

BOSS

COLLECTIVE

Practical Project Outcome
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Collaborative Industry Project
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BOSS COLLECTIVE

- 3** Mission Statement and Objectives
- 4** Why is Art Important?
- 5** Desired Customer: Media Hoarder
- 6** Artists

CAMPIAGN ROLL-OUT

- 9** Campaign Timeline
- 10** Customer Journey

DIGITAL STRATEGY

- 11** Importance of Visual Content
- 12** Campaign Touchpoints
- 13** Assets
- 20** Measuring Success

APPENDIX

- PESTEL Analysis of Macro Environment **21**
- Luxury Analysis **25**
- The Future of Mass Market Luxury **27**

BOSS ANALYSIS

- Brief History of Boss **28**
- Boss Identity **29**
- Boss Positioning Map **30**
- Core Customer **32**
- SWOT **33**

REFERENCES **34**



BOSS COLLECTIVE

A creative collaboration with London's young imaginers, re-igniting art through sustainability and collective storytelling.

OBJECTIVES

Re-establish the arts
as a crucial industry

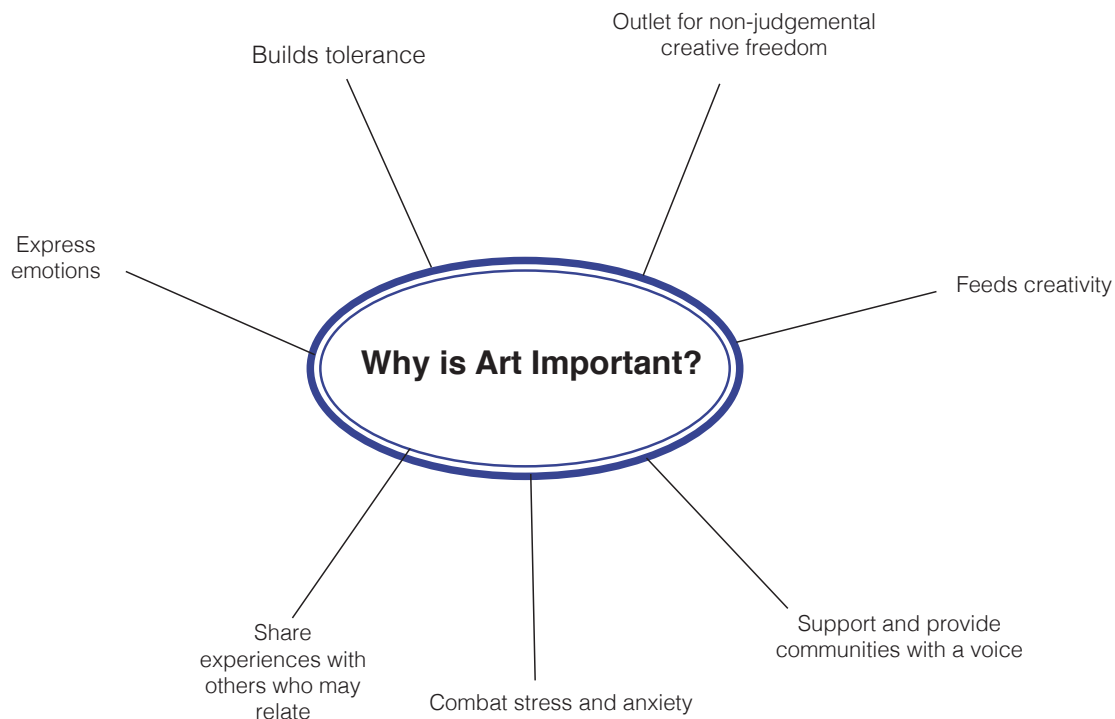
Strengthen and
develop BOSS' digital
strategy

Promote diversity and
inclusion

Resonate with a
younger audience
whilst maintaining the
core BOSS values

CONCEPT

Three London based artists design a t-shirt for BOSS to communicate the importance of the arts through their individual styles. Artists will be photographed by young British photographers and followed throughout their process and methods to create organic and authentic content for the digital strategy which resonates with Gen Z.

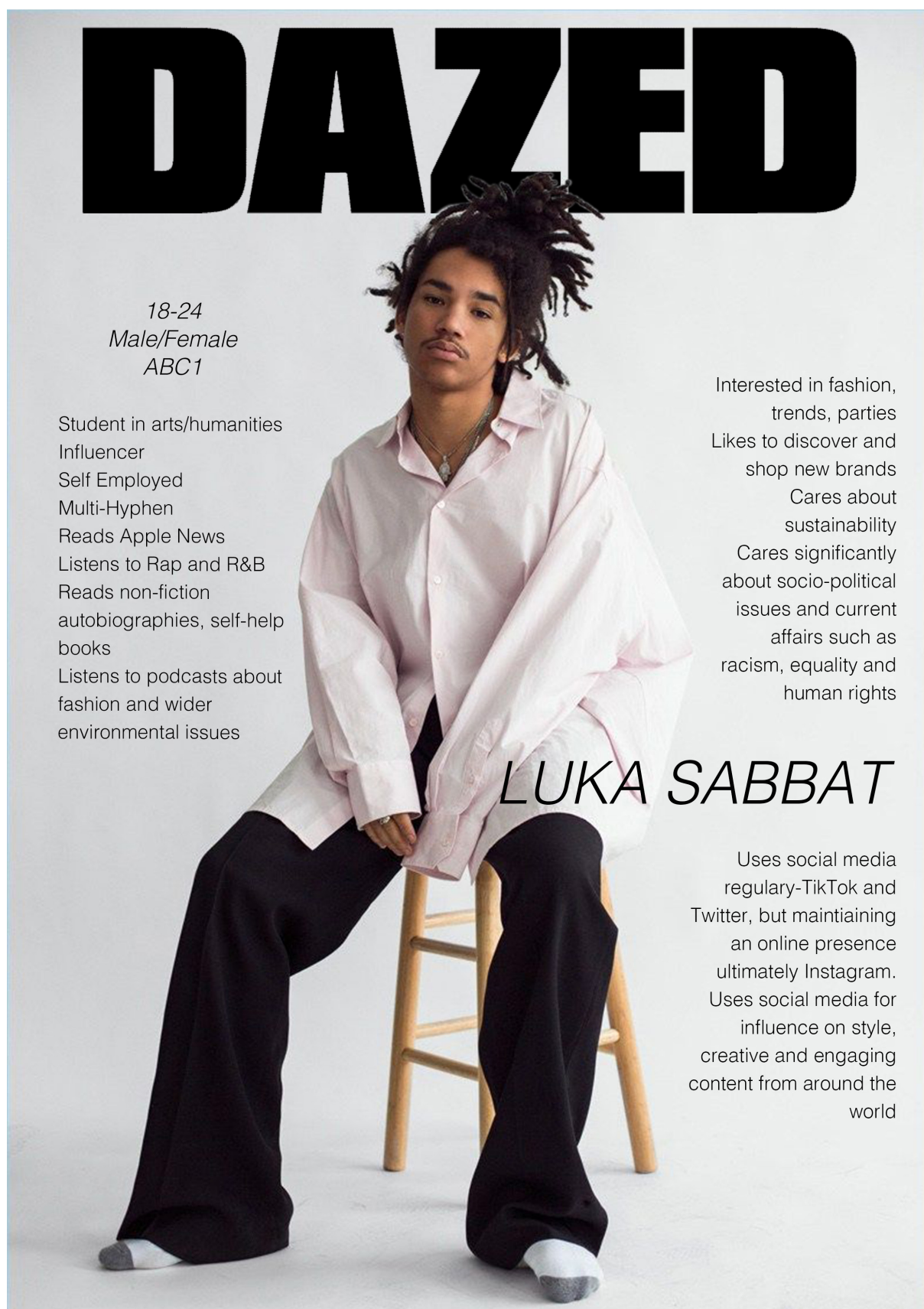


“arts and culture illuminate our inner lives and enrich our motional world.”

- (The Value of Arts and Culture To People and Society, n.d).

The arts are vital for humans to communicate through a language other than words, a universal language which is universally interpreted, enriching the beauty of our minds and perspectives. In the report published by the Arts Council, they conclude that there is strong evidence of the arts encouraging community and reducing social isolation. Emphasising creativity and art within brands helps connect to consumers who seek to interpret themselves individualistically.

