



Make
YOUR
MARC

heaven

BY MARC JACOBS

ANNA CORKILL- CAMPAIGN DEVELOPMENT

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"Heaven enters a euphoria where everyone is invited"

(OFFICE MAGAZINE, 2021)



FIGURE 1 CAM AND HOOZ FOR OFFIC MAGAZINE

THE BRAND

Marc Jacobs, a global fashion brand since 1984, is known to collaborate subcultures of fashion, reinventing the stereotypes of style (Business of fashion, 2020). Created upon the foundations of Marc Jacobs, launched in lockdown, Heaven by Marc Jacobs is a direct-to-consumer, diffusion line excelled by creative director Ava Nirti (Yotka, 2020).

Heaven, partly known for reimagining pop culture references, is an essence of creativity striving to transform fashion for the ever-evolving, 'binary-defining', youth generations (Newbold, 2020:online). Producing mid-luxury, ready-to-wear garments and accessories priced between £35 to £395. Products range from bright graphic tees to oversized shirts (SSENSE, 2021). Heaven diminishes boundaries with their unique selling point to evolve with consumers identity, combining memories, current and past trends, with character from Marc Jacob's remit. As a corporation with shareholders, Heavens' futuristic strategic goals are experimental growth within a global market, expanding stores throughout America, whilst enticing brand awareness globally (Moore, 2021).



FIGURE 2 HEAVEN STORE



FIGURE 3 HEAVEN MODELS FOR OFFICE MAGAZINE

SURVEY RESULTS

89%

ARE AWARE OF MARC JACOBS

100%

DO NOT KNOW ABOUT HEAVEN BY MARC JACOBS

OVER

70%

OF THE SURVEY WOULD BE INTERESTED IN DISCOVERING HEAVEN PRODUCTS

MARKET PERCEPTIONS

Hakimi et al., (2011) suggests brands can mirror a consumer's personal identity. Arguably, consumers detach personal connections to brands due to their ever-evolving fashion preferences and identities (Brassington and Pettitt, 2006 and Erikson, 1968). However, Heaven developing within the pandemic makes the brand more organic and relatable, undoubtedly fluid with the here and now of fashion. Developing with consumers current desires, could amplify Heaven's symbolic meaning (Keller, 2013). Therefore, current market perceptions could be positive with a strong brand loyalty and following amongst future defying, creative generations (Office magazine, 2021).

POTENTIAL IMPROVEMENTS

Conducting a UK survey amongst 18–28-year-olds revealed Marc Jacobs is a recognisable brand (See Appendix 1). However, Heaven lacks brand awareness with a demised UK presence. With over 70% of the survey interested in discovering Heaven's products, demand and desire is present. Demand has also been identified on the brands feedback from social media (See Appendix 2).

This could be an opportunity to expand brand awareness surrounding a social agenda, for a UK emerging market (PWC, 2020).

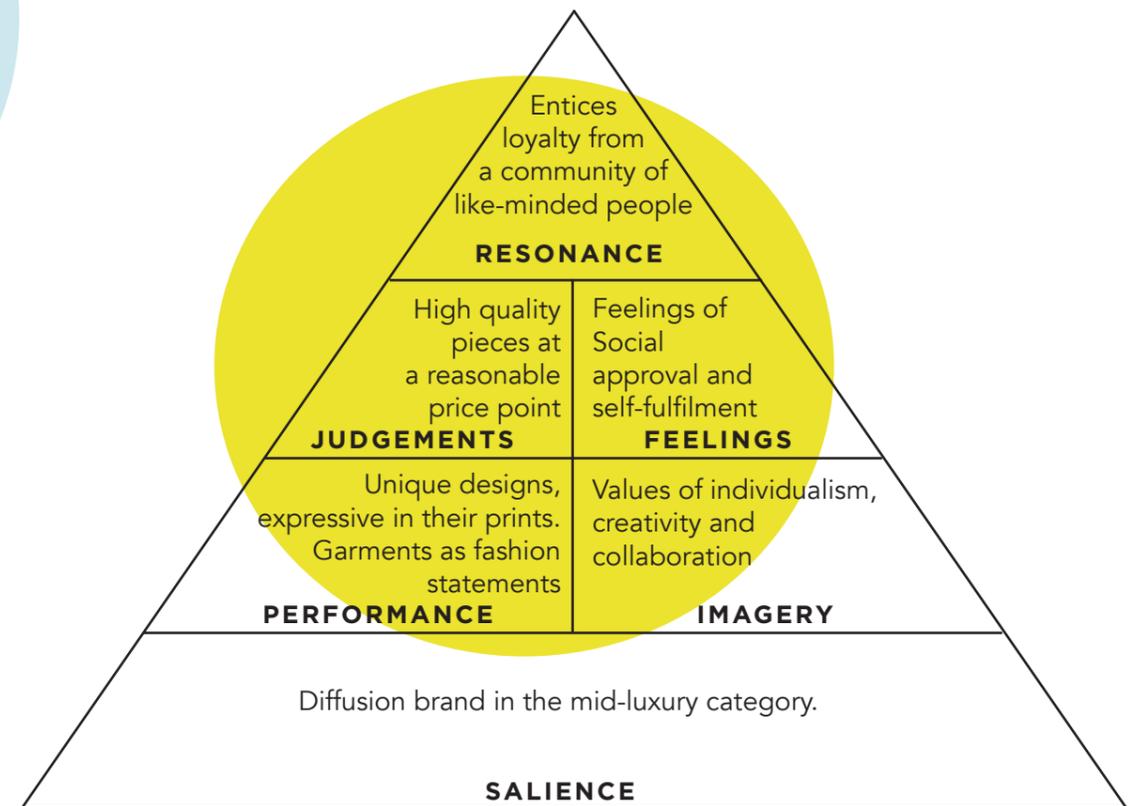


FIGURE 4 KELLERS CUSTOMER BASED BRAND EQUITY PYRAMID (SOURCE: KELLER, 2013)

CONTEXTUAL ANALYSIS



FIGURE 5 BELLA HADID FOR HEAVEN

SUMMARY

According to Shukla (2009) contextual factors influence consumers purchase decisions and brand loyalty, due to constant changing environments. McKinsey & Company (2022) state consumer behaviour has shifted since the global pandemic. Therefore, brands should evolve to rejuvenate interest. Heaven is commendable, launching amongst a period of uncertainty. Ultimately, reflecting their strength of resistance and value of uniting a community of consumers (Rondine, 2020).

- Brexit causing disruption to travel and imports, could increase taxes and duties Heaven pays.
- COVID-19 has targeted international trade. Causing disruptions with shipping agreements, exposing vulnerability across the supply chain (McKinsey & company, 2021a).

P

- Disposable income has decreased for many. However, the younger cohort are predicted to spend more.
- Foreign currency is fluctuating which could result in expensive imports. Heaven's clothes are made in Portugal (SSENSE, 2021). This could result in products inflating in price (McKinsey & Company, 2022).

E

- Consumers are shifting to digital. Brands are expected to re-analyse their business models and omni-channel marketing.
- Lockdown and restrictions on movement have strongly influenced consumer choices, brands should meet a new level of communication with consumers (Rondine, 2020).

S

- New competitors could easily enter the market due to new technologies.
- Increasing popularity with apps like TikTok means brands are gaining exposure faster than before. The market is growing rapidly (Drapers, 2020).

T

- Heaven by Marc Jacobs is the top key word, searched on Marc Jacob's website (Similarweb, 2021).
- All duties and taxes are paid for by Heaven, for consumers (Heaven, 2021).
- Launching in lockdown means Heaven are attuned with the current climate of consumers needs (Yotka, 2020).

S

- Heaven's website has a 6% UK audience making it the second largest audience to target below the US (Similarweb, 2021).
- The UK has an appetite for luxury products. London is ranked second in the global city index, whilst the UK is set to dominate economies by 2050. There is a grave potential to increase brand awareness for a UK market (Kearney, 2020 and PWC, 2020).

O

- There is only one website that stocks Heaven. Their lack of presence online makes it difficult for consumers to start their journey with the brand, especially if they are not located near a store in America (Moore, 2021).
- Price point could be considered too high for younger consumers.

W

- Fast fashion brands replicating designs. Brand 'Weekday' have recently released a similar collection to Heaven (Weekday, 2021).
- Possible lockdown restrictions with the new Omicron variant, could prevent brand events (Vogue Business, 2021).

T

TARGET AUDIENCE

HEAVEN'S CONSUMER

Heaven currently targets the 'new wave of stylish youths', provoking an inclusive nature. Recalling trends Gen Z and Millennial can relate to, these generations are at the forefront of the brand where collaboration and creativity are valued (Heaven by Marc Jacobs, 2020). Heaven harnesses organic interaction with consumers through a social presence and physical connection through stores in the U.S (Yotka, 2020).

CAMPAIGN'S CONSUMER

The Make Your Marc campaign aims to target the cohort of Gen Z and Millennials, within the UK. Aged between 18-28, segmented as 'The Impossibles' and 'Experiencers' consumer groups (WGSN, 2021a and VALS, 2017). Francis and Fernanda (2018) suggest consumption is an act of self-expression and individuality. A report by WGSN (2019) supports this, labelling Gen Z and millennials as a group that resonate with brands that empower individuals. Therefore, the Make Your Marc campaign should encourage communication with consumers, directly targeting needs, building upon Heavens current expressive audience (McKinsey & Company, 2021b).

THE IMPOSSIBLES

As a segment 'fuelled by the anger for 2020' this group have a vision to emerge and explore with a wave of passion (WGSN,2021a:online). With a rebellious attitude towards societal ideals, 'The Impossibles' wish to express their personal style and personality with complete freedom and encouragement (Drapers, 2021).

THE EXPERIENCERS

Researching the VALS (2017) framework, 'Experiencers' wish to make a positive impact on their every day. Spontaneous and sociable, they desire interaction with like-minded individuals. However, 'Experiencers' wish to shine solely (Vogue Business, 2020).

