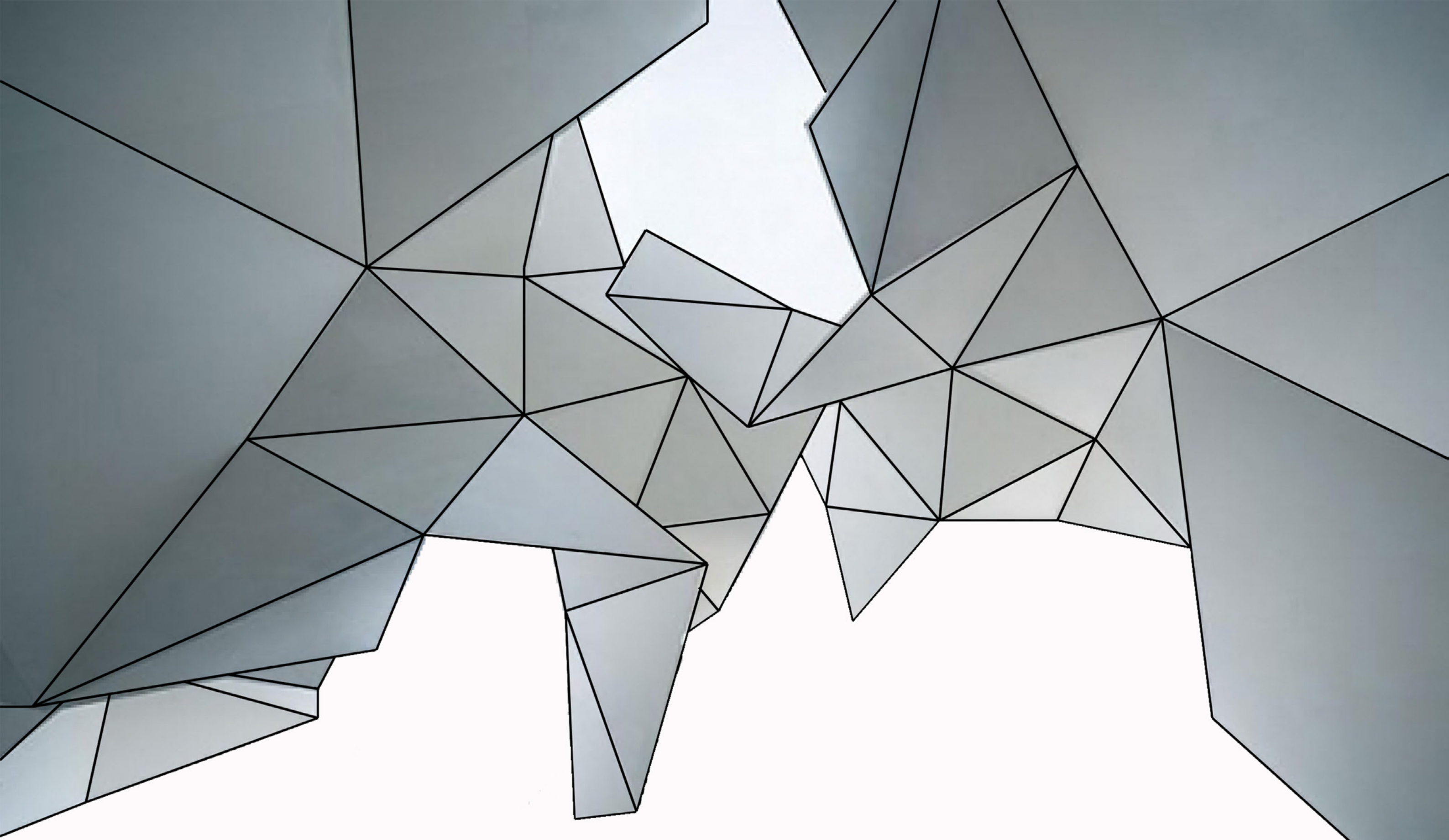
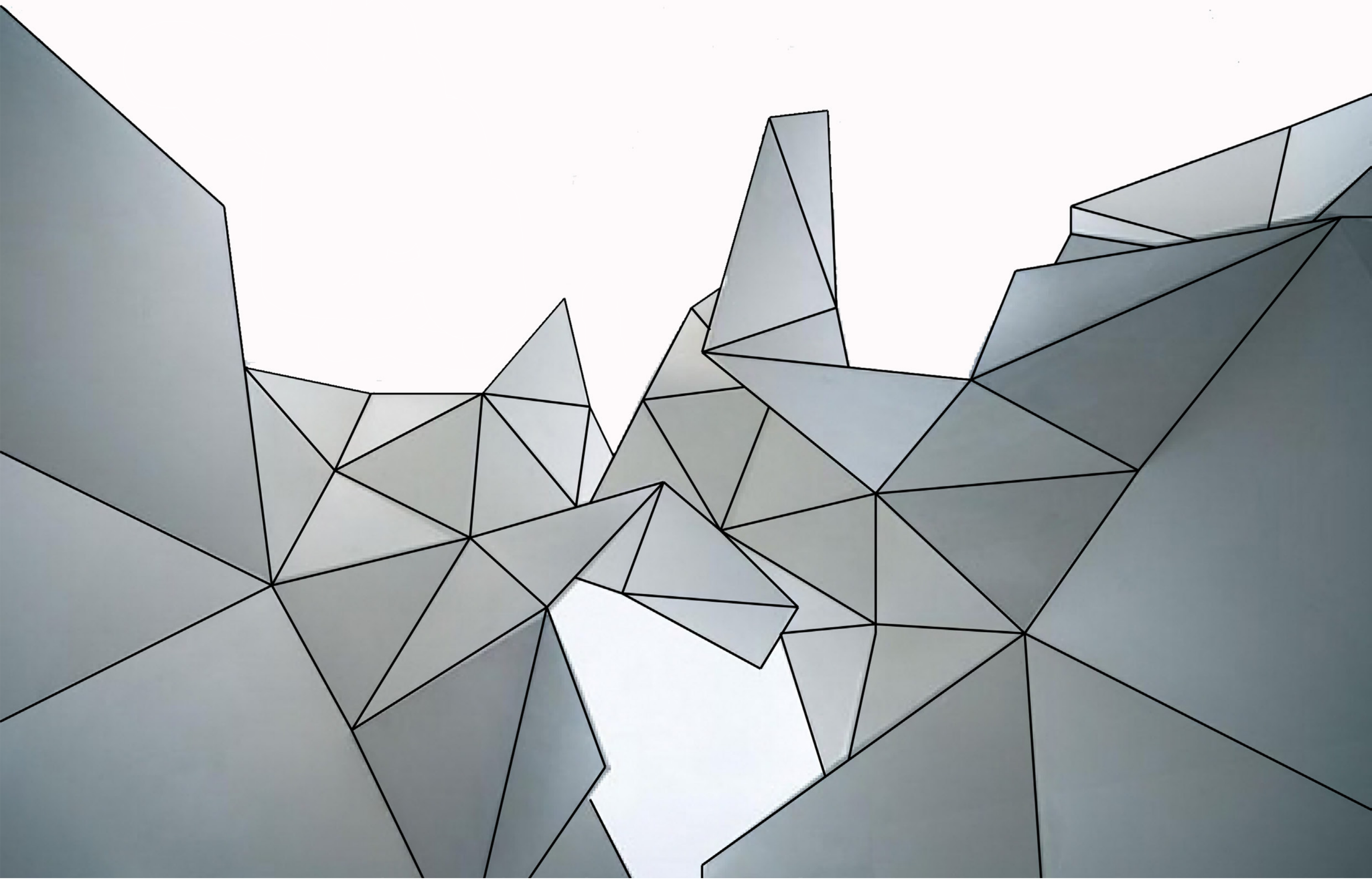
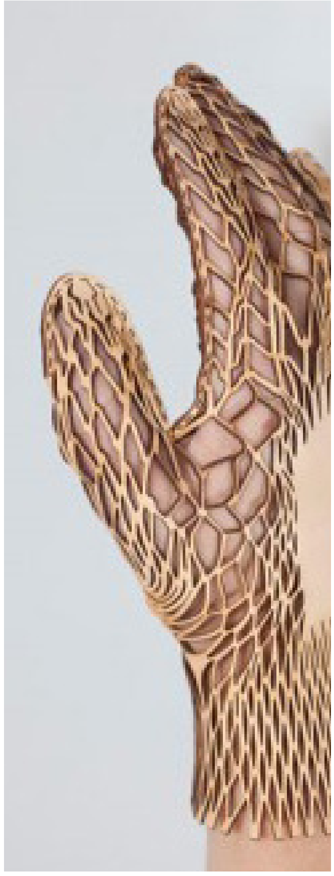
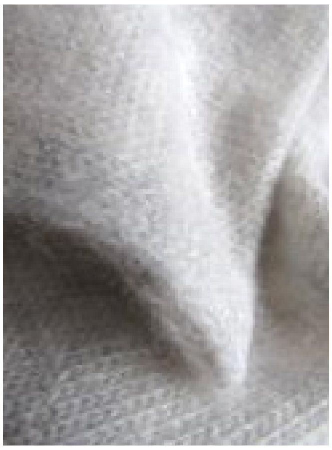