Desired Customer: Media Hoarder



DAZED

*18-24
Male/Female
ABC1*

Student in arts/humanities
Influencer
Self Employed
Multi-Hyphen
Reads Apple News
Listens to Rap and R&B
Reads non-fiction
autobiographies, self-help
books
Listens to podcasts about
fashion and wider
environmental issues

Interested in fashion,
trends, parties
Likes to discover and
shop new brands
Cares about
sustainability
Cares significantly
about socio-political
issues and current
affairs such as
racism, equality and
human rights

LUKA SABBAT

Uses social media
regularly-TikTok and
Twitter, but maintaining
an online presence
ultimately Instagram.
Uses social media for
influence on style,
creative and engaging
content from around the
world

This consumer is the fine line between Hugo and Boss. They are more mature and have a greater developed sense of style than the Hugo customer. They are less likely to buy into trends, and are aware of their environment.

Artists

Hetty Douglas

Multi-media London based painter using acrylic, spray paint, charcoal and structure gel. Douglas' work is textured, abstract and very colourful. Her chaotic approach "obscures a hidden, deeply personal response." (Evans, 2016) The spectacle of Douglas' work is how each individual has a different response and affiliation with the artwork. She occasionally includes witty phrases she associates with previous relationships and people she has met.

Why Hetty Douglas for Boss?

Douglas resonates with the campaign idea of re-establishing the significance of art because her work is synonymous. The artists universal yet abstract and expressive style reinforces the beauty of art whilst reflecting the frustration of how it is belittled by outsiders. I believe Douglas has soft, tongue-in-cheek humour to her work which may reflect subtle passive aggression towards attitudes against art. Her tone and colour choices are genderless, permitting the production of unisex printed t-shirts. Whilst her art is abstract and expressive, it is not overbearing, suited to the current Boss consumer as well as the younger target audience.

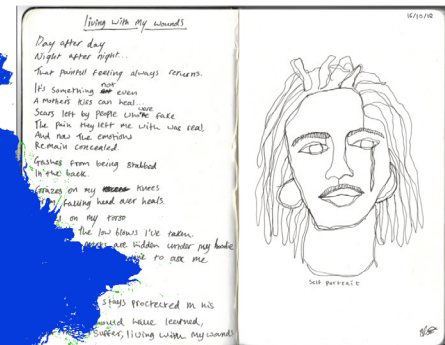


Shaquille Keith

Shaquille Keith is a multi-disciplinary artist. He is a designer, presenter and member of fashion YouTube channel, PAQ and a poet, delving into the deeper self. He explains in an interview with Notion Magazine that everything he creates is inspired by “the idea of changing the world. Everything I do, I want it to be a service to mankind. It might sound corny, but when I create it’s to inspire other artists so that they can go and create art and inspire others too.” (Notion Staff, 2018)

Why Shaquille Keith for Boss?

Keith suits Boss because his ethos aligns with inspiring, remaining authentic and forward-thinking. Keith has a profound and individual style which is mature yet creative, reflecting the younger targeted audience and qualities unique to Boss. His multi-disciplines make him a well-rounded artist, reflecting the dynamism of creatives and the future of the upcoming youth.



Kai-Isaiah Jamal

Jamal is a TPOC (Transgender Person Of Colour) spoken poet, performer and writer. His work explores the conversations between gender, masculinity and race. Jamal discusses these areas through personal experience, articulated in a non-conforming yet thought-provoking style. The poet also engages with queer communities, creating safe spaces within institutions such as the art gallery, Tate to share experiences and raise awareness.

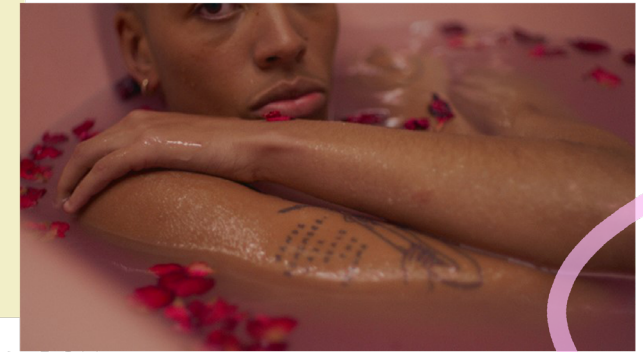
Why Kai-Isaiah Jamal for Boss?

Jamal is a unique individual who can use his voice to speak to marginalised communities through fashion as well as words. Fashion is an equally important medium to express themselves as a non-binary individual. Jamal explains that “My wardrobe and I have always had a love-hate relationship (similar to the one I have with my body)” (Kai-Isaiah Jamal for ASOS, 2020). Each morning I stand before it, unclear if we are going to make love, war, or peace”. It would be fitted to provide this opportunity to create a unique design and style it in a way which represents them and their wider community.

Young people are demanding greater authenticity, and representation across industry stakeholders. The recent government campaign suggesting those in creative industries to retrain was interpreted as hostile. These selected artists deflect and defy outdated views, offering a forward-thinking and transparent approach. They also push the boundaries of Boss' aesthetic whilst sharing the qualities of confidence and maturity.



I WASN'T THE USUAL MUSLIM BOY,
MY GOWNS SMELT LIKE SEX.
LIKE GENDER LESS LOVE.
LIKE LIFE.
LIKE WIFE WASN'T GOING TO CONVERT.
LIKE LIFE HURT WITHOUT HIS CONSENT.



Campaign Timeline

Coincides with International Youth Day, 12 Aug 2021 celebrating the achievements of young people aged 15-24. An age group significantly important in our dynamic society today.

Stakeholder	June 2021	July 2021	August 2021
Artists	Research and contacting artists across disciplines	Confirmation to begin design concepts and organising shoots	Launch on 12th across Boss/ own communication channels
Selfridges	Discussion of campaign idea and planning	Approvals and space organisation	Launch 12th in-store and promote on Selfridges communication channels
Editorial	Contact publication for DPS and SP/ Gatefold	Approval and send imagery	Magazine feature
Creative Assets	Brainstorming and planning for communication channels	Producing and editing content	Ready for launch dates
Social Media	Consideration and planning for campaign digital strategy	Copywriting for creative assets	Launch Assets 9th - Introduce artist 1 10th - Introduce artist 2 11th - Introduce artist 3 12th - Video Boss Collective
Website		Coding, web design arrangements	Launch products and main page on 12th
Packaging	Contact relevant company for order plans	Send asset imagery for printing	Ready for flagship store and Selfridges
VM/In-Store	Planning and sketching for VM layout	Produce mock ups for final approvals prior launch	12th launch in-store and Selfridges

Order of importance/ urgency

Customer Journey

AWARENESS

Social media content on run up to launch.

Sponsored ads to reach desired audience

Follows artist(s) / Boss on social media

Shared content through friends, digital word of mouth-reshares

CONSIDERATION

Visits store to experience the collaboration and touch the products

Visits online store

Sends screenshot or post to friends for opinion

Carries out a poll on Instagram to ask larger audience

DECISION

Purchases item in-store/ online

Goes further to post and tag #BOSSCollective

Follows artists/ Boss as a result of the campaign

Shares content online

- store visit
- repost of campaign imagery (UGC)



Importance of Visual Content

83%

said they prefer brands who use moving image than still image on Instagram

70%

agree that a brands social media presence is important for their decision making process

(Primary research, Instagram Poll)

With digitisation and social media intercepting our daily lives, our attention to detail and crave for visual content within a short timeframe has considerably changed. Our sight allows us to learn and retain information therefore it needs to be stimulating and engaging.

Instagram is a considerable platform engaging direct-to-consumer brands. Technology has made it easier yet more competitive to provide exciting content to audiences.

Moving image highlights the brand's personality, conveying a message in a more interesting way.