Both 'The Impossibles' and 'Experiencers' could be positioned amongst the 'Student life' and 'Educated young people in flats and tenements' category of the Acorn user guide, (Acorn, 2014a) (See appendix 3).

PEN PORTRAITS

DAISY
 - 21, Manchester
 - Identifies as non-binary
 - Lives in a shared student accommodation in Ancoats.
 - Student at the Manchester School of Art.
 - Creative, and has a part time income at a vintage shop
 - Hobbies include attending Art Museums around the city
 - Prefers her fashion pieces to stand out.
 - Instagram and digital savvy (Experian,2017; Acorn,2014b)



OTTO
 - 26, London, Male
 - Lives in a shared flat in Camden
 - Student at the Central Saint Martins
 - Hobbies include fine art
 - Otto is sociable, he uses Instagram and shares memorable moments on here.
 - Cares about social agendas and supports brands that also support these.
 - 'Revenge buying' exploring shops and local brands in the area (McKinsey & Company, 2021)

DEMOGRAPHIC	GEOGRAPHIC	PSYCHOGRAPHIC	BEHAVIOURAL
<ul style="list-style-type: none"> - Aged between 18-28 - Gender: Targeting all gender groups - Many individuals within the LGBT community 	<ul style="list-style-type: none"> - Situated in UK, cities such as Manchester and London - Many situated in student areas (Acorn, 2014b) 	<ul style="list-style-type: none"> - Enthusiastic and share their voice - Positive attitude - Seek sociable experiences - Main character energy - Use fashion as a form of expression 	<ul style="list-style-type: none"> - Visually stimulated - Digitally driven, yet enjoys physical experiences (McKinsey & Company, 2021a) - Willing to spend more when they resonate with the product - Disposable income of around 26% in the UK (Acorn, 2014b)

SOCIAL AGENDA

100%

OF 18-25 YEAR OLDS SAY THEIR IDENTITY INFLUENCES HOW THEY DRESS*

*RESULTS BASED ON A SURVEY (SEE APPENDIX 1)

THE BROAD AGENDA

Brower (2021) states identity is individual. Undoubtedly, identity is an agenda being challenged and adapted against typical stereotypes within industry (Mintel, 2020). Marc Jacobs is an advocate for inclusivity. Heaven as a brand, is an extension of Jacob's personal beliefs (Moore, 2021). Heaven's initiatives support individualism through diversity of models. Yet, lacks social agenda consumer interaction, via campaigns.

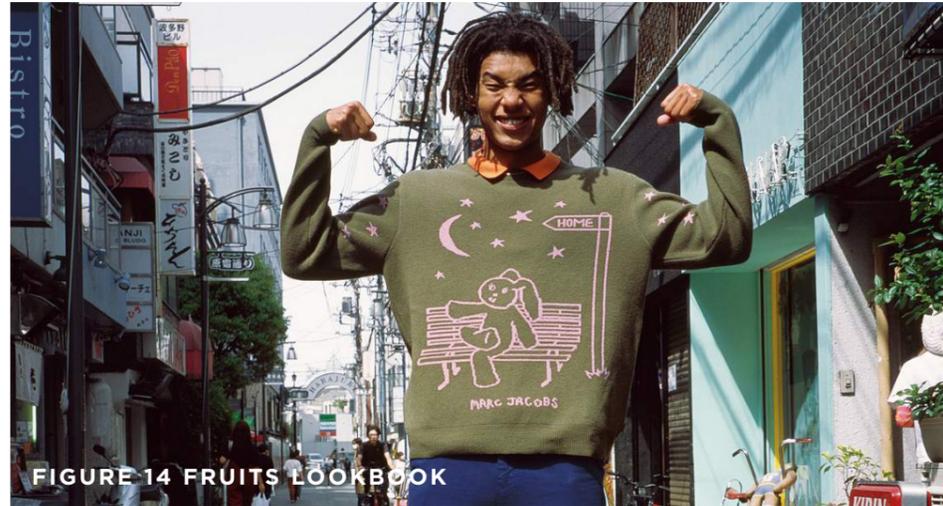


FIGURE 14 FRUITS LOOKBOOK

THE OPPORTUNITY AND NICHE

Main character energy is a 'motto of empowerment' (Roshanian, 2021). This energy enforces positive encouragement of individuality, embracing how individuals should construct their every day as if they are the main film protagonist (Khandelwal, 2021 and Hitchens, 2021).

With a loss of sense of self, consumers such as 'The Impossibles' and 'Experiencers' have an appetite for energy to find their inner connection, adventurous style, and personality (McKinsey & Company, 2022).

Gaining momentum throughout lockdown, main character energy has since become an agenda many brands are adapting through their own campaigns (See appendix 4) Heaven could channel this energy through a campaign and visual look book for positive impact, already building upon the values the brand supports (LNCC, 2021).



FIGURE 15 PINK PANTHERESS FOR HEAVEN

THE PROBLEM

According to Tajfel and Turner (1985) social identity theory suggests individuals endeavour to construct a sense of self.

As a result of changing environments and restrictions, consumers are 'losing a sense of self', existing within a disconnected society, striving for connectivity (Mintel, 2020 and Brower, 2021).

"People with main character energy are super-attractors"

(WGSN, 2021a:ONLINE)

OVER

70%

OF 18-25 YEAR OLDS EMBODY MAIN CHARACTER ENERGY ON A DAILY BASIS

SOCIAL ISSUE CAMPAIGNS



WARBY PARKER X I AM OTHER

Warby Parker and I am OTHER launched an eyewear collaboration with a mission to inspire and celebrate identity and individuality. Pushing creatives and redefining the next generation, they developed a spin on a classic frame from Warby Parker. The campaign has an inspiring, meaningful narrative, encouraging forward-thinking (Hypebeast, 2021b).



SMILEY X H&M

The Smiley and H&M collaboration is a positive campaign inspired by '90's streetwear style'. Boasting retro themed pieces with the smiley, a global symbol synonymous with positivity (Hypebeast, 2021a:online). An icon launched in relation to promoting happiness, H&M are developing the symbols positive narrative, marketing towards a young audience. Spreading positive messages worldwide with tagline 'give love back' (Shearsmith, 2021).



DKNY- DO YOUR THING

DKNY reinvented their vision, with a campaign to encourage individualism. Their 'Do Your Thing' campaign embraces self-expression, exploring how their consumers and community set themselves apart (Thefashionography, 2021). It is this atmosphere of authenticity and consumer involvement, that makes an inspiring campaign.



BURBERRY-OPEN SPACES

Burberry's 'Open Spaces' campaign reflected an essence of freedom and adventure in fluid, captivating visuals (Franzini, 2021). Inspired to encourage viewers to celebrate scenic spaces, the campaign came at a time where outdoor exploration was enjoyed globally. Reacting to reality, the campaign was relatable and meaningful (Evans, 2021).

CONCEPT

Make Your Marc is a UK campaign that embraces identity through exploring main character energy. A call-to-action campaign, Make Your Marc is a way for consumers to discover how they curate their unique individual impact on everyday life, with positive encouragement at the forefront (See appendix 5).

In a time where consumers are existing within a place, many are experiencing complications whereby, they feel disconnected within themselves and lost amongst others. The resolution towards this narrative is for the consumers to be encouraged to embrace main character energy, taking their city or town in their stride with style.

CAMPAIGN PURPOSE

Make Your Marc's purpose is to provoke a sense of positive inspiration and desire. Visually the campaign aims to trigger a behavioural attitude so viewers can evaluate their individual 'Marc'. Furthermore, promoting Heaven, through increased brand awareness surrounding a social agenda.

The campaign strives for a social and adventure appeal. Affiliating individuals with a sense of belonging and motivation to explore surroundings, with themselves at the forefront (Newbold, 2017a and Newbold, 2017b). As 'The Impossibles' and 'Experiencers' are angered by the pandemic, they could enjoy this freeing narrative surrounding the campaign (WGSN, 2021b).

MAIN OBJECTIVES

The main objectives include:

- Broadening the target audience to a UK market.
- Building awareness surrounding identity as a social agenda, propelling main character energy as a narrative at the forefront of Heaven.

CAMPAIGN SUCCESS

This campaign will consist of a look book, video and pop-up store promoted through a social, direct, and dynamic display marketing approach.

Success can be measured from:

- Social media insights and user-generated content through hashtag #makeyourmarc.
- Analysing Website traffic, as well as analysing buying behaviour in the UK
- Tracking footfall of the pop-up store
- The number of look books taken at the pop-up stores and QR code scan data analysed

PURPOSE

- Connect to a wider cohort of consumers.
- Campaign could hold a wider linking value to consumers, extending brand resonance (Mukherjee and he, 2008).

4P'S

POSITIONING

- Consumers can align with the campaign after the pandemic. Utilising Maslow's hierarchy of needs, consumers psychological and esteem needs could be fulfilled (Cox and Brittain, 2004).

PERSONALISED

- Utilising McCrackens (1986) movement of meaning model, the grooming ritual can be applied to this campaign. Individuals can draw new powers of confidence, associating Heaven with new levels of belief and main character energy. Therefore, the campaign is a meaningful experience beyond visual stimulation.

PARTNERSHIPS

- Consumers co-create with the campaign, showcasing their involvement with Make Your Marc, on social platforms (Pralalad and ramaswamy, 2004).