TOPSHOP
THE FASHION MARKET



CONTENTS

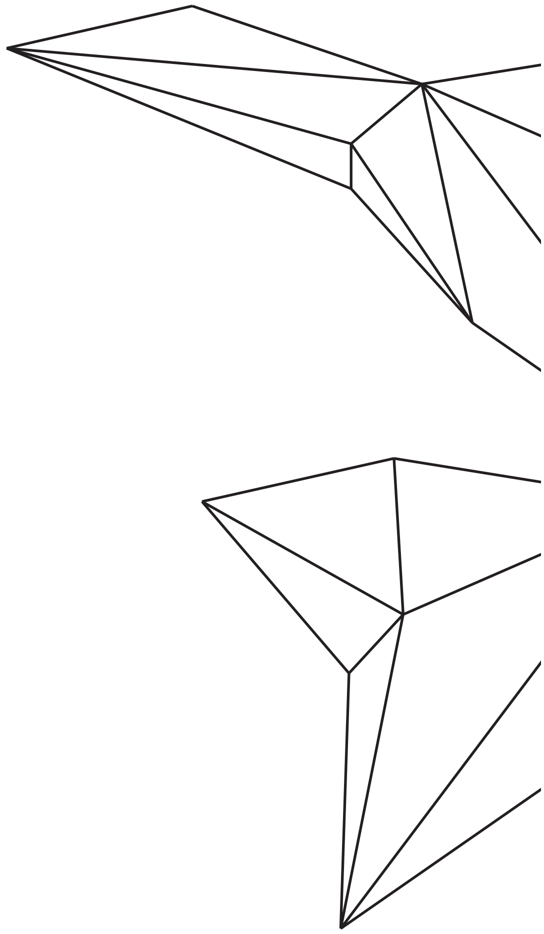




EXECUTIVE SUMMARY

This marketing report aims to provide an analysis of the fashion retailer Topshop, following on from the group research process in the Macro environment. It evaluates the current position and product strategy of the firm and proposes a new range under a new sub-brand for a defined target market inspired by an autumn/winter 14/15 micro trend. This report is underpinned by an extensive market research and by both primary and secondary research that comprises a range of data collection gathered from Keynote and National statistics and visits to museums and current exhibitions.