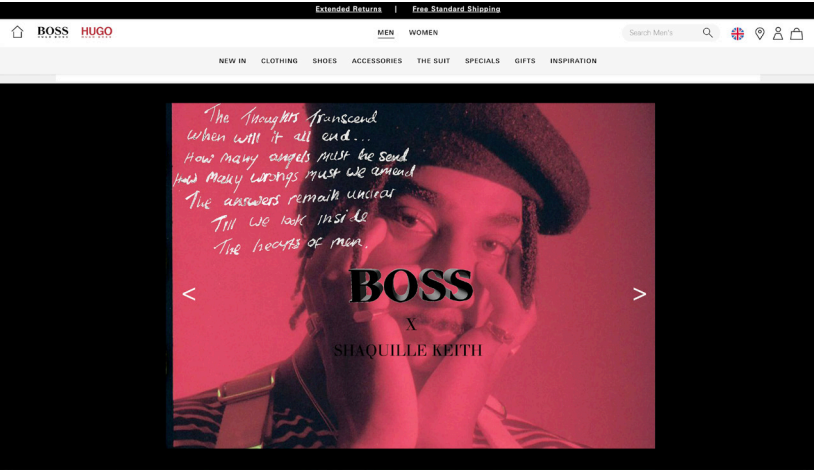
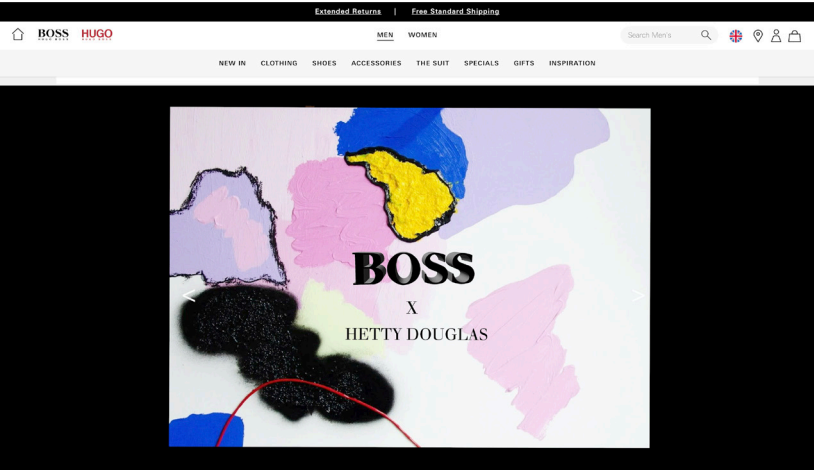
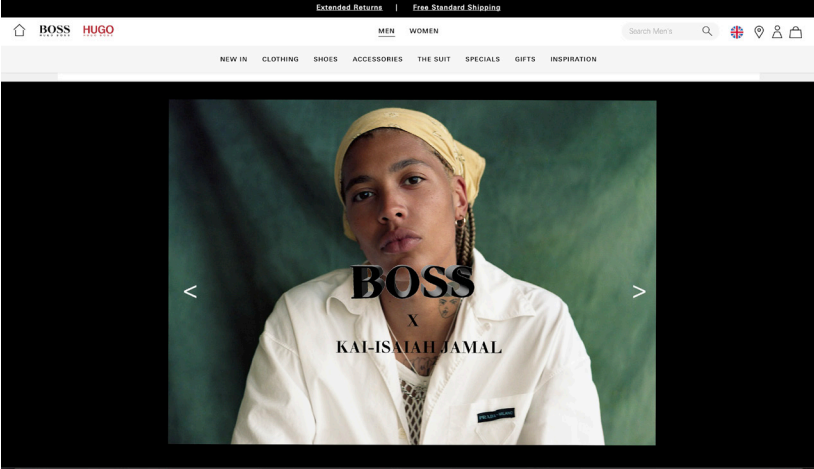
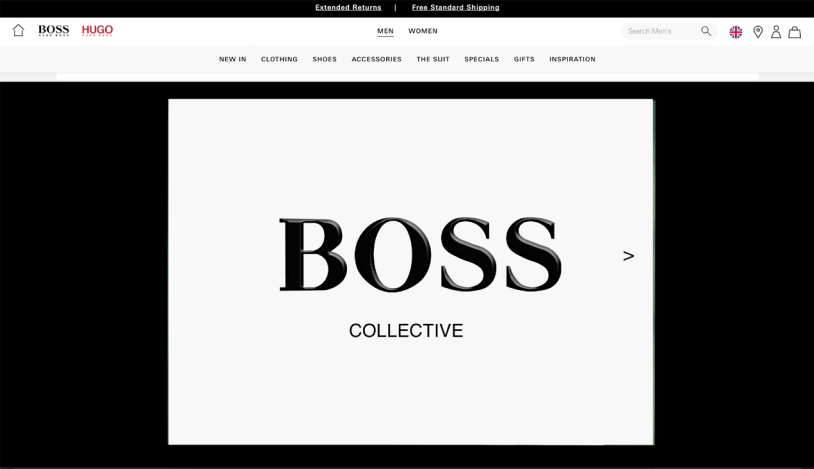
This poll re-emphasises how younger audiences seek personality from brands they wish to purchase to connect and share their values. The rise of TikTok in 2020 increased the circulation of short form content. Between March - May (first UK lockdown), monthly active users increased by nearly 2 million. This stresses how moving image has become more engaging with young audiences which Boss wants to reach.