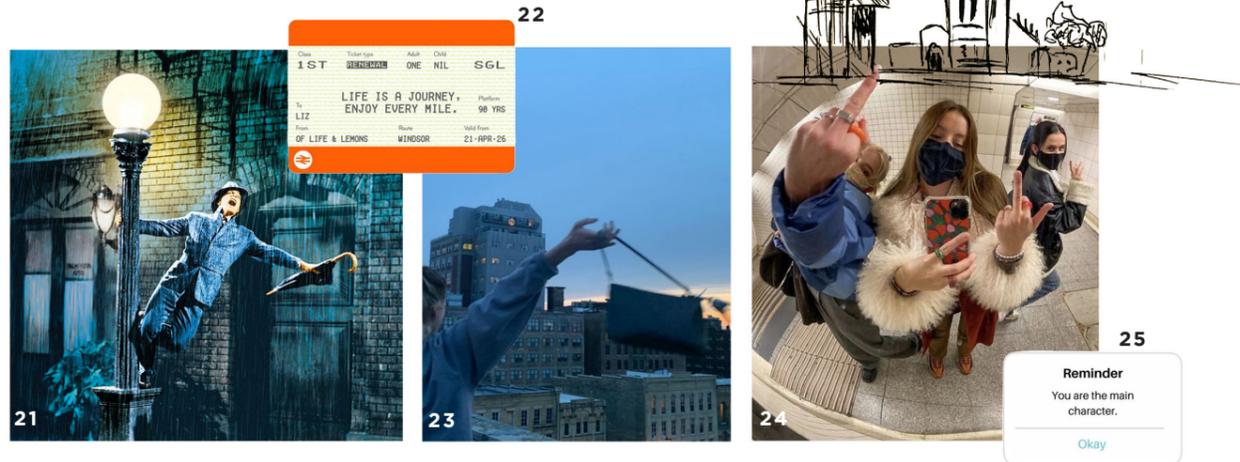
FIGURE 20a THE NEW 4P'S SOURCE: (MACDONALD, 2020)



FIGURE 20 SPRING 2021 LOOKBOOK

DESIGN DEVELOPMENT

SHOOT CONCEPT



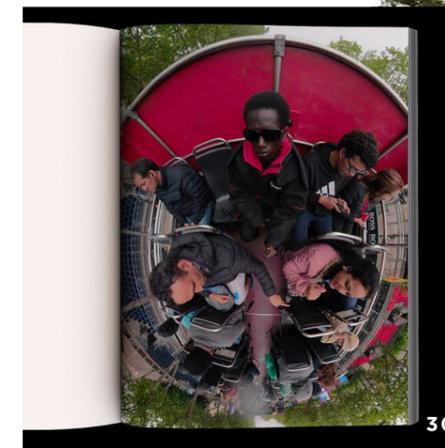
Initial influence derived from the film, Singin' in the rain (1952), highlighting entertaining and escapist features. As Don Lockwood sings in the rain his performance leaves you with an overwhelming sense of happiness. A mise en scene of mist weather, with rain almost representing a new life, unveiling a cheerful persona and aura of positive characterisation. Although this film is a rom-com, Lockwood embraces a sense of self, provoking a behavioural trigger of confidence.

The Make Your Marc UK look book will be a series of images of subjects navigating through a city, with joy in their stride, portraying main character energy. Instigated with attributes from Don Lockwood's performance.

PHOTOGRAPHY

According to McKinsey & Company (2022:online), younger generations are visually 'over-stimulated'. Brands new to the market should harness interesting imagery (Drapers, 2020).

As an initial experiment, identity, personal style, and perspective was trailed in a test shoot (See Appendix 6). Elaborating further on characters and perspective I discovered Paris photographer Valentin Herfray who challenges creative boundaries, reinventing traditional imagery (Louis 2000, 2021). Herfray's work for Botter Paris as seen in Figure 29 depicts perception, questioning reality. These images propel the subject into the forefront, photographed on a 360 camera with a powerful composition (MA Talent, 2021). This play on idealised imagery inspires my exploration for the campaign. Experimenting with my own 360 camera proved a challenge (See Appendix 7). Therefore, studio photography could be imposed onto these location backdrops. Photography would be high angle, concise in detail, with a wide depth of field. Poses for the shoot would showcase the character in focus, conveying their personality.



LOCATION



STUDIO

According to PWC (2020) brands that can adjust to local consumers are favourable. As Make Your Marc is proposed to reach a UK target market, imagery should reflect a sense of place specific to UK cities. The focus for this photoshoot will be Manchester.

Individual images of the models can be taken in the studio. A studio is a controlled environment that could minimise disruption, keeping outfits, hair, and lighting managed (See appendix 8).

FIGURE 34 AUTHOR'S OWN, STUDIO

MANCHESTER PICCADILLY



FIGURE 35 AUTHOR'S OWN, PICCADILLY

Part of a central hub of Manchester, Piccadilly is one of the busiest areas with a vast footfall. This part of the city is recognisable for many, ideal as a bustling environment backdrop for the campaign's images (Visit Manchester, no date).

MANCHESTER FIRST STREET



FIGURE 36 AUTHOR'S OWN, FIRST STREET

First street is a hub for creativity, communication, and culture (First street, 2021). A bright atmosphere, reflecting its positive endeavour. This location reflects Heaven's spirits of communal creativity, where 'The Impossibles' and 'Experiencers' may gather.

MANCHESTER FIRST STREET Q-PARK

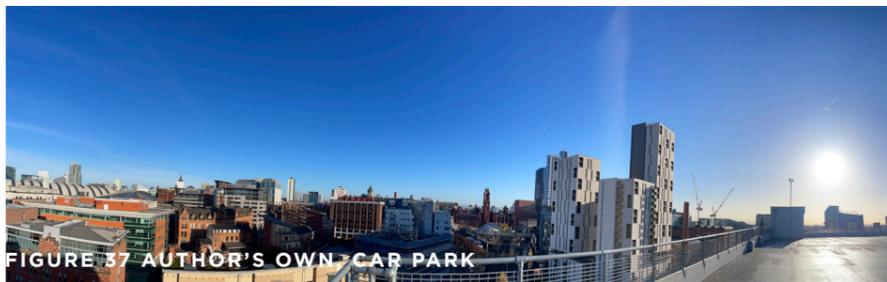


FIGURE 37 AUTHOR'S OWN, CAR PARK

To reflect this idea of freedom and ultimate main character energy, a rooftop is a preferred location so the models can feel on top of the city, physically and visually.

CASTING

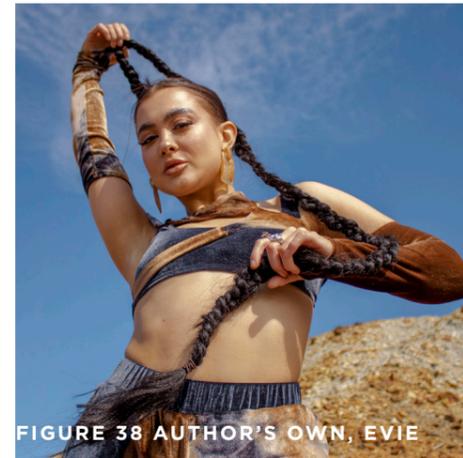


FIGURE 38 AUTHOR'S OWN, EVIE

“ I like experimenting and trying out different fashion combinations. ”

EVIE BELLIS- 25
4,11FT
DRESS- XS-S
SHOE- 2
HAIR- BROWN
EYES- BROWN
STYLE- OVERSIZED, MASCULINE, ELEGANT WHEN DESIRED



FIGURE 39 DOM HADLEY

“ FASHION IS PART OF WHO I AM, ITS MY FORM OF EXPRESSION ”

DOM HADLEY- 23
6FT
DRESS- L-XL
SHOE- 10
HAIR- BROWN
EYES- BROWN
STYLE- SOPHISTICATED, RETRO, VINTAGE



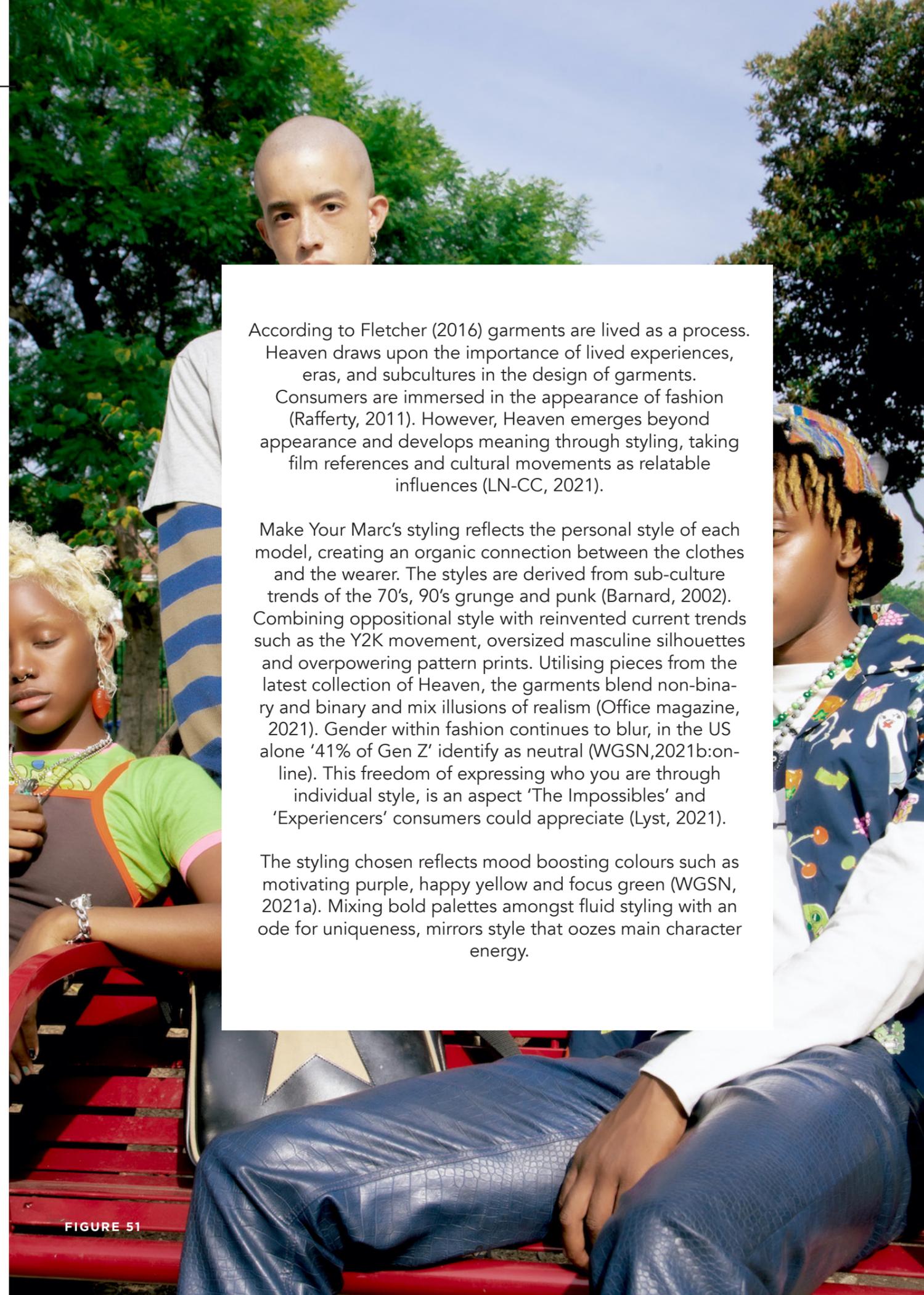
FIGURE 40 AUTHOR'S OWN, DAVID

“ Who I am is determined by me ”