MACRO TO MICRO VIEUW POINT

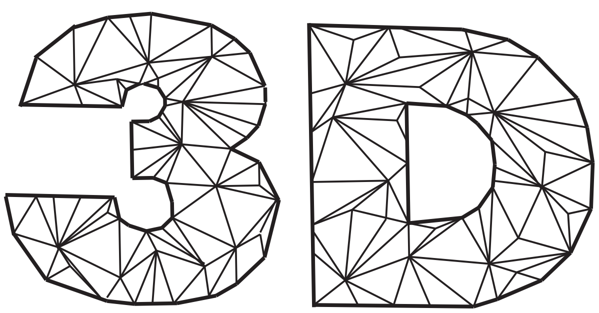


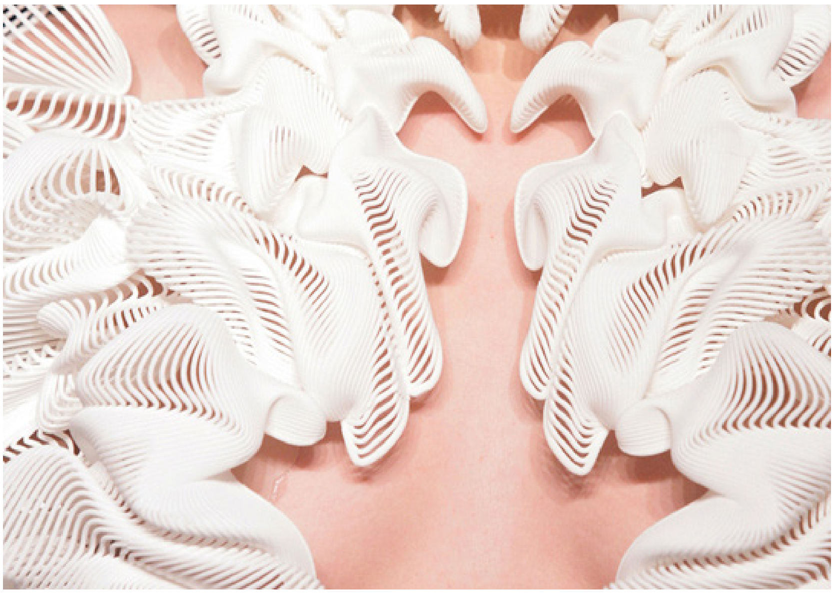
A Macro trend is a 'large social, economic, political, and technological change that is slow to form, and once in place, influences us for some time - between seven and ten years, or longer' (Kotler, 2012) They vary in size, stability, geographical distribution and longevity but are an order of magnitude more stable than any other trend.
By investigating short and long term social, economic and political drivers of change we tried to identified the zeitgeist, the spirit of our time that will influence a Macro trend, which will have an impact on the upcoming season and will endure for years to come. The Mega trend identified within my group was New Reality. Stemming from Newism, New Reality is based on a culture of change from current global observations. It is about looking to a future that brings a new and improved way of living and achieving futuristic goals thanks to the developments in technology and materials, therefore providing more imaginative products and services. The future technology will produce new commodities that will be more surprising, convenient and intuitive than established alternatives. As Catherine Wales told BoF on 3D printing, this technology holds the promise of a world where imagination has no boundaries. Technology is bringing a new level of interaction and entertainment to the retail environment and the shopping experience (Warc, 2013).

As well as that, we are currently embarking on an era of space exploration and Sci-fi materials are now becoming a reality, for example Aerographite, which according to WGSN, is the world's lightest material and can conduct electricity. Current exhibitions, like Out of Hand: Materializing the Postdigital, in New York, show how new inventions such as 3D printing, CNC (or computer numerically controlled) machining, or digital knitting and weaving are already with us. The relationship between humans and machines is evolving into something new and this is changing the face of consumerism, how we work and what we do for a living: Consumers are becoming more and more entrepreneurial, always experimenting with new ideas and embracing technology; and the number of consumers experimenting with digital DIY to make new and fun products keeps growing (WGSN, 2013). The never-ending possibilities of innovation will no doubt contribute to building a culture of creativity in the future. The volume and pace of innovation is faster than ever, with more and more individuals letting their imagination run free in order to create new products and services. New technologies will give more freedom to the individual and digital manufacturing has already taken an important role in contemporary art, design and architecture. Designers and artists are progressively influenced by these new technologies and the inspirational shapes, structures and textures they can create.

MICRO TREND

For my micro trend I have decided to focus on the influences of 3D printing which, according to Obama, is 'the next revolution in manufacturing'. This technology has existed for quite some time now, but its cost meant that was something that only mega -corporations could consider. Now this technology has reached its first real highpoint of accessibility to the general public, thus making prices drop significantly; an entry-level 3D printer is only $900, for example (BoF, 2012). The '3D: Printing the future' exhibition in London shows how this technology is now starting to be brought to a bigger market through manufacturing processes, interior, fashion and even medicine. Digital technologies are emerging in fashion design enabling a whole new level of craft production and opening the door to a world of possibilities. Arising from New Reality, 'De-structured' is a micro trend influenced by 3D printing. This technology allows designers to completely break with the usual shape of the garments, allowing them to create all sorts of new and exciting silhouettes, thus the name of the micro trend. Another key aspect of this concept are the prints and patterns inspired by the polygonal and geometrical shapes that can be created with 3D printers. It can take traditional shapes to a whole new level of geometry and precision and create intricate dimensions and impossible facets.





A few of the drivers of this micro trend are designers such as Dutch Iris van Herpen, who is pioneering this type of manufacturing with the creation of the otherworldly, computer-generated dresses (Dazed, 2012) or Michael Schmidt's 3D-printed dress, which was tailored to Dita von Teese's exact body measurements. Art is one of the domains that benefits the most from 3D printing technologies. American artist Joshua Harker has created a complex series called "Tangle" where he breaks the perceived limits of manufacturing. Frank Stella is another artist who experiments with 3D printing to create large-scale sculptures. Textile designers Claudio Granato & Enrico Pieraccioli created a collection of patterns based on natural formations and subsequently filtered through parametric drawings and 3-D printing techniques to achieve multidimensional effects.

One of the core colours of this micro trend is grey. It will emerge as a new neutral and used with lighter and darker shades to add depth and dimension. Tonal greys layered together are set to be a hugely popular colour combination for the season. The choice of materials for 3D printing is very limited and so are the colors, white, black and silver being the most common ones, which has turned them into some of the core colors of this micro trend. Smoke blue hues will be the secondary colours coming together with the above mentioned for an enduring and functional colour palette (see colour mood board).
One of the key elements of this micro trend are the stand out abstract prints inspired in 3D holographic patterns, crystalline structures, diagonal stripes, geometric forms and linear grids.

Another element are the sophisticated surface reliefs which create a surface texture without print or colour for a modern finish. Raised relief patterns will create a structured 3D effect on the surface of materials such as leather or neoprene, a perfect way to add a sophisticated edge to contemporary mens and womenswear. If a greater variety of materials could be used in 3D printing, the options for product development would immediately expand. So far, plastics and nylons have been the most successful. The shapes of the garments are sharp and angular, with an architectural tailoring but always keep a clean and polished look. Materials for this micro trend will include sustainable polyester lightweights, wovens and knits available in classic greys and natural fibers bringing sophistication to next-generation techy textiles with a metallic shine look and silver influences. Tactility is a key statement for fashion materials with new quilting popping up via technology.

SEGMENTATION, TARGETING AND POSITIONING

UK'S MARKET OVERVIEW

ONS estimates of the quantity bought in the retail industry continue to show growth. In November 2013, it increased by 2.0% compared with November 2012. According to Keynote (Clothing Retailing Market Report 2013) a positive growth is forecast and consumers are encouraged to shop as the economy recovers. The total consumer expenditure on clothing in the UK reached £49.78bn in 2012, achieving a substantial growth, as in 2009 sales had gone down to £41.87bn. The women's garments sector is recognised as highly competitive due to the growth of the market size and the supply of similar products; it accounted for a value of 23,5bn in 2012. Some of the main competitors in the industry are Arcadia Group Ltd, Hennes & Mauritz Ltd, Inditex Group UK Ltd, New Look Retail Group Ltd, Primark Stores Ltd, Next PCL and Marks and Spencer PCL (Key Note, 2013).