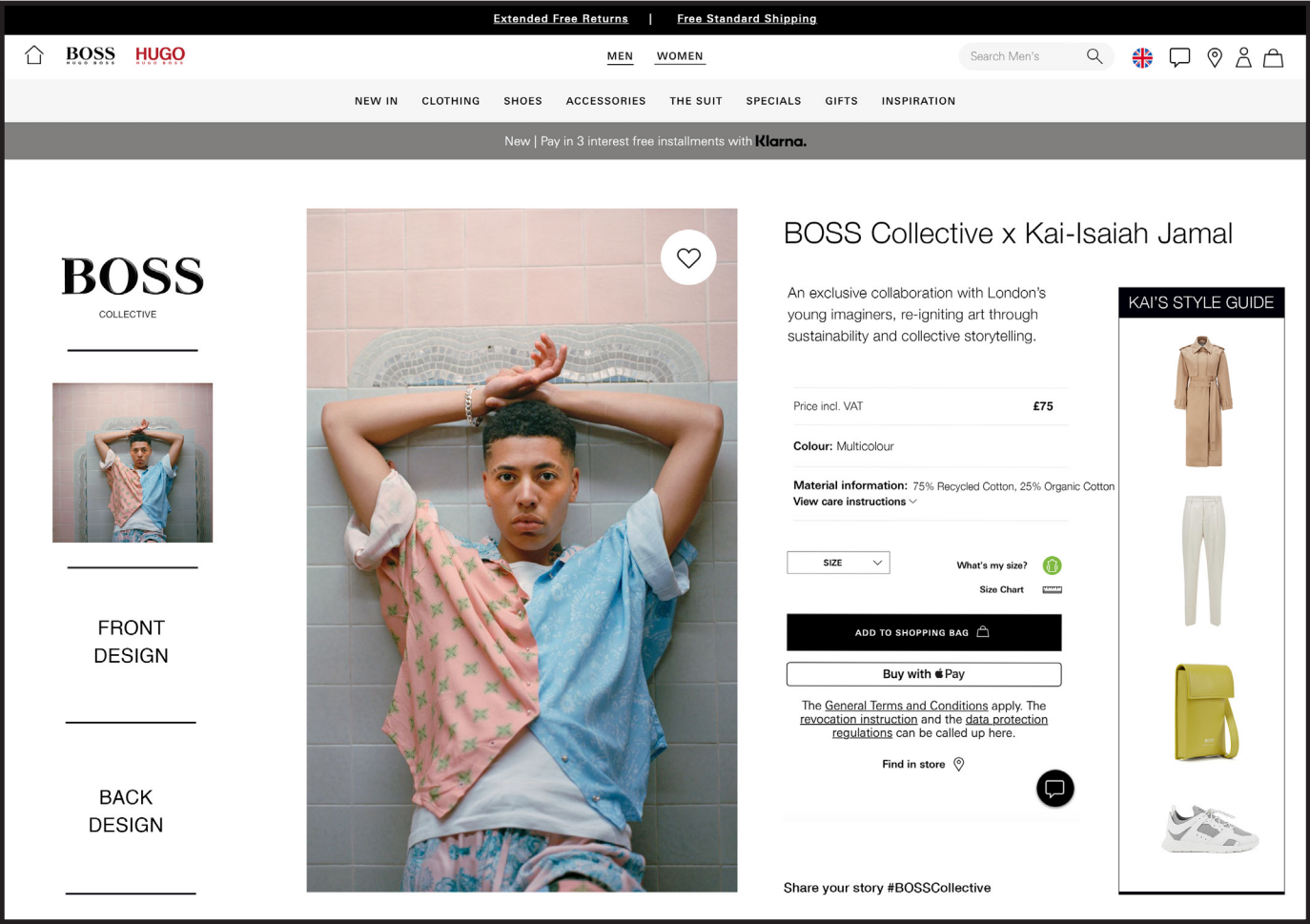
BOSS
COLLECTIVE

BTL Assets

Website

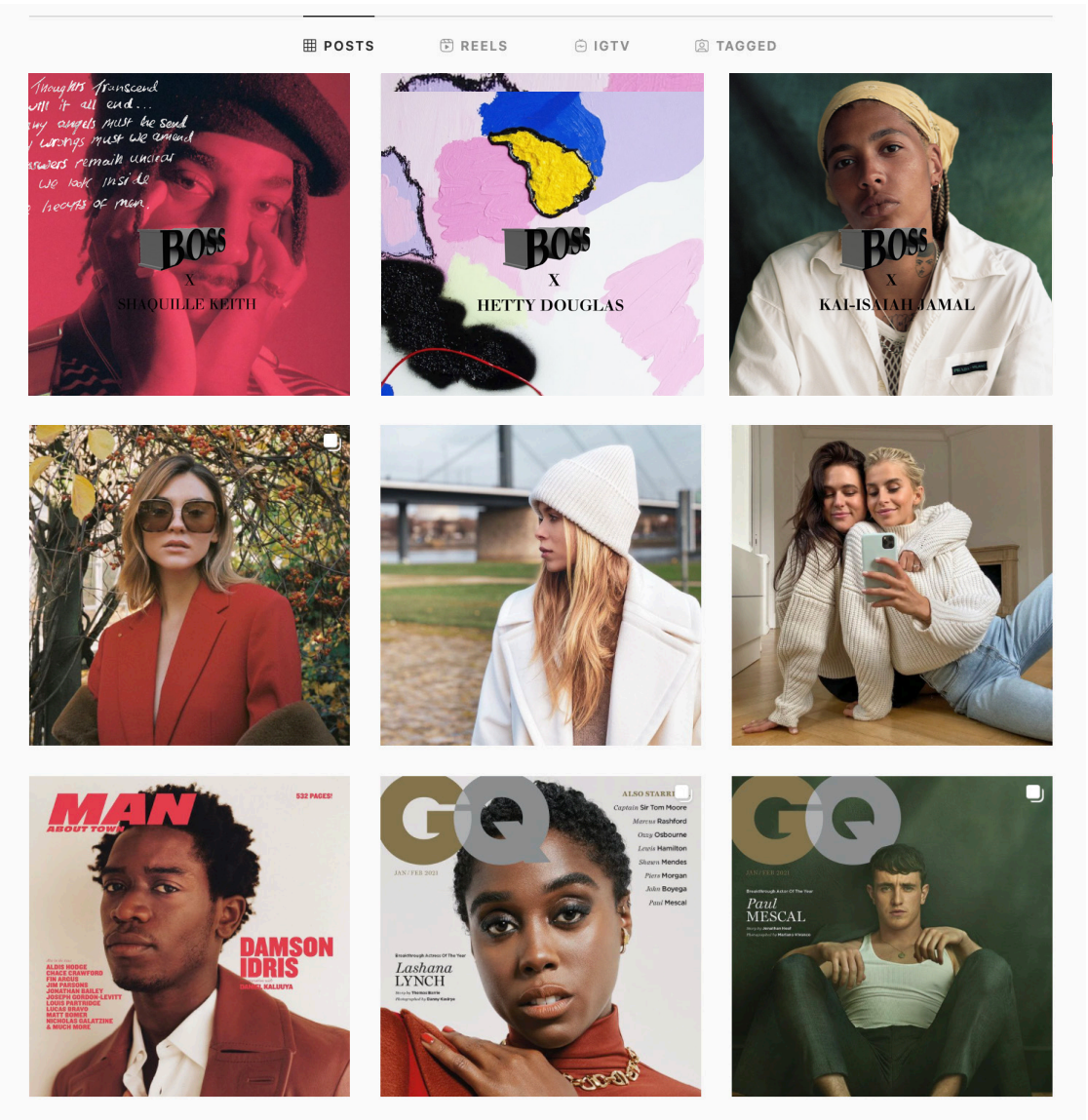


- Colourful visuals
- Tap to view design and style guide of individual designers (next page)
- Contemporary and clean layout, no background noise obstructing view



- Style guide promotes other Boss products
- Continues customer journey by using/viewing the hashtag

Instagram Feed Posts



Instagram Story and TikTok advertisement



IGTV



IGTV

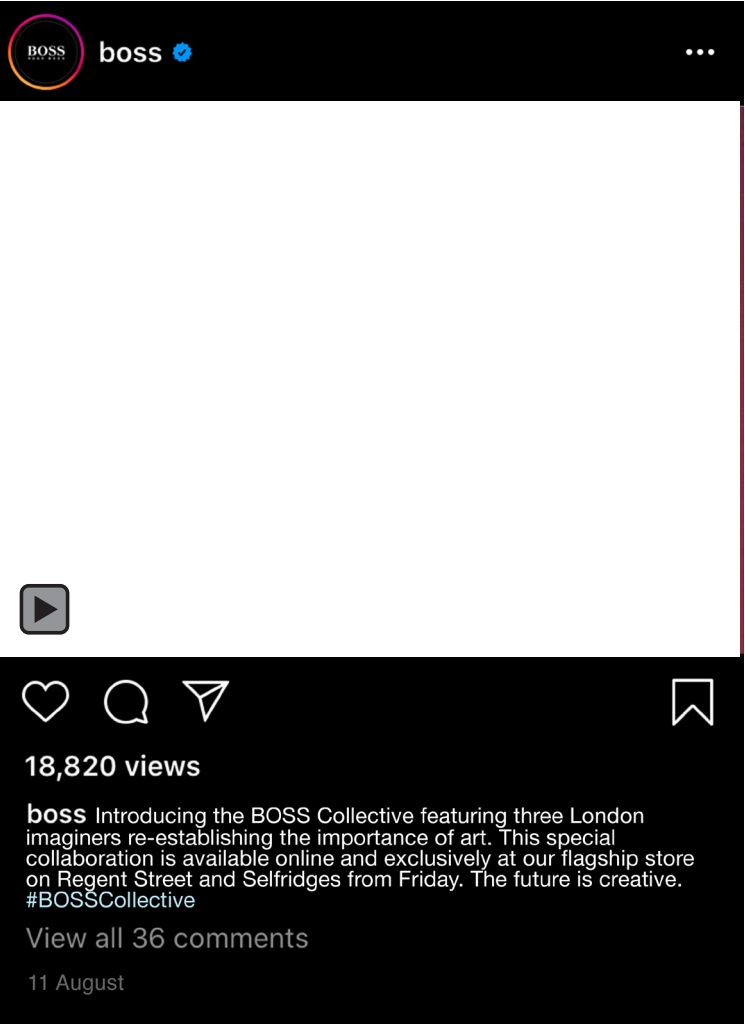
- Short introduction of potential IGTV which will follow each artist organically through their design process, ideas, thoughts, BTS shoot
- Authentic content which is relatable, engaging and provides insight to the creative process which is equally as important as the final product

Website

- Audio which resonates with the artists: performance (Kai-Isaiah Jamal), old school RnB (Shaquille Keith), instrumental relaxed house (Hetty Douglas)
- Center gaze

IG Story and TikTok

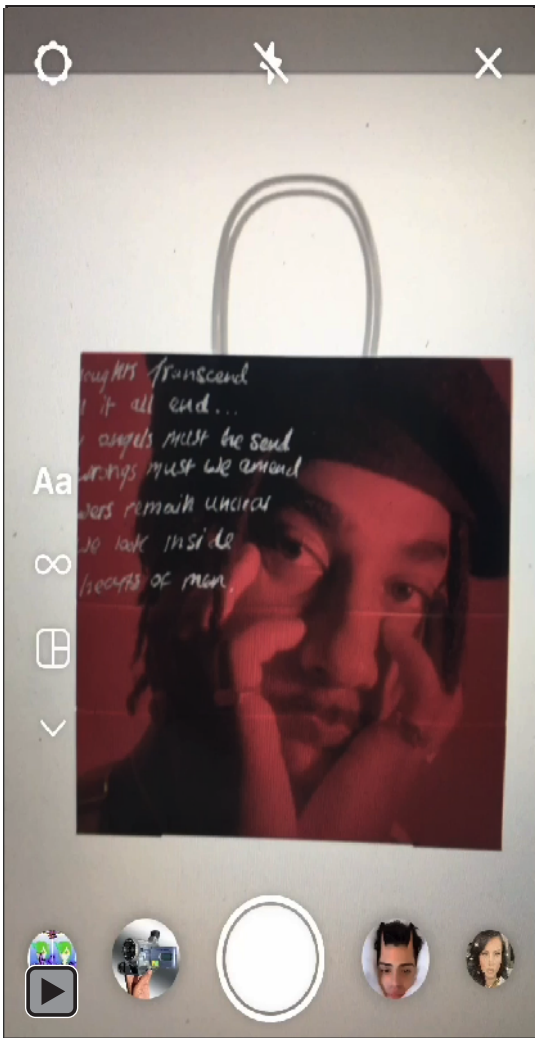
- Launch day video introducing the collaboration and creatives, increasing interest and maintaining digital strategy aims