DAVID CORKILL- 25
6,3FT
DRESS- S-M
SHOE- 11
HAIR- BROWN
EYES- HAZEL
STYLE- FEMININE, UNIQUE, COLOURFUL

The choice of models for this campaign unbridles youth expression in line with Heaven's identity (Yotka, 2020). Aims are to mirror the desired target audience, casting unique, individual styled models. Evie expresses her style through her creative Instagram portfolio. Inspiration for her style is driven from oversized, masculine silhouettes with a feminine edge. Dom is a fashion blogger who has a sophisticated, sleek style. David is a non-binary individual who desires to combine a feminine, unconventional edge to all his outfits.

STYLING



According to Fletcher (2016) garments are lived as a process. Heaven draws upon the importance of lived experiences, eras, and subcultures in the design of garments. Consumers are immersed in the appearance of fashion (Rafferty, 2011). However, Heaven emerges beyond appearance and develops meaning through styling, taking film references and cultural movements as relatable influences (LN-CC, 2021).

Make Your Marc's styling reflects the personal style of each model, creating an organic connection between the clothes and the wearer. The styles are derived from sub-culture trends of the 70's, 90's grunge and punk (Barnard, 2002). Combining oppositional style with reinvented current trends such as the Y2K movement, oversized masculine silhouettes and overpowering pattern prints. Utilising pieces from the latest collection of Heaven, the garments blend non-binary and binary and mix illusions of realism (Office magazine, 2021). Gender within fashion continues to blur, in the US alone '41% of Gen Z' identify as neutral (WGSN,2021b:online). This freedom of expressing who you are through individual style, is an aspect 'The Impossibles' and 'Experiencers' consumers could appreciate (Lyst, 2021).

The styling chosen reflects mood boosting colours such as motivating purple, happy yellow and focus green (WGSN, 2021a). Mixing bold palettes amongst fluid styling with an ode for uniqueness, mirrors style that oozes main character energy.

FIGURE 51

STYLING

GARMENT SELECTION

LOOK 1 - DOM



1- Heaven By Marc Jacobs, Laser Floral Shirt. 2- Heaven By Marc Jacobs, Bear Trap Trench. 3- ASOS, Square Sunglasses. 4- ASOS, Chunky Black Zip boot. 5- ASOS, Brown Trousers.

LOOK 2 - EVIE



1- ASOS, Collusion Purple Shirt. 2- Models own shoes. 3- DollsKill, Express Yourself Graphic Jeans. 4- ASOS, Midweight Chain.

LOOK 1 - DAVID



1- Heaven By Marc Jacobs, Green Missing You Baby Tee. 2- ASOS, Gipsy Fishnet Tights. 3- Weekday, Black Socks. 4- ASOS Lime Green ribbed Cardigan. 5- DollsKill, Plaid-Skirt. 6- Dr.Martens, 1461 Shoes Black.

FINAL STYLING



DOM
6FT
SIZE- L-XL
SHOE: 10
STYLED IN:
LOOK 1



EVIE
4,11FT
SIZE- XS-S
SHOE: 2
STYLED IN:
LOOK 2



DAVID
6,2FT
SIZE- S-M
SHOE: 11
STYLED IN:
LOOK 3

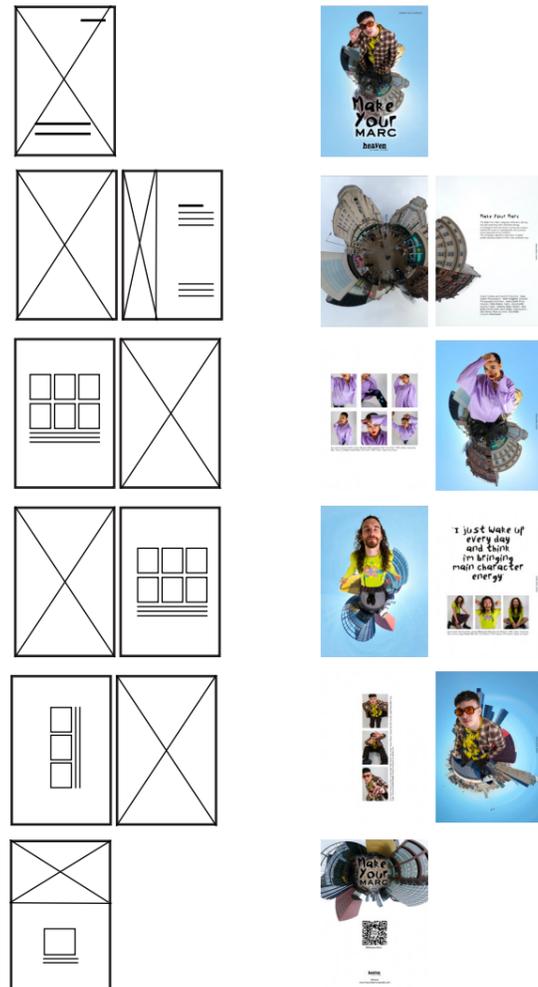
LOOKBOOK

LOOKBOOK LAYOUT

For the day of the photoshoot, a whole creative team were involved. A team schedule and contingency plan was organised to reduce negative implications and to minimise possible disruptions (See Appendix 12 and 13).

Planning the look book entailed a difficult selection process, analysing the strongest images from a selection (See Appendix 9 and 10).

Taking account of Heavens current collection of look books, inspired a white space centred layout, directing the reader to appreciate visuals (See appendix 14). Harnessing the agenda of main character energy, campaign models were asked how they make their 'Marc', responses were recorded, from which a reply is included on one of the look books pages as a quote.



The Look book will be destined as a printed booklet, stocked at the pop-up stores. Engaging a purpose, a QR code will be situated on the back of printed copies. This QR code directs consumers to the campaign's home-page, informing them on how to get involved. Success can be measured through the copies taken at these stores as well as data tracked QR code scans.

The look book will also be implemented through various other touchpoints such as owned media, dynamic displays, and social media.

As owned media is the pinnacle of the consumer purchase journey, the look book will feature on Heaven's website homepage. The campaign banner should be engaging to entice further interaction (Lovett and Staelin, 2016). Therefore, the campaign video will be part of the look book experience (Drapers, 2020).



FIGURE 55 CAMPAIGN LOOKBOOK FOR PRINT
 FIGURE 56 QR CODE
 FIGURE 57 HEAVEN LOGO
 FIGURE 58 AUTHORS OWN PHOTOGRAPHY

LOOKBOOK LINK

https://issuu.com/anna-corkill/docs/anna_corkill-lookbook

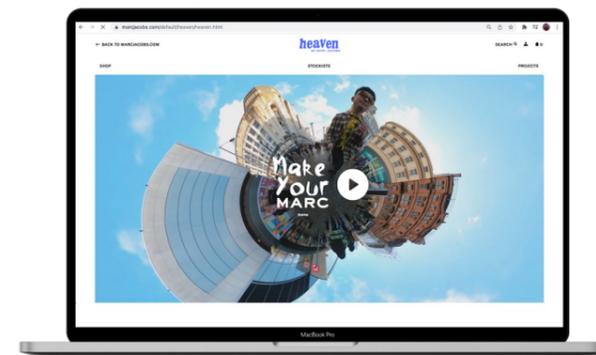


FIGURE 59 CAMPAIGN VIDEO BANNER

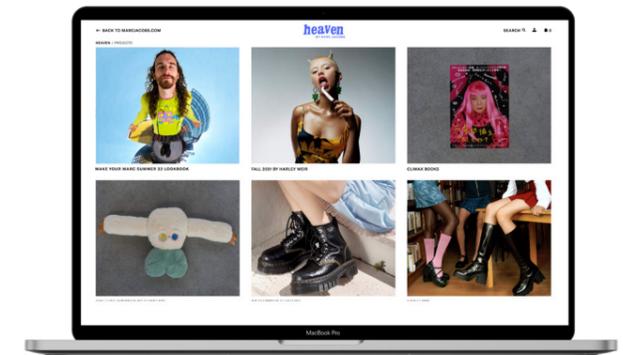


FIGURE 60 ONLINE LOOKBOOK

CONTENT CALENDAR

For a well-rounded marketing campaign, brands should develop a content strategy which communicates and interacts with consumers (McKinsey & Company, 2021). The six-week calendar of events aims to reach multiple touchpoints following the consumer purchase journey (See appendix 11).

SOCIAL

- Instagram and Tik Tok
- Instagram is one of most-used social media platforms for fashion inspiration (Drapers, 2020).
- TikTok, a large platform Heaven have not yet grasped successfully (Vogue, 2021).
- Posts captioned #MakeyourMarc
- Convert brand values into native Tiktok language for reliability (Mckinsey & Company, 2020)

DIRECT

- Website
- Online is now the most preferred channel. Drapers (2021) reports '40% of Gen Z shoppers and 39% millennials' consider it as their preferred channel (Drapers, 2021:online)
- Link from look book QR code takes you to the Heaven website.