PESTLE Analysis

Political environment

-The fashion industry is often directly affected by political decisions, such as laws and regulations. UK's regulatory system provides a stable political environment. Regarding the political risks on a global basis, the UK is categorised as one of the countries in the world with "the lowest risk" (Griffin, 2010). This factor provides a stable environment for businesses to operate in the UK.

Economic environment

-The British economy is considered one of the most globalised in the world, London being one of the largest financial centres.
- Despite being a member state of the EU, the UK still uses the Pound Sterling (GBP) as its currency. In the short term the Pound is quite stable.
-The clothing retail industry in the UK is expected to see changes in the near future. Since we are currently, albeit slowly, coming out of the recession, prices have started to rise steadily, the price of the cotton is continuously increasing as well (Cotton Inc., 2013), and this will have an impact on Topshop targeted segments, as it might increase the garments' pricing

Social Environment

-The population in the UK was 63.7 million in December 2013 (ONS, 2013) and it is ranked as one of the most developed countries when it comes to standard of living, education and healthcare. The population of Britain could more than double in the next century unless immigration is tightly controlled, according to official estimates showing it could grow 40 per cent faster than previously thought (Telegraph, 2013)
- According to Mintel the female population is expected to increase, which will affect the womenswear market, as women are considered to be the biggest spenders on clothing. Because they are Topshop's targeted segment, this fact might have an impact on their sales in the coming years. Moreover, overweight has become an issue: over a quarter of the women in the UK are considered obese. This will lead to more demand for larger sized clothing, as well as shapewear (Mintel, 2010c).

Technological Environment

-Findings by the Centre of Retail Research (CRR), forecast that e-commerce retailing will experience a 14% increase in sales in 2011 (CRR, 2011). In connection with the continuously growing Internet web, online retailing has become more mainstream, giving retailers an opportunity to stay in touch with their target audience. Moreover, Mintel (2010b) states that women are the most active users of online fashion.
-Social media: Having a presence in social networks such as Twitter or Facebook allows access to live information involving the consumer and making him/her feel more connected to the brand.

Legal Environment

-Due to the financial crisis and the UK's budget distresses, national legislation increased the value added tax by 2.5% in January 2011. This is a factor that will have a direct effect on the prices offered to consumers (Key Note, 2011a).

Environmental

-In 2008 the government launched a "green initiative" to influence and increase environmental awareness in the country. Consumers are increasingly demanding more sustainable brands. Topshop, for example, launched a collection made entirely from discarded textiles, including surplus stock and production offcuts and signed up 'The Sustainable Clothing Action Plan (Arcadia Group responsibilities report 1013).
-Furthermore, unpredictable weather caused by global warming has also had an impact on clothing retailers: it has made it much more difficult for apparel retailers to plan the two- season collection system (Autumn/Winter and Spring/Summer) and is something Topshop will have to take into consideration, since this situation has pushed brands and retailers to design transnational ranges of clothes that can be worn in different seasons (Mintel, 2008).

PORTER's FIVE FORCES

I used Porter's Five Forces model (1980) to analyse Topshop's competitive environment (see Appendix 1) and establish a good overview of the typical patterns among the biggest competitors in the market. The threat of new entrants always exists but is not very high for Topshop; being a well-established brand, new entrants wouldn't be able to compete with its offer and good retail sites in most UK towns are already taken by the major UK-owned retail groups. The intensity of rivals is very high and Topshop has to face strong competition from international brands with similar prices and products such as Zara and H&M. This is further discussed in the section on competitors. The threat of substitute products is low as clothes are essential and will always be needed. Substitutes for Topshop are likely to be other high-street brands, however, the differences in prices keep off a distinctive need to switch (Key Note, 2011). Suppliers' power has decreased because of competition from low-wage countries like China and India and since Topshop is part of a large international store group, it has a strong bargaining power over suppliers. Lastly, the bargaining power of buyers is considered moderate because all buyers are individual consumers, which decreases their bargaining position. However, Topshop being a fast fashion brand means it has the obligation to offer buyers what they demand.

TOPSHOP

BRAND OVERVIEW

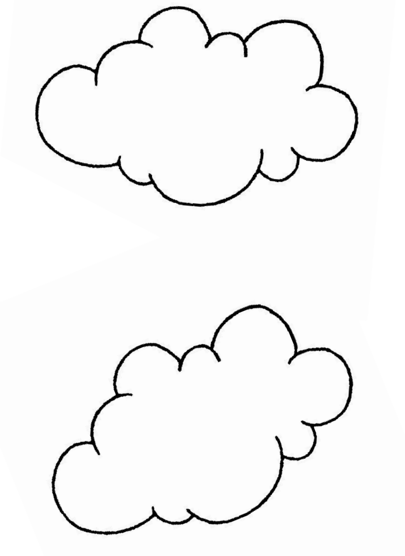
Topshop was launched in 1964 by Peter Robinson and focuses on up-to-date affordable fashion. The brand hosts around 300 stores in the UK and 140 international outlets. Topshop is renowned for its cutting edge, high fashion looks which include a mixture of own brands and designer ranges and it has an exciting and continually changing store environment.

SEGMENTATION

Topshop product lines are segmented into three categories (women, men and children) with further segmentation within the women's line as it was considered to be the core customer and the strongest out of the three, with an overwhelming majority of women in the target market. The retailer proposes 3 ranges for women: Tall, Petite and Maternity, as well as more designer lines, which right now are: Unique, Boutique, Meadham Kirchhoff, The collection starring Kate Bosworth, Maarten Van Der Horst and CJG (a shoe collection) and special collections such as 'Going out' or 'Key to freedom'. This shows us that Topshop offers a large variety of products and services in order to accommodate a very diverse target audience. According to the VALS segmentation system (Appendix 2), Topshop targets two of these segments: experiencers and achievers. Achievers have goal -oriented lifestyles and a deep commitment to career and family. Image is important to Achievers: they favour established, prestige products and services that convey the idea of success to their peers. Experiencers are motivated by self-expression. They are young, enthusiastic and impulsive consumers. Their purchases reflect the emphasis they place on looking good and possessing "cool" stuff. This framework is only giving us an approximation of Topshop's target consumer; we shall study this topic in more depth within the next section.