Packaging



Instagram Filter



Maintaining the campaign identity and enabling greater interaction with the brand

ATL Assets

Digital Billboard



24/7 broadcast to mass audience including tourists

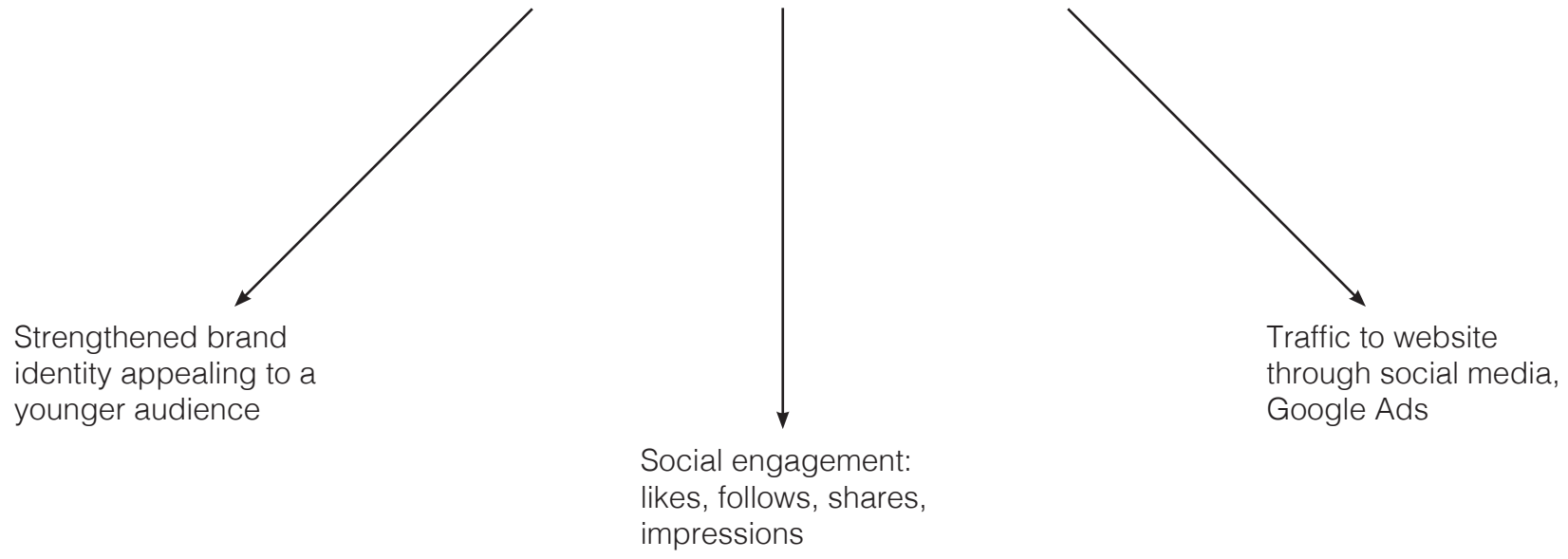
Editorial

- While the main focus is on digital strategy, it is also important to consider the audience Boss are trying to target via print. Magazines have a vast readership above circulation rates influenced by word of mouth or finding a copy lying around
- Target publications include i-D, Wonderland and Dazed: arts/culture focused



Measuring Success

The campaign success can be measured through several channels. Ultimately, the strategy targets a younger audience and engages with them through methods they interact with whilst attracting sales.



Strengthened brand identity appealing to a younger audience

Social engagement:
likes, follows, shares,
impressions

Traffic to website
through social media,
Google Ads

Appendix

PESTEL Analysis of Macro Environment

Political

- US Election- Biden/ Trump: close vote- American divide, first female vice president
- Coronavirus management: Europe's mismanagement?

Environmental

- Typhoon batters Philippines
- Climate change- affects production, individuals, environmental refugees
- Impacts of fast fashion

Legal

- Counterfeit (low spending)

Technological

- Digital advancements- AI/VR allowing for more immersive technological experiences
- Rise of TikTok- video form content increasing, communicating with more specific target markets/ consumer groups

Economic

- Extended lockdown in the UK risks losing £2bn each week in sales and permanent closure
- UK Recession due to Covid
- Job losses, furlough
- Covid vaccine suggests optimism of a faster global recovery
- IMF estimates global Covid cost at \$28tn in lost output

Social

- Evolving shopping practices- conscious consumers
- UK Government suggests those in arts to retrain
- Social distancing
- Working from home
- Gen Z demands for transparency and authenticity/ethical concerns
- Freelancing- gen z

Political

Our macro environment is chaotic, dynamic and nail-bitingly on edge. The recent US election had the whole world watching North America as the monumental event took place. As Republican elect Trump files for fraud, the US' future still appears tangled and unclear. However, the projected elect winner Joe Biden has made history with appointing the first female vice president, Kamala Harris. The lack of confidence in the US president include various issues such as gun law, racism, fake news and the mismanagement of the Coronavirus pandemic. The US unfortunately account for the most cases and deaths in the world (Worldometers.info, 2020). Europe appears to be the worst hit continent, with over a million cases in countries including Italy, Spain, France and the United Kingdom. The UK has the greatest number of deaths in Europe, 51,766 on 15 Nov 2020 (WHO.int, 2020). Citizens and scientists blame the government for not implementing tough lockdown measures soon enough compared to more robust measures taken by other European countries. Before the snap lockdown introduced in the UK on 5 Nov, it was the leaked documents by The Scientific Advisory Group for Emergencies (SAGE) which hurried the government into addressing the nation. The document revealed two weeks before the lockdown that the country was on course to break the “reasonable worst-case scenario”, highlighting the government’s slow approach (Gallagher, 2020).

Environmental

The natural environment is constantly being compromised by human actions. Recently, the Philippines has been battered by typhoon Vamco, forcing thousands to evacuate, leaving

many injured, homeless and tearing families apart. As we continue to burn fossil fuels, deforest rainforests, and eat livestock, more CO2 is emitted into the atmosphere raising the global temperature and causing storms and greater metrological phenomena to take place. Climate change affects the poorest most rural populations such as coastal communities, creating environmental refugees. Carbon dioxide concentrations in our atmosphere as of May 2020 are the highest they have been in human history, at 416 parts per million (Conservation.org, 2020). Climate change affects production. Such changes include heat and water stress, impacting the growth of food, cotton and reduce livestock productivity. Similarly, fast fashion consumption significantly affects the environment, contributing to climate change. The UK is the centre of fast fashion consumption in Europe, with each person purchasing an estimated 26.7kg of clothing per year (Chinasamy, 2019). Not only is this unethically produced in sweatshops, abuses child labour, underpaid and conditions which have unregulated health and safety, but the textile production industry also produces an estimated 1.2 billion tonnes of CO2 per year, equating to greater emissions produced by international air travel and maritime transport combined. (Ellen Macarthur Foundation, 2017).

Social

The pandemic has drastically shaped and altered consumer spending habits. From lockdown impulse buys influenced by TikTok trends, to living more frugally, there is a growing spectrum of consumers post-Covid. There was a greater emphasis on supporting local and independent businesses from groceries to clothing and gifts, as these

businesses are most likely to lose out. In 2020, “Sustainable fashion brands the UK” was among the most popular “sustainable retail” searches (Telegraph.co.uk, 2020), highlighting the rise of a more conscious consumer. Since the pandemic, more people are forced to work from home, limiting social interaction and making it difficult for various household dynamics such as single parents and toxic relationships. Daily activities have changed since social distancing was introduced, significantly altering the way people interact. Generation Z has demanded transparency and authenticity across industries, voicing their frustrations on social channels. The recent UK government campaign misleadingly suggested those in the creative arts industries to retrain, causing fury among creatives who felt betrayed by the government. The uprising of the Black Lives Matter movement this year was monumental after the police brutality of George Floyd. The movement began on social media as young Gen Zers arranged protests worldwide. Gen Z is also changing the traditional structure of work. They are revolutionising the 9-5 office job with a wave of freelancers and multi-hyphenates who have multiple occupations and side hustles. This is becoming the new norm post-pandemic, as remote work is gaining popularity, allowing more time to focus on hobbies and business incentives.