DYNAMIC DISPLAY

- Pop-up store
- Many prefer physical fashion experiences, excited to explore after the pandemic (Drapers, 2020).
- Creating awareness with a physical brand presence (Giles, 2018)

DATE	ACTIVITY
4th July- 8th August 2022	
LAUNCH: 4TH JULY	Pop-up store dates fall the week of UK pride. A time to Unite for individual expression, ideal for increased footfall. - Start of the promotions
WEEK 2: 11TH JULY	- Sneak peaks of the look book imagery - Teasing the pop-up locations - Promotions billboards and posters going up
WEEK 3: 18TH JULY	- Look book goes live on the website alongside the campaign video - Social media posts on the pop-up store locations - Launch of pop-up stores across the UK- Week 1
WEEK 4: 25TH JULY	- Pop-up store Week 2 - Influencers creating content in the collection- visiting the locations and posting their images. Influencers also resharing look book content.
WEEK 5: 1ST AUGUST	- Tiktok campaign videos from influencers go live - Consumer images posted from the pop-up store - Look book images re-shared
WEEK 6: 8TH AUGUST	- User generated content re-posted by Heaven

INFLUENCERS



@EMMAJEANCLARKE



@JAMIE_WINDUST



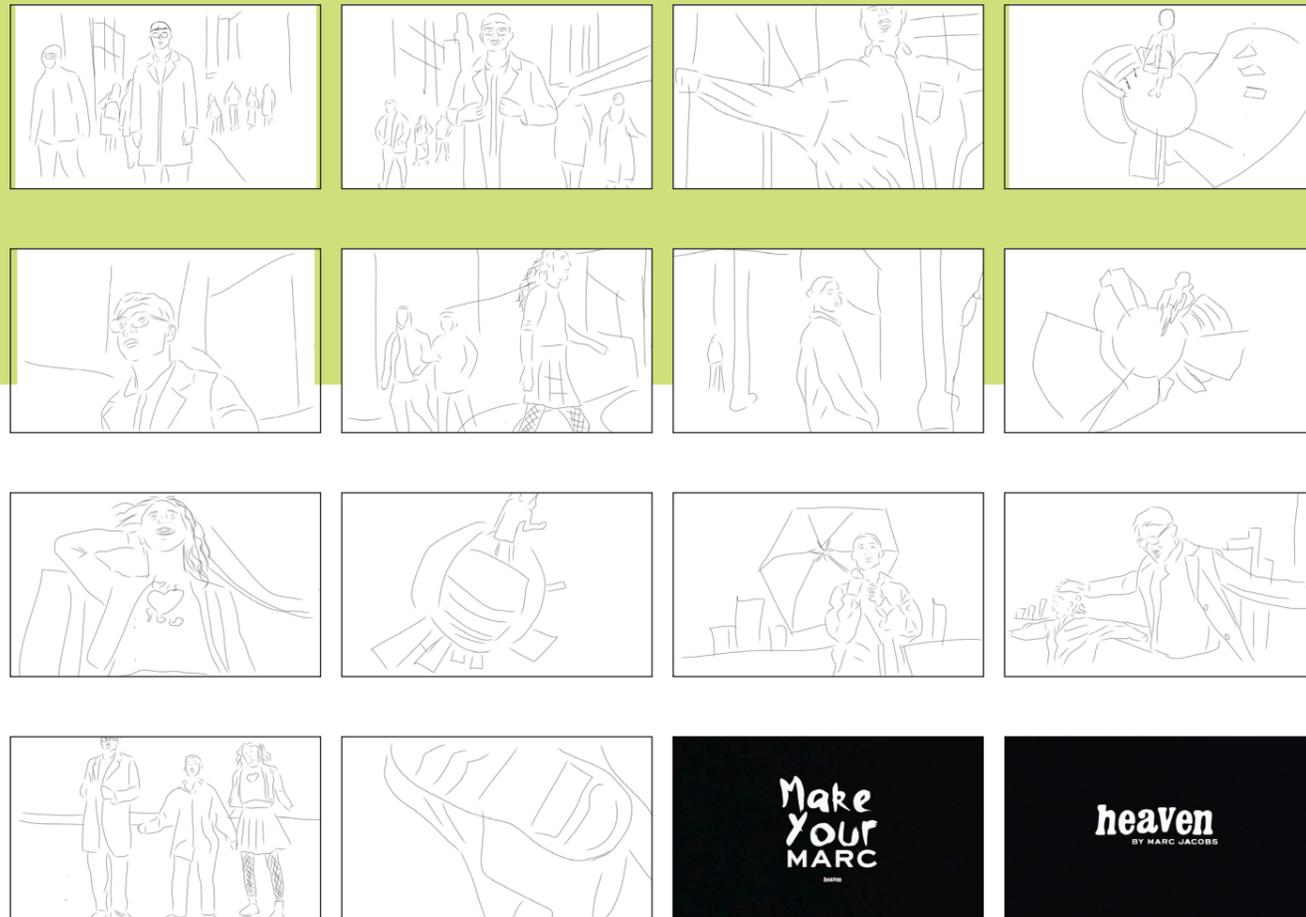
@MIMIMOOCHER

Research suggests influencer marketing is crucial for brands success (Kay et al., 2019). Gen Z and millennials desire a community connection with figures they admire (Geysler, 2021). For Make Your Marc, stylish, youthful influencers who value social agendas would be chosen to promote the campaign.

VIDEO CONCEPT

Drapers (2021) recently reported Gen Z are video stimulated, especially when content is relatable. As part of the look book, a campaign video will also be released.

STORY BOARD



The aim is to portray three different main characters, all with individual style and personality. Navigating through a bustling city, embarking on an adventure to feel like a main character. Research suggests like-minded people come together and form an alliance of energy (Khandelwal, 2021). Arguably, main character energy focuses on the individual (Masterclass, 2021). However, the video ends showcasing all main characters are empowering as a community, whilst dominant individually (Brower, 2021).

Song: (Run D.M.C, 1984)

FINAL VIDEO



FIGURE 64 CAMPAIGN VIDEO

VIDEO LINK

https://stummuc-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/Ee-fBQ9ct-dZHiXMnNgelo-gB-Ichn4ZNSe0E54bgxahKQ

POP-UP STORE



FIGURE 65 AUTHOR'S OWN PHOTOGRAPHY
 FIGURE 66 AUTHOR'S OWN PHOTOGRAPHY
 FIGURE 67 HERMES POP UP
 FIGURE 68 PICCADILY GARDENS
 FIGURE 69- 75 INSIDE THE POP-UP

As the UK emerges out of a difficult period, many are exploring their surroundings (Mintel 2020b). As part of the UK campaign, to build awareness surrounding Heaven, multiple cities within the UK will be chosen to host a pop-up store. Stores will be present in student areas or surrounding popular landmarks, for increased footfall of the target audience (Giles, 2018).

The vision is to create a memorable experience where consumers can create their own 360 campaign photography. Publishing this on social media with #makeyourmarc.

Pieces from the collection will be available, exerting brand desirability. Consumers can also take the campaign look book to read, sparking inspiration (Fennis and Stroebe, 2010).



FIGURE 54 UK MAP

LOCATIONS

LIVERPOOL

MANCHESTER

BIRMINGHAM

LONDON

REFLECTION

REFLECTION ON FORMATIVE FEEDBACK

Goleman, 1995 suggests gaining feedback on individual creativity stems anxiety. Utilising Rolfe et.al (2001) model of reflection, I can distinguish ways to develop constructive criticism, demising any potential worry.

WHAT?

Feedback suggested my social issue seemed slightly unclear and would need underpinning.

NOW WHAT?

For future presentations my initial reasoning and research behind a project should be prioritised and strengthened before visuals. Allowing an audience to understand a campaign, to then be onboard with the ongoing creative development.

SO WHAT?

The progression of my project was at a potential risk if I could not gain sufficient research to support my social issue. It could be suggested individual goals can hinder the process of a project (Taylor and Humphrey, 2002). My enthusiasm explaining creative plans, meant my research and social concept lacked clarity.

FIGURE 18 ROLFE ET.AL (2001) MODEL OF REFLECTION

PEER PRESENTATION REFLECTION

Listening and talking to peers enabled me to appreciate creative difference and individual concepts. One peer presented an interesting sustainable campaign with Gucci. Her photoshoot entailed ideas of a playground location, combining unconventional designs of Lego figures with the luxury powerhouse. It was this creative exploration and passion for the brand, amongst insightful research that strengthened her presentation. On reflection conceptualising a peer's work inspired a greater exploration of my research and visuals (Gibbs, 1998). Realising individual strengths of others, could result in potential creative collaboration in teamwork, further along the project (Steiner, 2006).

THE ASSIGNMENT REFLECTION

Development flourishes when an individual is faced with doubt (Moon, 2013). Elements of doubt arose whilst organising my photoshoot. The creative team had conflicting schedules and heavy rain was forecasted. Kagen and Kogan (1970, cited by Kolb, 2015) suggests fear drives a more successful result. This concern of a successful photoshoot day drove me to extensively develop a contingency plan and critical path for my project (See appendix 15). On reflection, using Kolb's (2015:62) experiential learning theory, I discovered I function with an intuitive mindset. Making 'leaps of insight' within situations out of my control at the beginning of the assignment, resulted in unnecessary stress. The more I planned throughout, the further I thought logically, trusting the creative process.