CONSUMER PROFILE

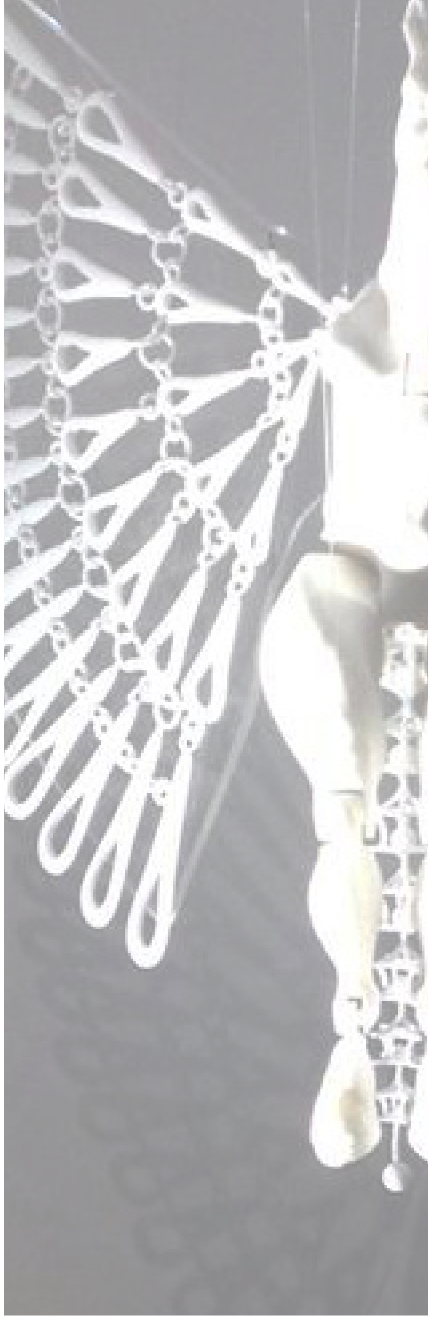
The main consumers for Topshop are 18 to 35-year-old women, value conscious and highly sensitive to the latest fashion trends in the industry. Most are graduates or students. These women generally have a great interest in fashion and are likely to be early adopters or belong to the early majority (Jackson & Shaw, 2010). They catch on to trends at an early stage and are therefore classified as fashion leaders and followers (Jackson & Shaw, 2010). This consumer manly shops in Topshop, Asos or Zara and sometimes invests in more expensive brands to satisfy her social and esteem needs. She likes to keep up to date with the latest trends and likes to be advised on style, which is why she reads fashion magazines and follows a few of her favourite bloggers.



PEN PORTRAIT

Amy is a 25-year-old graduate living in London. She studied Fashion Photography at London College of Fashion and she is currently doing an internship at Stylesignt. She likes to travel and runs a fashion blog where she posts pictures of her personal outfits and the places she visits, which has resulted in a good number of loyal followers. She is interested in art and likes attending exhibitions. She likes reading Dazed and Confused, Vogue and Elle, where she browses for inspiration, and her favourite blogs are ‘Style Bubble’ and ‘Fashionvibe’, where she seeks ideas for new outfits. Thanks to her own blog she generates some extra income, which allows her to buy some investment pieces from her favourite high end brand ‘Celine’ from time to time. She likes going to the gym and eating healthy food as her appearance is important to her. On week-ends she loves going for a drink with her friends. She usually shops at Topshop, Zara, Asos and Mango yet she is not reluctant to occasionally spend her money on luxury, premium products.

Visual pen portrait



COMPETITORS

Right now the leading clothing retailers are Marks and Spencer PLC (M&S), who recorded a turnover of £9.93bn, followed by John Lewis, who had an annual turnover of £7.76bn (Keynote,2013) . But they aren't Topshop competitors as they target different segments of the population. However they compete with Taveta Investments Ltd, the parent company of the Arcadia Group.

Topshop competitors would be high street brands like Zara, H&M, Mango, Primark (2.096 turnover) and River Island but also more expensive retailers such as French Connection. A SWOT analysis of the brand can be found in Appendix 3.

POSITIONING

The UK womenswear market is divided into four different categories: entry/value retailers, mass market retailers, premium market retailers and luxury/high end retailers (Mintel, 2010), Topshop belonging to the mass market category. A positioning map detailing Topshop main competitors is included in Appendix 4. Lately more and more high-street brands have been developing 'massluxe' collections, such as Mango with its Premium line or Topshop with 'Unique', positioning these ranges at a slightly higher price point as a signal to the discerning (Tungate, 2011). These stores are distancing themselves from the traditional middle market to become the high street's breakaway group, and they are doing it by creating original premium ranges — usually 20 percent to 30 percent more expensive than their core products — of good quality clothes.

This trend for massluxe fashion was made viable in Britain by Topshop with Unique, its in-house premium collection and the brands UPS (Unique Selling Proposition) as, in February 2013, Topshop Unique showcased its latest collection at London Fashion Week with the particularity that models featured in the show wore micro cameras, allowing viewers to experience the show from a new angle. Topshop claims the technology is the first of its kind to be used on a catwalk, giving viewers the impression they are walking on the runway (Keynote, 2013). The footage was streamed live during the show and on digital platforms for consumers to access. Additional videos from the show were also streamed via the retailer's YouTube channel and on Google+. Online viewers could take in the London Fashion Week show from various points of view, from that of the model on the runway, or the handbag on her arm. They could buy featured products instantly and even chat with the stars of the show on Google+. And "Be the Buyer" applet fans created a mood board using the show's looks (AdAge, 2013).

In Topshop UPS we also find collaborations with designers, the latest being with designer Meadham Kirchhoff, or collaborations with celebrities such as Kate Moss or Kate Bosworth. Many other high street retailers often do collaborations with artists too, but Topshop goes one step beyond and uses the celebrities who work with the brand to connect with the consumer: by researching the top 100 most popular names in their mailing list, they were able to record actress Kate Bosworth saying each individual name, which was then inserted in the generic message, delivered to each corresponding Topshop fan (The guardian, 2013)

CHALLENGES & OPPORTUNITIES

Topshop is nowadays one of the biggest retailers in the clothing industry and has a very strong position as one of the first high street brands in consumers' minds. However the firm still faces some challenges and further recommendations might help to improve its current business strategy.

I have previously explained in this report how 3D printing is slowly becoming a major influence in fashion, but this new technology might also bring about issues as it can be used not just to create new and personalized products but to copy the products of others. The democratization of the design process and manufacturing has serious implications for intellectual property and brand copyright (BoF, 2012) Indeed, this might imply that brand owners may soon have to face the unrestricted cloning of their products. "Increased access to inexpensive 3D printing potentially presents a significant challenge to designers, as well as brand owners, a great degree of whose power resides in their control of manufacturing and distribution channels" (Kenneth Mullen, 2012). As prices of 3D printers keep dropping, consumers are starting to make their own copies at home.

A future opportunity would be for Topshop to embrace the do-it-yourself ethics and provide innovative 3D designs which are easily accessible to consumers, and benefit from 3D printing. For example, UK's Asda supermarket is bringing this type of technology to consumers, 'the store is trialling a new in-store 3D printing service that allows shoppers to scan and replicate anything in ceramic '(The guardian, 2013). If Topshop wants to lead fashion into the future it needs to get ready for the world of 3D printing.