Technological

Technology is developing and rapidly intercepting our daily lives. AR and VR provide multi-sensory experiences to engage with a different reality to our own. The need for escapism and audio-visual stimulation perhaps suggest the lack of excitement and engagement in our daily lives, beyond our daily usage of smart devices. As our lives become more

‘simplified’ through technology, the simplification process is constantly developing to become smarter and more efficient. These include monitoring home electricals outside of home environment, and the meticulous analysis for greater understanding of your bodily functions such as Fitbits. We are losing touch with our real environments through screens which is likely to develop further in the future. The rise of TikTok this year is supported by the coronavirus pandemic. The app recorded 200 million downloads in the first quarter of 2020 (Amiot and English, 2020), hypnotising users with short-form video content such as dance routines, DIY hacks and food recipes. This has been beneficial for brands to expand into, providing more specific markets and audiences to engage and communicate with.

Economical

Global economies have shrunk this year due to the pandemic. UK government have subsidised companies with financial aid, paying the furlough of staff to sustain businesses and livelihoods of the population. Universal credit schemes have also been offered for those who are unemployed. Government spending is outstretched, and lockdowns have halted profits especially among the high-street. An extension to the current four week lockdown period risks losing £2 billion each week in sales and permanent closure. The second UK national lockdown comes at an inconvenient period of Christmas where shoppers spent £78.6 billion in 2019, six weeks between November - December (Centre for Retail Research, 2019). The UK was officially in a recession in August as two consecutive quarters declined since 2009. The economy shrank over 20% in the first quarter, reflecting the first national lockdown period.

(Chan and Plummer, 2020). Many have lost their jobs and many are furloughed with the hope of returning to a viable job. However, the emergence of a vaccine has provided prospects for a more rapid global recovery and economic growth, suggesting a sense of normality may be closer than we think. The IMF estimates the pandemic cost \$28tn in worldwide losses. This is described by the IMF's economic counsellor as “the worst crisis since the Great Depression” (Elliott, 2020).

Legal

Counterfeit is on the rise amid Covid-19 as online shopping is the new norm. Counterfeiters target less digitally savvy shoppers such as Baby Boomers or Gen X who are less familiar to e-commerce shopping. As legitimate brand factories were shut down due to the pandemic, counterfeiters seized the opportunity to produce fake goods and supply-demand. This includes PPE and pharmaceuticals. The US Patents and Trademark Office believe counterfeiting to be the largest criminal enterprise in the world, estimating fake goods to contribute \$4.5 trillion to the global economy by 2024 (Schiffer, 2020). Daniel Shapiro, vice president of Red Points, a brand protection agency reports a 56% increase in counterfeit products sold online across their 700 brand clients in Q1 and Q2 of 2020 (ibid), targeting hair and beauty brands the most. Whilst this poses threats to legitimate brands and their reputation, it more importantly puts the health of consumers at risk. Anti Counterfeiting Group (ACG) director said, “The anonymity the internet offers is an advantage to criminals [as] they can operate easily behind sophisticated looking websites, using fake trademarks, brands and emblems and even bogus certification labels to entice

shoppers into thinking they are buying genuine, safe, products” (Lince,2020). Furthermore, consumers are susceptible to buying cheaper counterfeits as more people have become frugal with spending due to the pandemic.

Luxury Analysis

META / ULTRA LUXURY	AFFORDABLE / STANDARD LUXURY	MASS MARKET LUXURY
DIOR	YSL	LA MER
ROLEX	GUCCI	LOUIS VUITTON
HERMES	PRADA	SUPREME
CARTIER	TIFFANY	LA PRAIRIE
HARRODS	COACH	PANDORA
CHANEL	OMEGA	SWAROVSKI
BVLGARI	SISLEY PARIS	GUESS
NECKER ISLAND	CHRISTIAN LOUBOUTIN BEAUTY	CHARLOTTE TILBURY
FERRARI	CREED	MAC
BUGATTI		TOD’S
TOM FORD		LONGCHAMP
ZENVO		MULBERRY
CLIVE CHRISTIAN		BOSS
HUBLOT		MICHAEL KORS
GLENGOYNE / 35 YEAR OLD		CANADA GOOSE
THE MACALLAN M		NARS
SCREAMING EAGLE		

Manfredi Ricca, Rebecca Robins

A new definition to luxury: Meta luxury- luxury beyond luxury- reasserting where luxury stands. I think this is especially relevant to society today as the meaning of luxury becomes increasingly blurred: luxury means branding/logos, streetwear, the experiences you engage in.

Meta Luxury Requirements/Criteria

Focus how does the brand understand its customer, its place in society
Craftsmanship- skill required
History- how long ago?
Rarity- how many products created

Key Takeaway

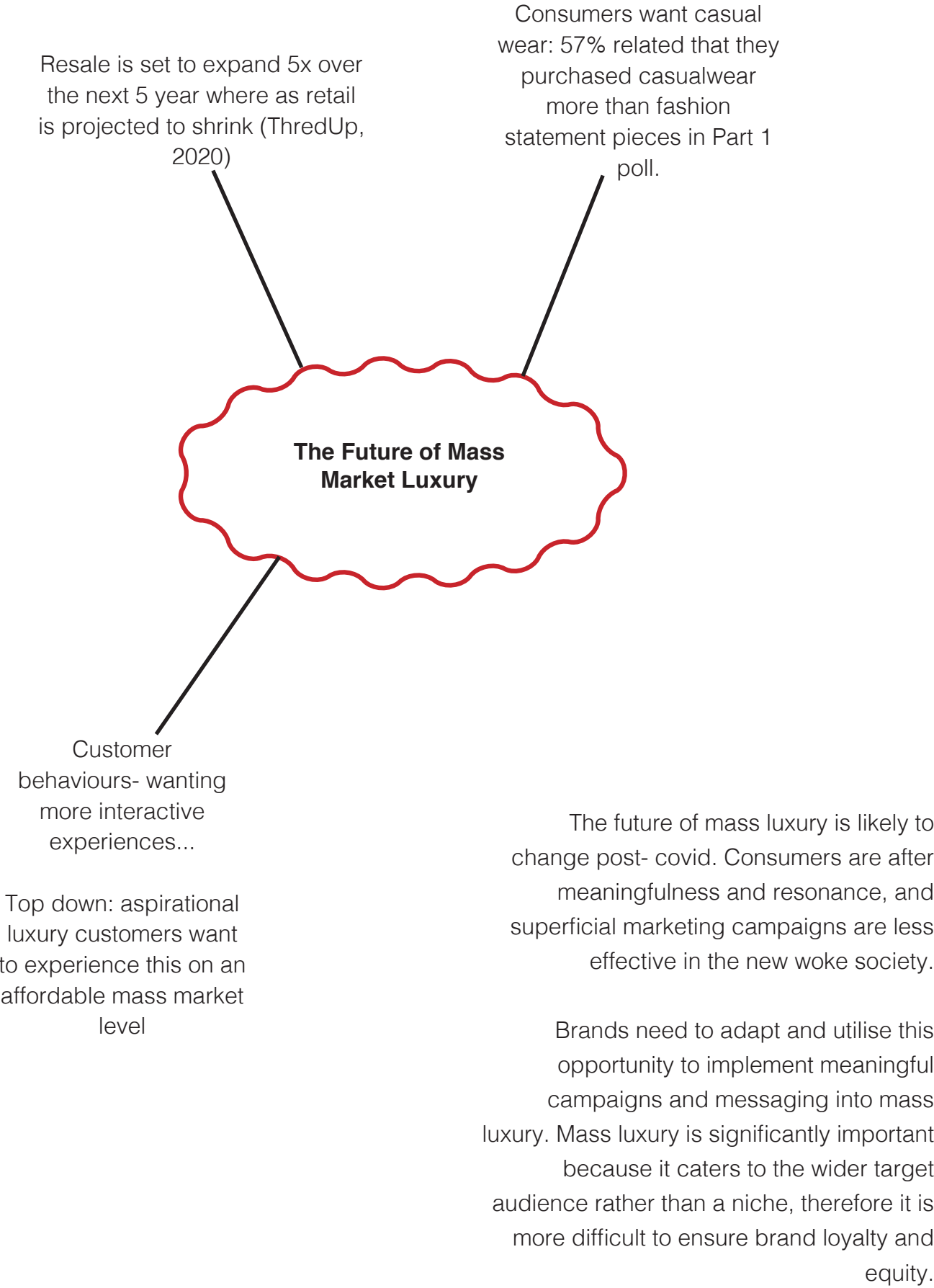
I now have an understanding of the contributing elements to different luxury markets. Meta luxury is about knowledge, and precision whereas luxury is often about showing, and instead surface level. Meta luxury is about understanding- understanding the history, process, materials whereas luxury is about affording and having access to such goods.