FIGURE 76 AUTHORS OWN PHOTOGRAPHY

APPENDIX 1- TARGET AUDIENCE SURVEY

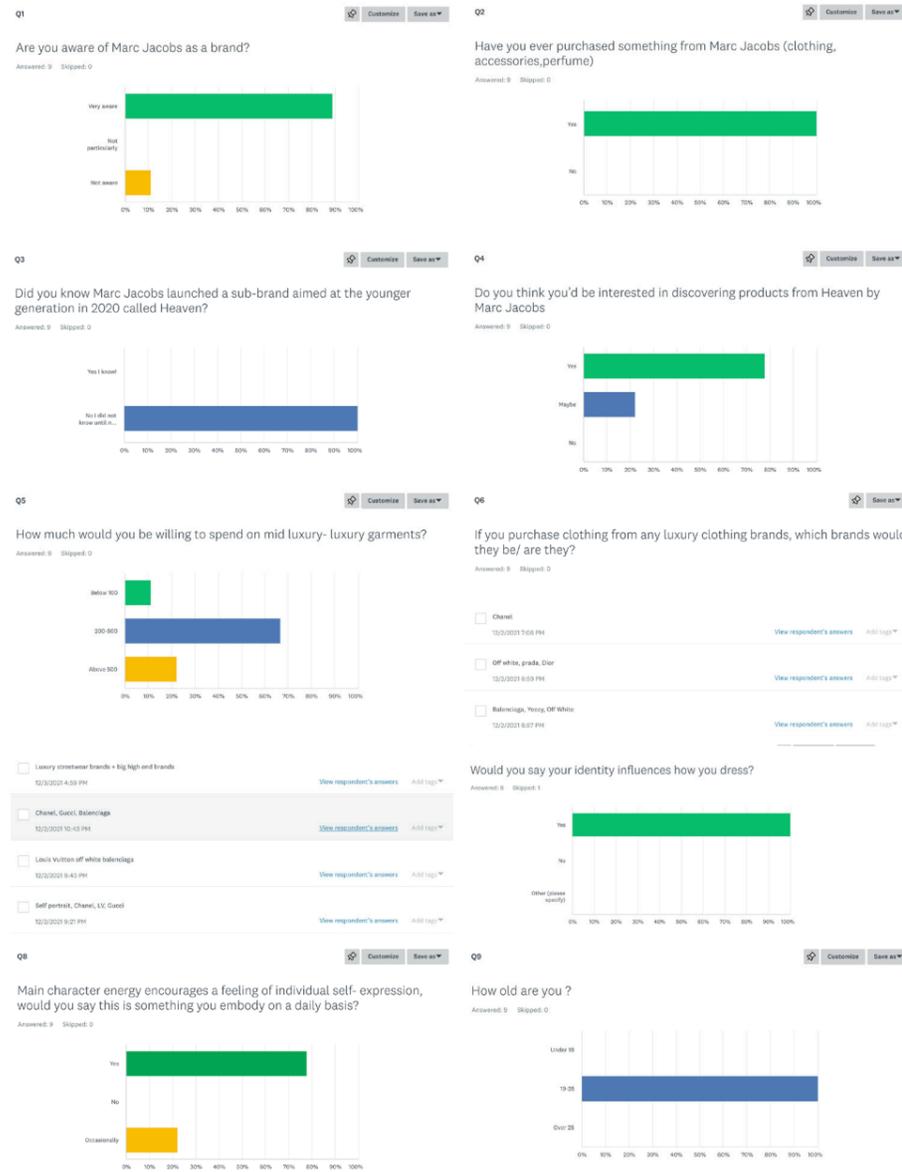


FIGURE 77 QUESTIONNAIRE DIAGRAMS SOURCE: (SURVEY MONKEY, 2021)

APPENDIX 2- UK CONSUMER DEMAND

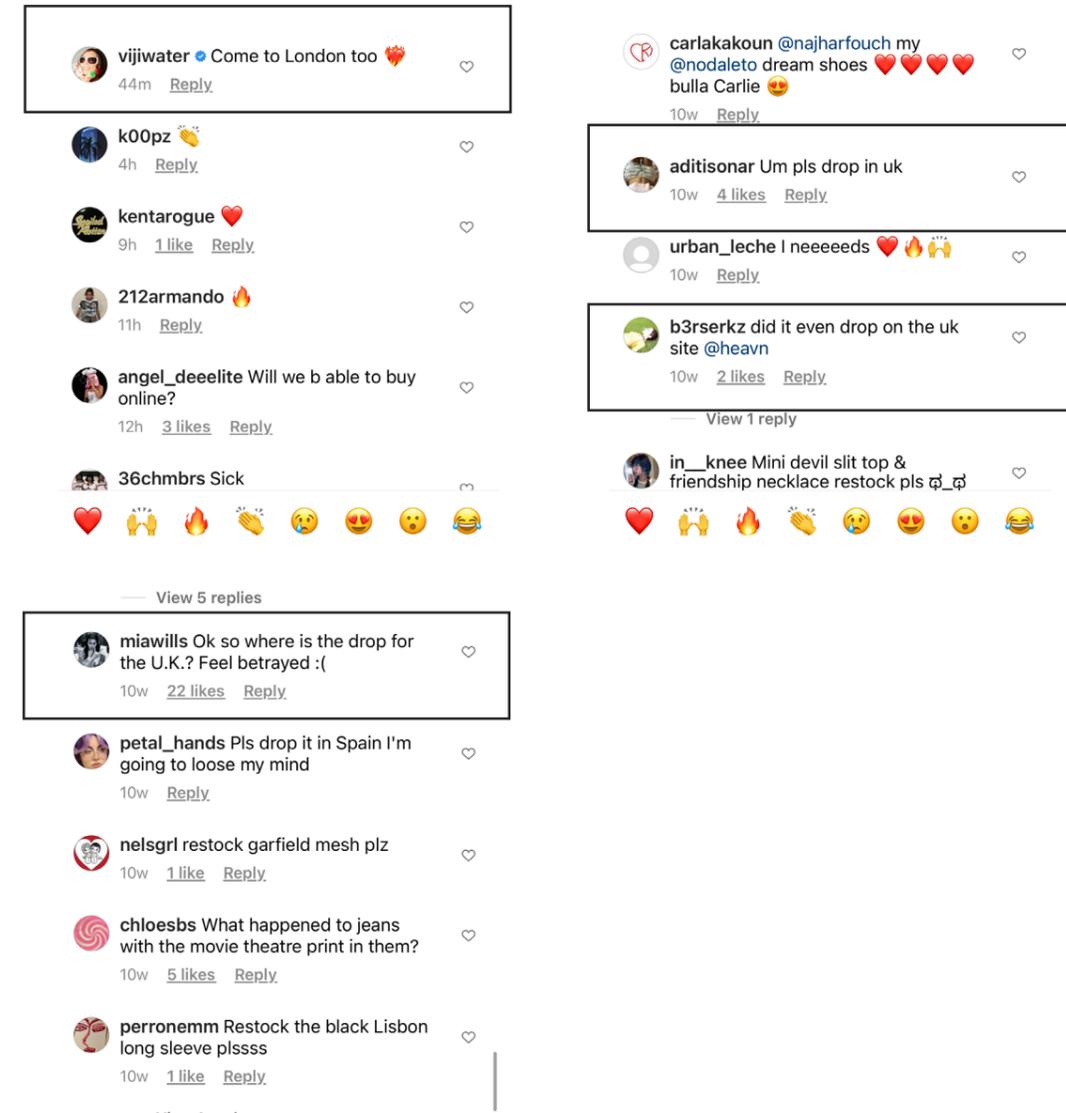


FIGURE 78 @HEAVN INSTAGRAM COMMENTS SOURCE: (HEAVN, 2021)

APPENDIX 3- ACORN CLASSIFICATION GUIDE

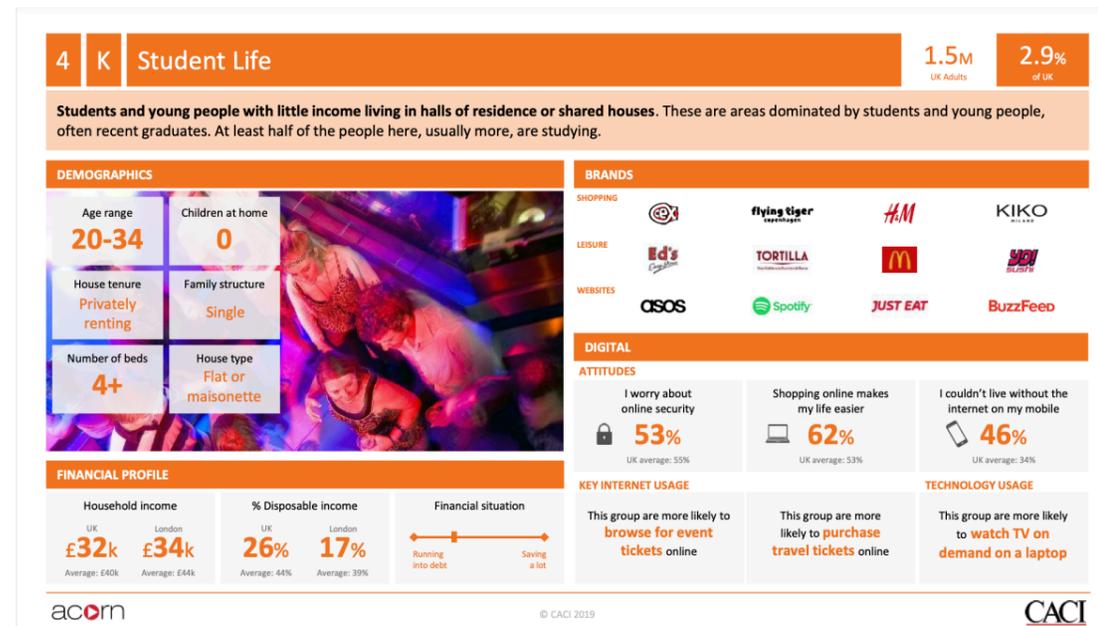
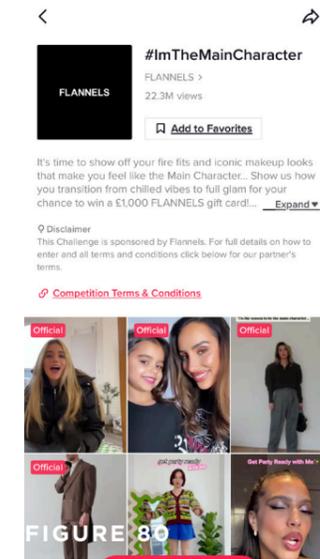