In regard to marketing issues, markets such as India or China place very different demands on marketers than more established territories, and global brands often find they have to rethink their products to meet local tastes, local price points, and local social, economic or retail structures. Topshop hasn't yet opened a store in China or India, both part of the BRIC countries. A good opportunity would be to expand and open stores in these emerging markets as they offer brands the scope to experiment. Topshop could then deliver local lines that could, in certain cases, be rolled out in the rest of the world by using the principle of reverse innovation, instead of taking successful products and campaigns from mature markets and localizing them in emerging nations. Overall Topshop's business strategy is very successful and it is turning into a truly global firm.

RANGE

My Unique Selling proposition for Topshop is to deliver high quality, exclusivity and fashionability in a tech-inspired product. To do so Topshop will release a clothing range under a new sub brand called Topshop ‘Technique’ influenced by the Micro trend ‘De-structured’. The name of this new sub brand comes from the fact that it is inspired in new technologies and scientific techniques. The range will meet the needs of the most leading-edge consumer and will hopefully help the brand become stronger than its competitors (range plan in Appendix 5.

The influence of the ‘De-structured’ micro trend will be very evident in both the shape and cut of some of the garments as well as in the prints and textures. The new range will consist of 12 different garments with prices that will range between 95 pounds for a neoprene short up to 350 pounds for a Wool coat. The range depth is going to be wide and shallow, as there will be very few or no different styles for each garment. This won’t imply a major change on Topshop’s strategy because, like Zara and many other fast fashion high street brands, it sells both ranges, wide and shallow and narrow and deep. However, what will be available is an increase in sizes. As I mentioned in my PESTLE analysis, obesity is becoming an increasing issue among the female population in the UK, and therefore there is a higher demand for larger sizes. Most Topshop garments go up to a size 16, but when it comes to the more designer -like lines sizes only go up to 12. This new range will then increase the sizes up to a size 16. As I said before, this range targets innovative and creative consumers and industry insiders. It is mainly aimed at fashion Innovators, which according to Roger’s categories of innovativeness, are only 2, 5 % and at early adopters 13, 5%.

This sub brand will be one of Topshop’s more expensive ones. Its price points are slightly higher than the other Topshop design line, Unique. But the main difference with the latter will be its exclusivity. This range is not looking to appeal to everyone, the aim is to offer an element of exclusivity, better service and clothes that not only look good, but are well made and detailed. The materials used for the range are very diverse, they include basic materials such as cotton, premium materials like leather and silk and some surprising materials like neoprene. One of the characteristics of this range will then be its exclusivity and uniqueness which is why Topshop will manufacture a limited production run. On the shelves there won’t be more than four pieces of each style and stores won’t hold more than 20 pieces of each style, the rest being in the warehouse, as it is important to keep stock inventories at their lowest to keep the shop looking fresh and minimize poor selling lines in favour of best-selling ones (Jackson & Shaw, 2010).

A key part of the product strategy is what stores the range is allocated to. The amount of sales won't be the same if it is sold in one of the flagships stores, where it will probably sell out, than if it is allocated to a small town, where it would hardly make any profit as the target customer is more likely to live in larger cities where she can cover her social and lifestyle needs. To begin with, the 'Technique' range won't be introduced into the global market and will be sold only in England. Due to the limited production run, it won't be sold online either so in order to buy it, Topshop fans will have to travel either to London's flagship store in Oxford Circus or to any of the other 9 stores which stock it, to wit: the already mentioned Topshop flagship store in London, Cardiff, Bristol, Glasgow, Birmingham, Manchester, Leeds, Sheffield, Newcastle and Liverpool. The stock will be equally distributed among all of them with the exception of the flagship store, which will hold 30 % more. This is due to the higher number of customers from all over the world visiting everyday Topshop's 'mecca'.

The range will go on sale on the 1st of October 2014 and will be on the shop floor for 12 weeks. If there is stock still available by the end of this period, the range will go on sale when the Christmas seasonal sales start. Due to the low amount of stock it is expected that the range will sell out. This of course will depend on how well the promotion of the range is carried out, prior to the arrival of the collection to the store.

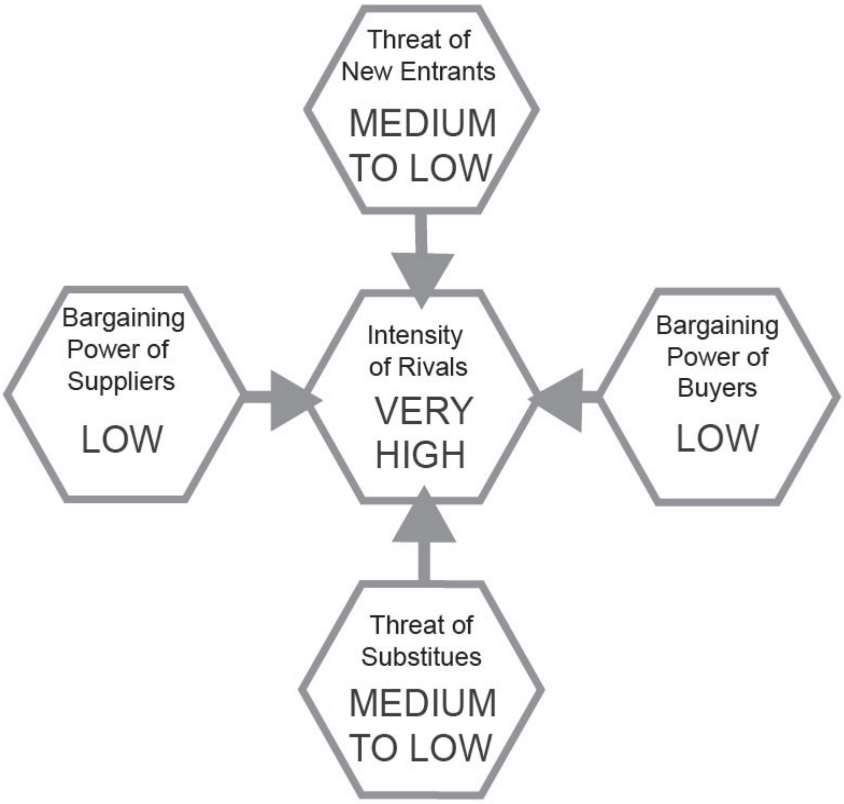
To carry out my range plan calculations I used a mark-up of 3, 5. I divide the retail price by the mark-up to obtain the cost price and so on. Two million pounds were allocated for this range. Having done the calculations I obtained a total number of Units of 10.270 and a total line buy of 1.999.920, 00.