Workshop

I found it was at times confusing to distinguish between luxury categories as there are many areas to consider including social ranking and marketing. Whilst a brand like Prada dates back to 1913, its recent marketing efforts and product line target a much greater mass market. However, considering the price range, it also sits within the affordable/ standard luxury market. On the contrary, Chanel founded in 1910, has upheld a position within the luxury market, it consistently sits within meta luxury; from couture to the exclusivity and history of Coco Chanel which runs synonymously throughout the brand.

As for Boss, it was difficult deciding between affordable and mass market luxury. I leaned towards mass market more because while Boss certainly has luxury qualities such as bespoke tailoring and the lifestyle the brand exudes through their top class sports partnerships, they also offer a variety of entry priced products catered for the mass, buying into branding and the idea of the brand.

Market Review:The Future of Mass Market Luxury



Boss Analysis

Brief History of Boss



Hugo Ferdinand Boss opened his garment production in 1924 in Metzingen, Germany. The factory produced shirts and jackets, employing 20-30 seamstresses to hand make each garment.

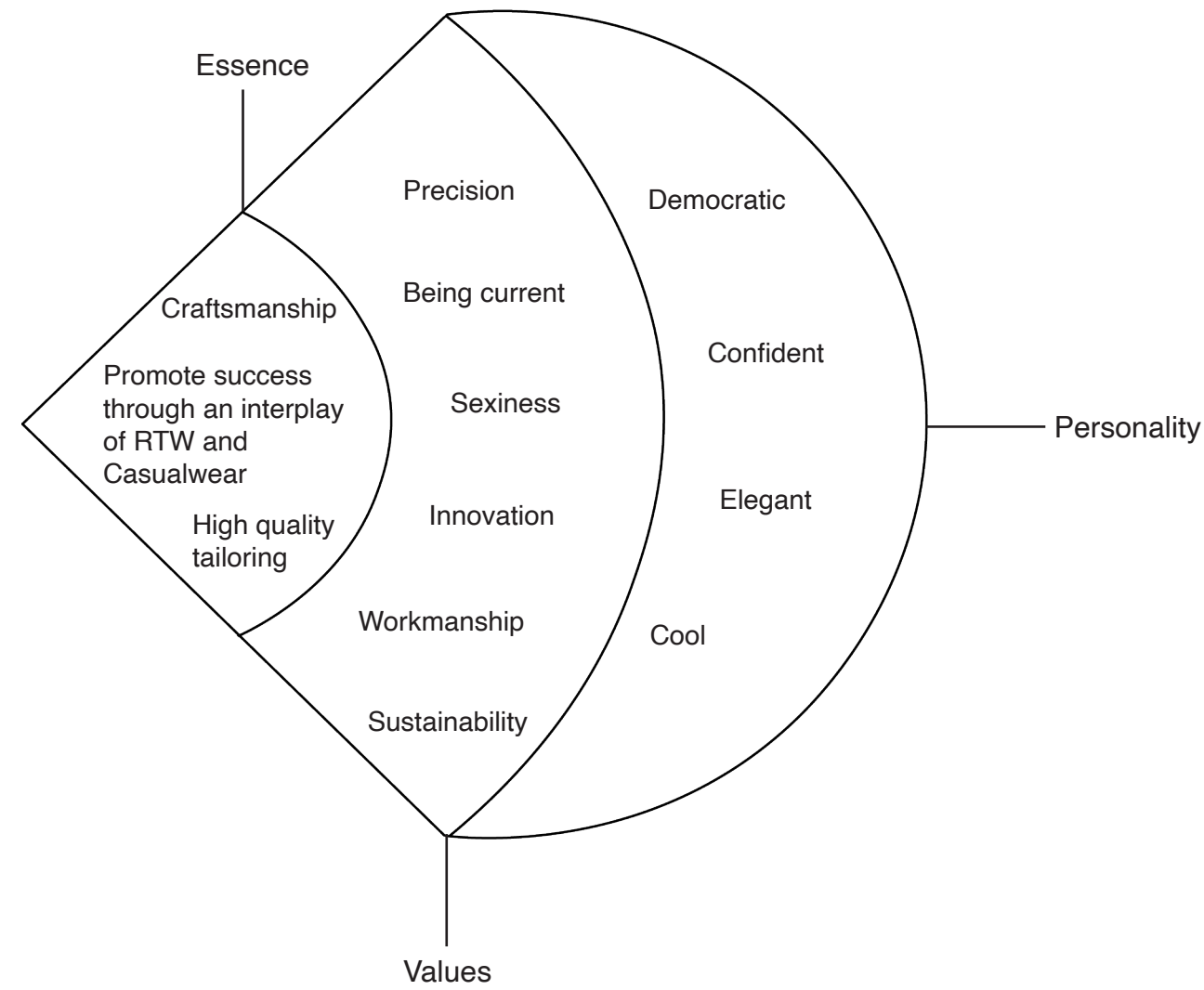
One of the first wide-scale productions for the company was shirts for Rudolf Born a Munich based textile distributor, where Boss happened to design brown shirts for the German National Socialist Party. Unaware of the shirts' intended purpose, Boss later branded themselves as the supplier of the Socialist Party. In the 1930s, demand for uniforms increased with the approach of the second world war. Post-war manufacturing expanded under Boss' son-in-law Eugen Holy and the first men's suits were produced in the 1950s. In the 1960s, the first ready to wear suit is produced, cementing the future success of the company. Boss began to expand its international profile in 1972 by sponsoring motorsports like racing. Motorsports align with the values of the

brand as innovative and precise.

In the late 1980s, Hugo Boss was licensed for eyewear, including sunglasses, reflecting and developing the brand and target consumer.

During the 90s, Hugo Boss underwent vast changes. First, they introduced their 'tri-brand strategy' launching two new brands under the core Boss brand: Hugo and Baldessarini. Hugo still stands as the progressive, brand. Baldessarini enhanced the luxury voice of Boss, targeting a more profound customer. This was discontinued in 2006 and replaced by Boss Selection, introducing the entirely hand made, customisable and made to measure concept. By the late 90s, Boss launched Boss Orange, the casual wear and leisure line, enhancing their sports platform and fringing between Boss and Hugo.