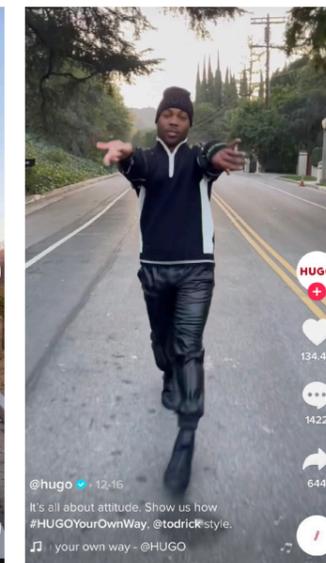
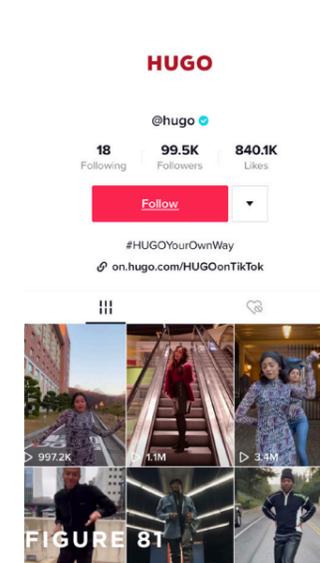
FIGURE 79 ACORN CLASSIFICATION GUIDE SOURCE: (ACORN, 2014A)

APPENDIX 4- MAIN CHARACTER ENERGY TIK TOK CAMPAIGNS



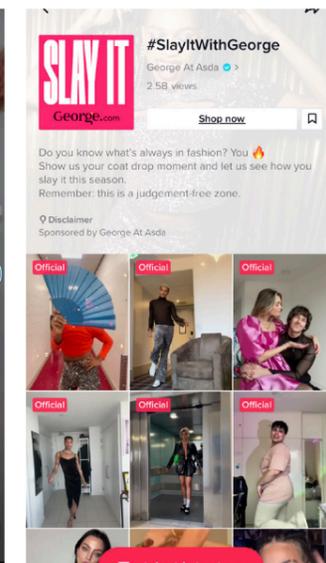
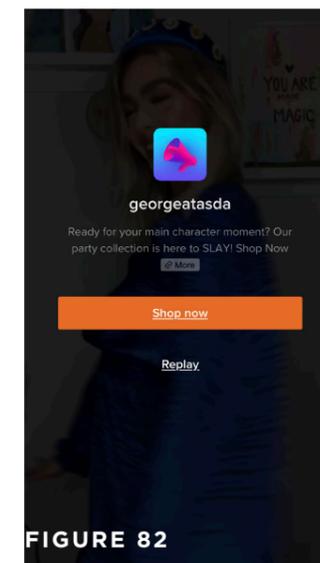
FLANNELS #IMTHEMAIN CHARACTER

Flannels have taken to TikTok to create their main character campaign. Using their own generated sound and hashtag this latest trend encourages consumers to reveal their most glam look. With 22.3 million views already, Flannels have engaged a young audience and developed ultimate Tik Tok exposure (Flannels, 2021).



HUGO BOSS #HUGOYOUR OWNWAY

Hugo Your Own Way is a new TikTok campaign. The narrative is a free, expressive story of each individual filmed, encouraging an audience to celebrate themselves. After a challenging year for many, this campaign uplifts spirits. Many celebrities and public figures have appeared in the TikTok videos, increasing engagement (Hugo Boss, 2021).



GEORGE ASDA #SLAYITWITH GEORGE

A Campaign with aims to lead a positive narrative surrounding diversity and individualism. Released on many social touchpoints, they utilised TikTok to co-create with consumers revealing their best outfits, for the festive season. Gathering user generated content George created an authentic campaign with an important story (Cowan, 2021).

APPENDIX 5- INITIAL INSPIRATION

FIGURE 83



MANCHESTER ART GALLERY- MARK TITCHNER 'SOME QUESTIONS ABOUT US'

A British artist, Mark Titchner explores words and language. Language within these pieces provoke a discussion surrounding mental health. However, these questions can also be applied on a broader spectrum as a 'creative checklist addressing personal autonomy and power inequalities in society'. Titchner's work inspired me to explore the name of this campaign, directly targeting consumers, using a call-to-action phrase 'Make Your Marc' (Titchner, 2019:online).

APPENDIX 6- INITIAL TEST SHOOT



FIGURE 84

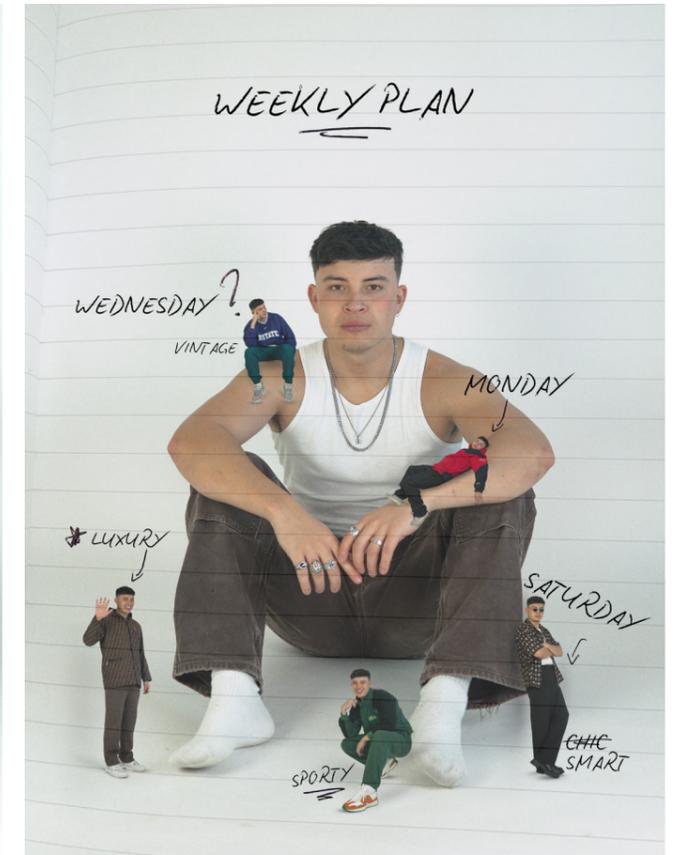


FIGURE 85

As an experiment into identity. I wanted to visually showcase how we each have different styles and moods every day.

I also wanted to trial perspective and angles within this shoot to practice editing and hyper-realism. The aim was to have model Dom stripped back in basic clothes then surrounding him is a variation of styles he wears daily. Poses reflect his mood and his style. Dom in particular loves vintage and sophisticated styles but mixes inspiration from various subcultures.

To further enhance more of a story behind the imagery, an edit making the photo look like a weekly planner was added. The aim was to make Dom look like a drawing in his diary, planning his character for the week. Although I liked this initial test shoot, I do not think it embodied a sense of belonging or strong main character energy feeling. There is no atmosphere of an environment with this shoot being in a studio. For this reason, to develop my concept further it would be interesting to experiment with camera angles to make the model look larger and of increased dominance, showcasing personality.

APPENDIX 7- 360 TEST SHOOT

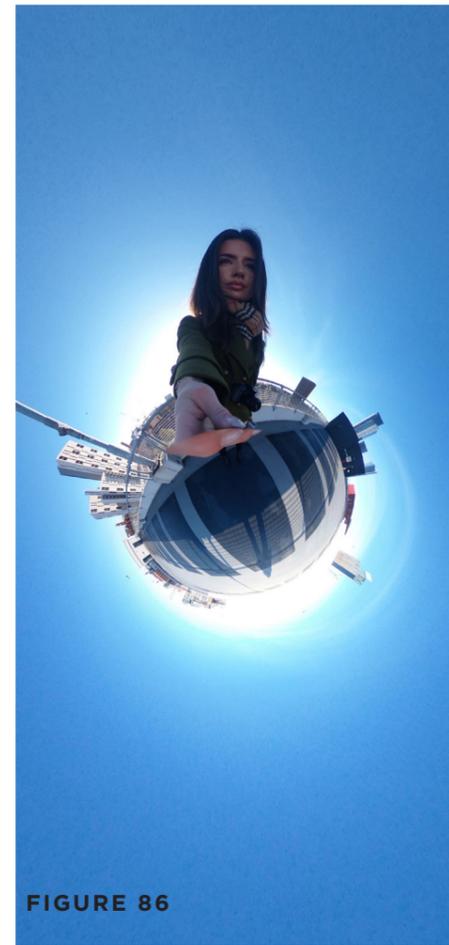
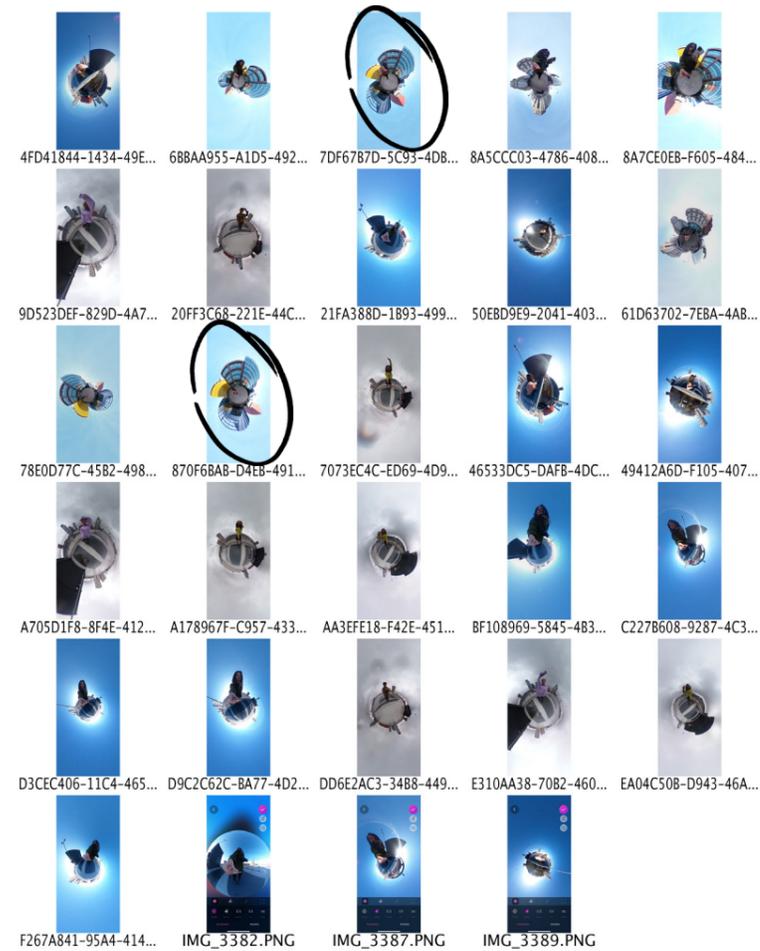