CONCLUSION

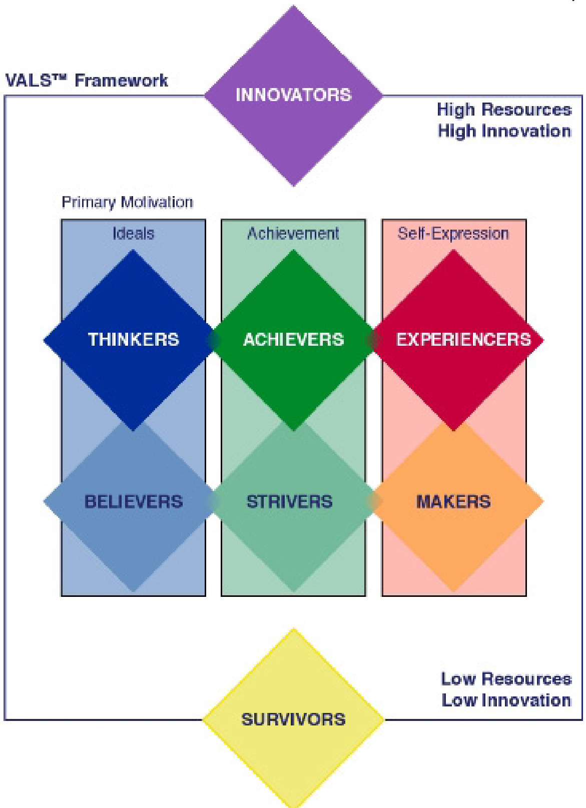
The market and forecasting analysis conducted in this report gives an insight into the current retail market and explores the viability of launching a new range for Topshop. Overall the objective of this proposal was to analyse the creative direction for autumn/ winter 14/15, to then develop a range plan under a new sub-brand for Topshop. This report shows the importance of forecasting as it anticipates the consumer demands and therefore allows for appropriate budgeting. By reviewing Topshop challenges I can see that they are all based on consumer demand, which means that in the long run Topshop has to make sure it pays attention to changes in consumer behaviour, especially being a fast fashion brand. By subscribing to one of the many trend forecasting agencies Topshop can ensure that it gets regular updates of forecast changes.

APPENDICES

Appendix 1 – PORTER's FIVE FORCES



Appendix 2– VALS segmentation system



Appendix 3- TOPSHOP SWOT Analysis

STRENGTHS

-Offers free personal style consultants
-High quality and competitive price.
-Innovation and creativity.
-International brand and huge media support.
-Diversified product range
-Store Coverage all over the globe
-Student discount

WEAKNESSES

-Exclusivity disappears due to accessibility
-Overwhelming range of lines for traditional consumers.
-The company is global, but is only present in a few countries worldwide.

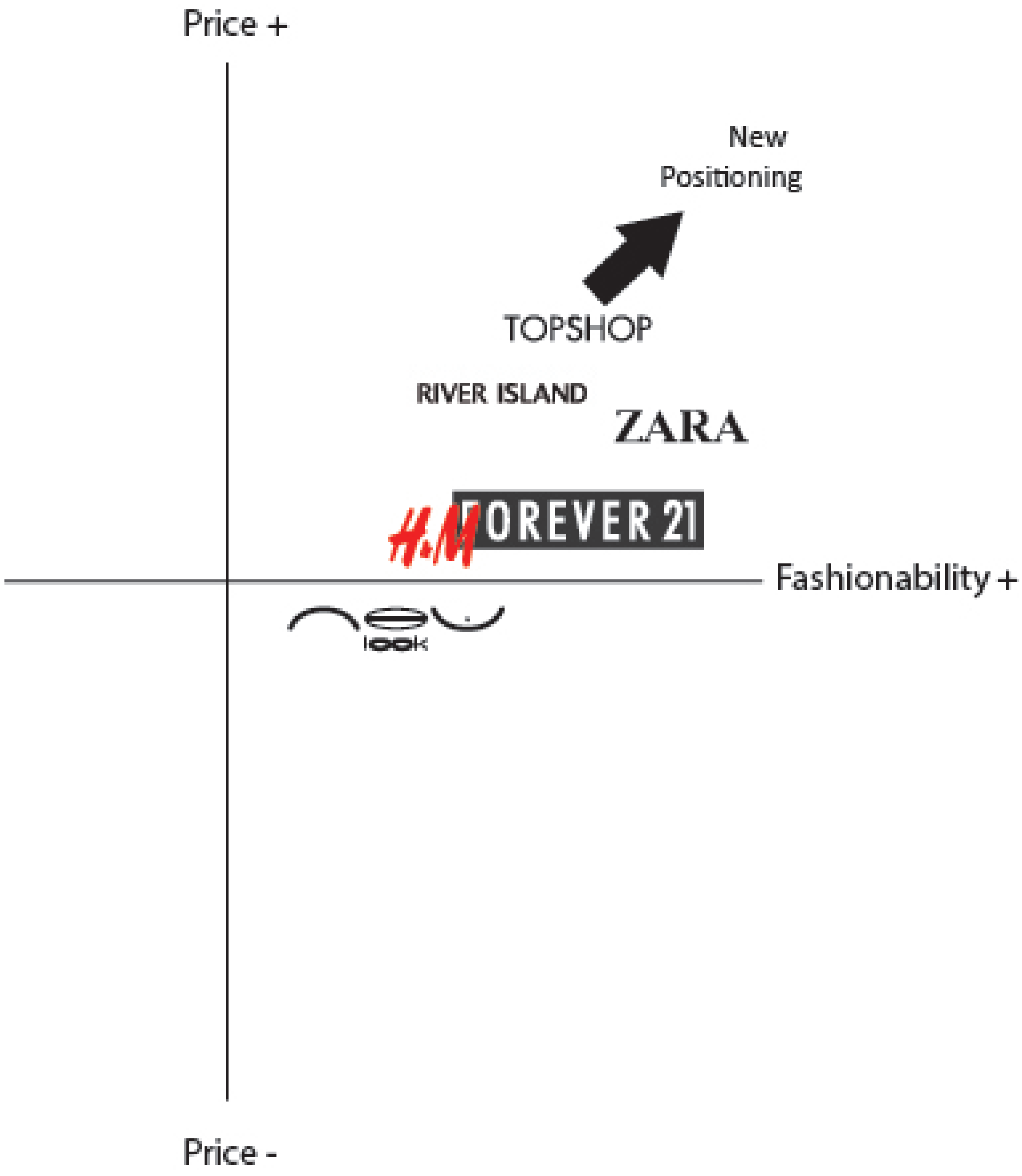
OPPORTUNITIES

-Target group is open to new brands and fashion according to studies.
-New technologies
-Exploring new markets
-Developing a homeware department.