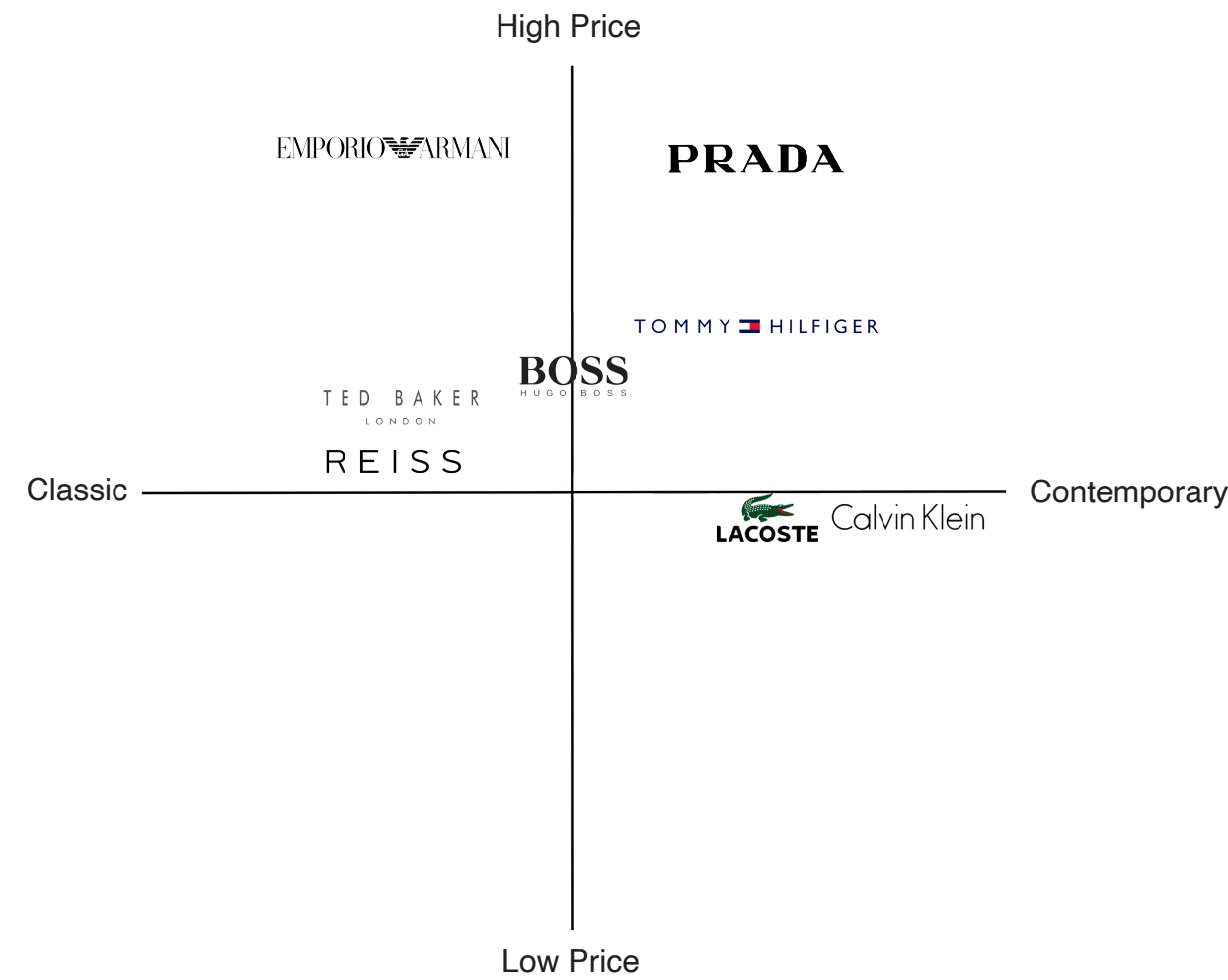
Boss Identity



Key Takeaway

The brand identity diagram has enriched my understanding of the Boss brand. This will be referred to throughout my decision making and idea process as a reminder of the brand essence, values and personality, to validate my work.

Boss Positioning Map



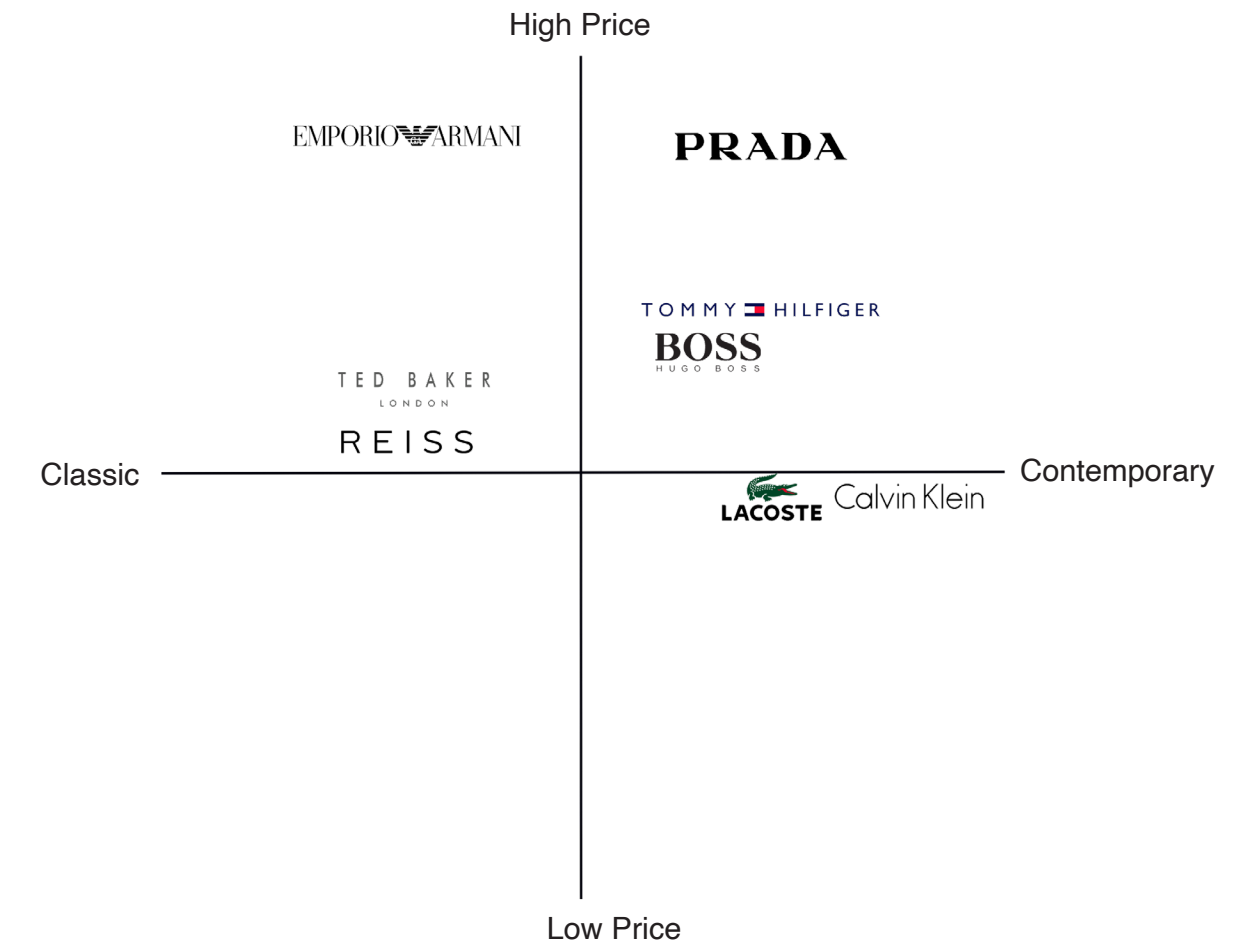
Currently, Boss sits comfortably between contemporary and classic among its competitors. This reflects their efforts to combine casualwear and RTW formalwear such as tailoring which is core to the brand. Emporio Armani and Prada are both aspirational directions for the brand.

Significantly, Calvin Klein will be analysed in competitor research to realise the measures and efforts the brand takes to appeal to a younger audience.

Lacoste has a contemporary approach which can be analysed for its casualwear, however perhaps resonates more with the Hugo brand.

More classic brands such as Reiss and Ted Baker will not be analysed as it contradicts the targeted audience and proposal in the brief.

Boss Targeted Positioning Map



Key Takeaway

The brief which proposes to engage a younger audience to the Boss brand needs to take a more contemporary approach. Boss needs to resonate with a customer similar to Calvin Klein and Tommy Hilfiger. This will be considered through analysing competitor research and what their channels offer.

Core Customer



GQ
BRITISH

24-35 Predominantly Male

**NEVER
WEARS
JEANS**

READS
NON FICTION
KINDLE
HARD COPY
APPLE NEWS
NEWSPAPER

ABC1
MANAGERS
CONSULTANTS
FINANCE
MEDICINE
REAL ESTATE

**GOLF
&
FOOTBALL**

**Eats in
expensive
Central
London
restaurants**

RAMI

SWOT

STRENGTHS

A variety of products for all customers approaching the brand

Speciality/heritage in tailoring provides brand loyalty to customers who trust Boss quality and design.

Widely recognised brand in the industry, offering collaborations and features with well-known celebrities, athletes and influencers.

WEAKNESSES

Although it is possible to purchase affordable Boss clothing such as a t-shirt, the brand has an overall high pricepoint which targets a niche market and makes competitors more desirable for those pieces which can be purchased at a more affordable price.

Boss image/tone/direction is unclear and confused which is translated in the marketing, social media.

Lacks association with zeitgeist

OPPORTUNITIES

Increasing need to be unique especially during such competitive times (digitisation, the rise of e-commerce, COVID-19 limitations)

Utilise increasingly popular social platforms such as TikTok to advertise and reach the younger demographic Boss wants (example, Celine).

Be more experimental and creative on social media to strengthen brand image, appeal, and engage a younger, more visual generation.

THREATS

The economic climate is constantly changing which influences buying behaviour and potential losses in profit if Boss does not understand its customer.

Competitors such as Calvin Klein, Zara and Lacoste put pressure on Boss' expansion and reach.

Covid situation is unpredictable. This uncertainty poses risks for operations and manufacturing more specifically at the beginning of the supply chain.

Counterfeit

Global Gen Z consumer demands and rapid changes (can also be an opportunity)

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