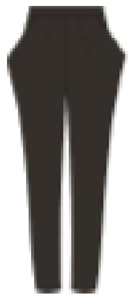
THREATS

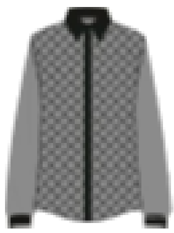
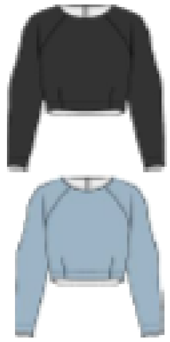
-Strong established competition.
-New competition coming from Asia (e.g. Uniqlo).
-Economic downturn.

Appendix 4-Positioning map.



Appendix 5-RANGE PLAN

Product						
Attributes	Asymmetric Wrap Skirt	Destructured bodycon dress	Bomber Jacket	Embossed leather crop top	High waist angular pants	Embossed leather pencil skirt
Materials	53% Viscose 47% Cotton	53% Viscose, 47% Cotton	70% Silk 30% Suede	30% cotton 70% leather	66% Cotton, 34% Viscose	100% Leather
Target cost price (£)	35,71	52,86	71,42	31,43	51,43	50
Target profit (%)	71,4	71,4	71,4	71,4	71,4	71,4
Retail price with VAT (£)	150	222	300	132	216	210
Retail price without VAT (£)	125,00	185,00	250,00	110,00	180,00	175,00
Gross profit (£)	89,29	132,14	178,58	78,57	128,57	125,00
Units	900	800	600	650	900	615
Total line buy	135000	177600	180000	85800	194400	129150

						
Gridd print, see through blouse	Long oversized coat	Flippy dress	Crop Sweat	High waist angular shorts	Satin silver bomber jacket	
100% Silk	100% Wool	53% Viscose 47% Cotton	72% Viscose 24% Polyamide 4% Elastane	100% Neoprene	90% Viscose, 10% Nylon.	
40	92,86	55,71	35,71	27,14	64,28	
71,4	71,4	71,4	71,4	71,4	71,4	
168	390	234	150	114	270	
140,00	325,00	195,00	125,00	95,00	225,00	
100,00	232,14	139,29	89,29	67,86	160,72	
900	550	800	1500	1505	550	10270
151200	214500	187200	225000	171570	148500	1.999.920,00

BIBLIOGRAPHY

BOOKS

JACKSON, T & SHAW, D (2009) *Fashion Marketing.* Basinstoke: Palgrave Macmillan [Accessed: 3 January 2014]

JACKSON, T & SHAW, D (2001) *Fashion buying & Merchandising management.* Basinstoke: Palgrave Macmillan [Accessed: 5 January 2014]

HINES, B & BRUCE, M (2007) *Fashion Marketing.* 2nd edition. Oxford: Elsevier Ltd
[Accessed: 6 January 2014]

RAYMOND, M (2010) *The trend forecaster's handbook*. London: Laurence King Publishing Ltd
[Accessed: 3 January 2014]

KOTLER, P. et Al. (2012) *Marketing Management.* 2nd edition. Essex: Pearson Education Ltd
[Accessed: 4 January 2014]

JACKSON, T & SHAW, D (2009) *Fashion Marketing.* Basinstoke: Palgrave Macmillan [Accessed: 3 January 2014]

POSNER, H (2011) *Marketing Fashion.* London: Laurence King Publishing Ltd [Accessed: 3 January 2014]

TUNGATE, M (2008) *Fashion Brands.* 2nd edition. London: Kogan Page Limited [Accessed: 3 January 2014]

EASEY, M (2009) *Fashion Marketing*. Oxford: Blackwell Publishing [Accessed: 4 January 2014]

ONLINE ARTICLES

KANSARA, A (2013) Catherine Wales: Experiments in 3D Printing. *Business of Fashion.* [Online]. Available from: http://www.businessoffashion.com/2013/06/catherine-wales-experiments-in-3d-printing.html
[Accessed: 25 December 2014]

(2012) 3D Printing, Copyright Nightmare or DIY Heaven?. *Business of Fashion.* [Online]. Available from:
http://www.businessoffashion.com/2012/10/3d-printing-copyright-nightmare-or-diy-heaven.html
[Accessed: 25 December 2014]

SO, V (2012) FASHION AND THE 3D PHOTOBOOTH. *Dazed and Confused.* [Online]. Available from:
http://www.dazeddigital.com/fashion/article/15133/1/fashion-and-the-3d-photobooth
[Accessed: 29 December 2014]

GIBBS, S (2013) Asda to offer 3D printing in store. *The guardian.* [Online]. Available from: http://www.theguardian.com/technology/2013/oct/10/asda-3d-printing [Accessed: 2 January 2014]

SEDGHI, A (2013) Fashion 'too scared to innovate with tech', says ex Topshop marketing chief. *The guardian.* [Online]. Available from: http://www.theguardian.com/technology/2013/sep/16/london-fashion-week-technology-justin-cooke [Accessed: 25 December 2014]

(2013) Topshop Raises Digital Bar in Fashion World. *AdAge.* [Online]. Available from: http://adage.com/abstract?article_id=240100 [Accessed: 29 December 2014]

CAMERON, A (2012) TOPSHOP UNIQUE WOMENSWEAR SS13. *Dazed and Confused.* [Online]. Available from: http://www.dazeddigital.com/fashion/article/14560/1/topshop-unique-womenswear-ss13 [Accessed: 29 December 2014]

WEBSITES

STYLESIGHT [Online] Available from: http://www.stylesight.com/home/ [Accessed: 10 January 2012]

WGSN [Online] Available from: http://www.wgsn.com/ [Accessed: 10 January 2012]

THE COOL HUNTER Online] Available from: http://www.thecoolhunter.co.uk [Accessed: 11 January 2012]

Office for National Statistics (2013) *Consumer Trends.* [Online] Available from: http://www.ons.gov.uk/ons/rel/consumer-trends/consumer-trends/q3-2013/index.html [Accessed: 5 January 2012]

Keynote (2013) http://www.keynote.co.uk/market-intelligence/view/product/10792/clothing-retailing/chapter/3

ANNUAL REPORT

ARCADIA RESPONSIBILITY REPORT (2013) [Online], Available from:www.arcadiagroup.co.uk [Accessed 20 December 2013]

ARCADIA GROUP finacial results (2013) [Online], Available from: http://www.arcadiagroup.co.uk/press-relations/press-releases-1/arcadia-results-2011

WARC (2013) Future Trends Volume 5: The future of content