FIGURE 86

As a test before the shoot day, it was important to trial the 360-camera as I have never used one before. I soon discovered how it can be difficult to get the results of a huge figure and smaller planet and to achieve this it is all about how you hold the 360- camera. On every photo my hand was predominant, to prevent this I researched further into 360 camera photography. I discovered a 360-camera stick was needed to create a 'invisible hand' look. These were all essential practices to perfect before the official shoot, to prevent imperfections. The weather was bright on this day meaning, I did gain some 360 location shots that I could potentially use for my final images.

FURTHER TESTS



FIGURE 87

As a 360 camera picks up everything in sight, any people within the perimeter of the shot will be in the photo. This could mean further editing post-production.

Trials of subjects edited over location shots were a preference moving forward.

APPENDIX 8- SHOOT DAY LIGHTING BTS

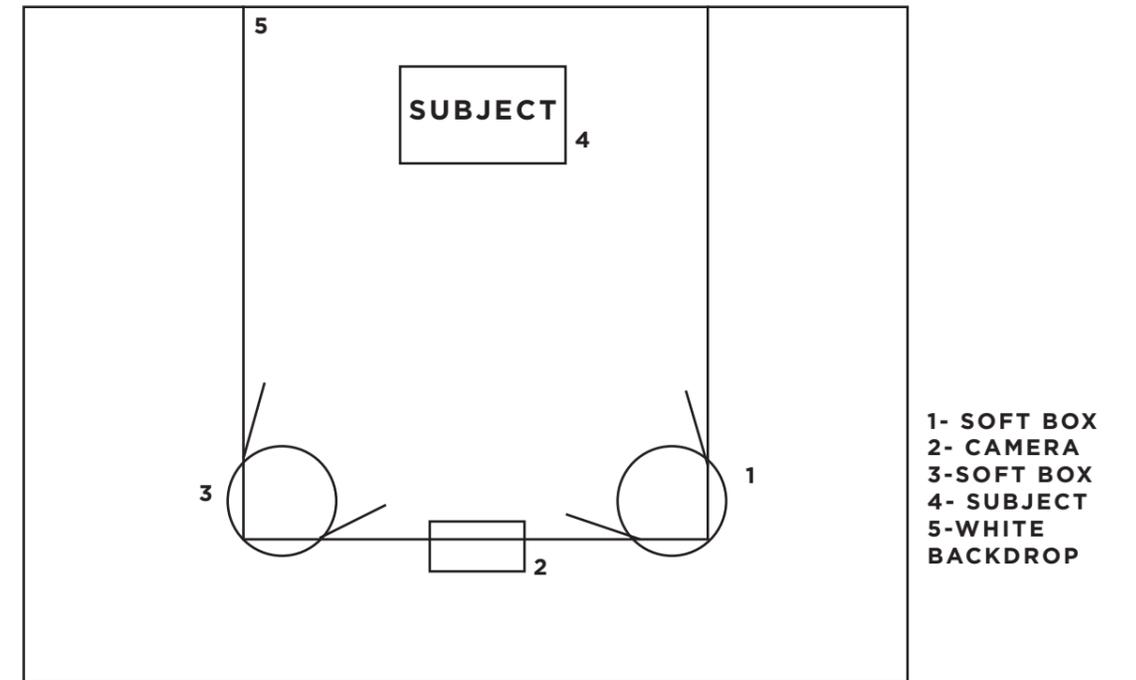


FIGURE 18 DIAGRAM OF STUDIO PLAN



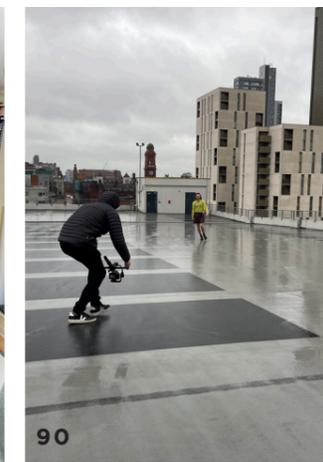
88

STUDIO

The lighting for the studio shoot consisted of two soft boxes, either side of the model to light most of the subject with minimal shadows. As it was a dull day and window light was affecting the strength of light in the studio, stronger lights and more efficient beauty dishes would have been useful.



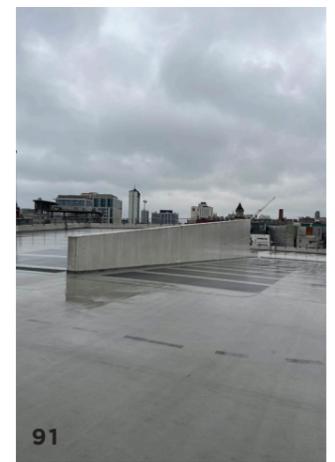
89



90

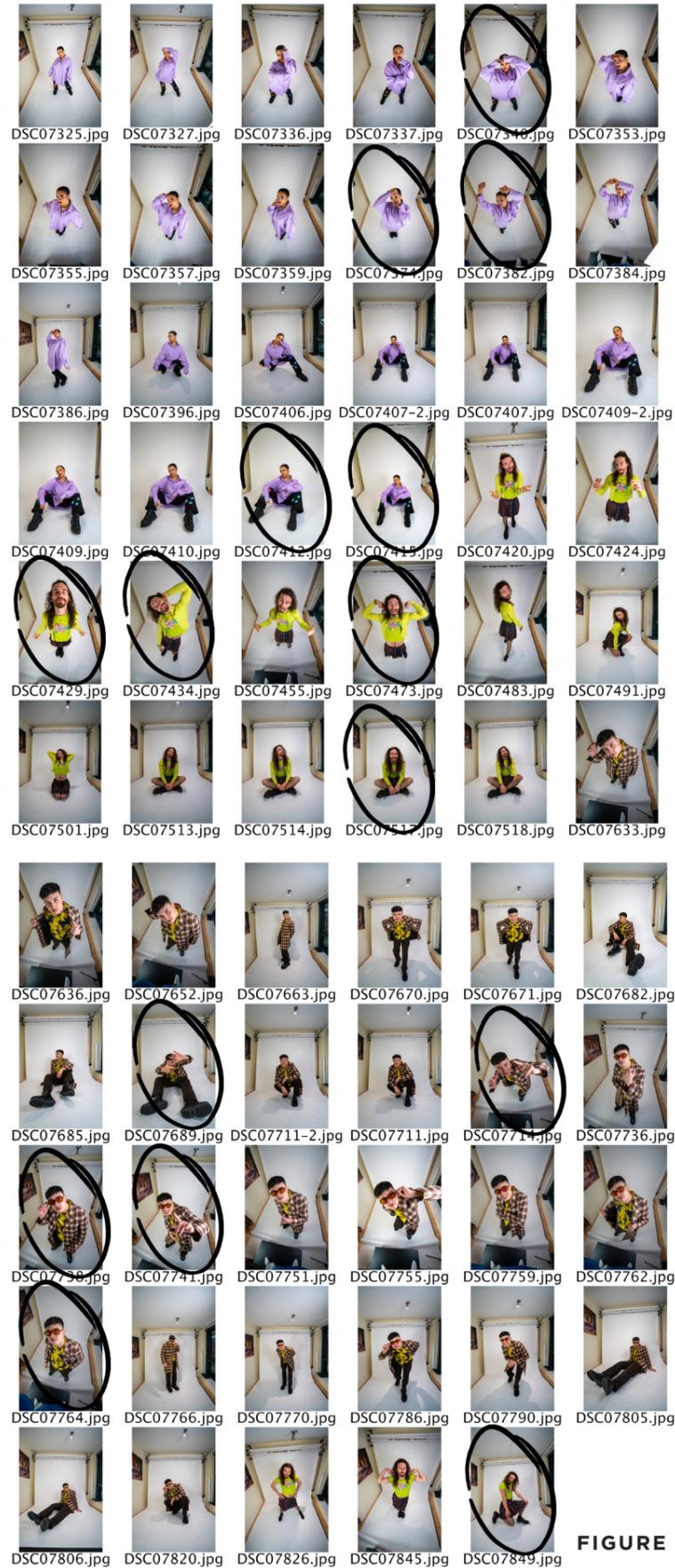
LOCATION

Due to bad weather, the day was pragmatic regarding lighting. Natural lighting was out of my control. However, I do think the rain and stormy weather in the morning of the shoot added to the mise en scene of the video and photos. It created this freedom and 'singin in the rain' aura I initially took inspiration from.



91

APPENDIX 9- SHOOT DAY- STUDIO CONTACT SHEET



The studio shots came out better than I imagined. The aim was to let the models feel themselves and showcase this within their poses and energy they bring to the camera. A prime lens was used so there was a consistent wide depth of field, so the subject and background were clear. Some shots stood out to me that I can test on various 360 backdrops to then choose the strongest imagery for the look book.

FIGURE 92

APPENDIX 10- FINAL EDITS SELECTION



EVIE

93



DOM

94



DAVID

95

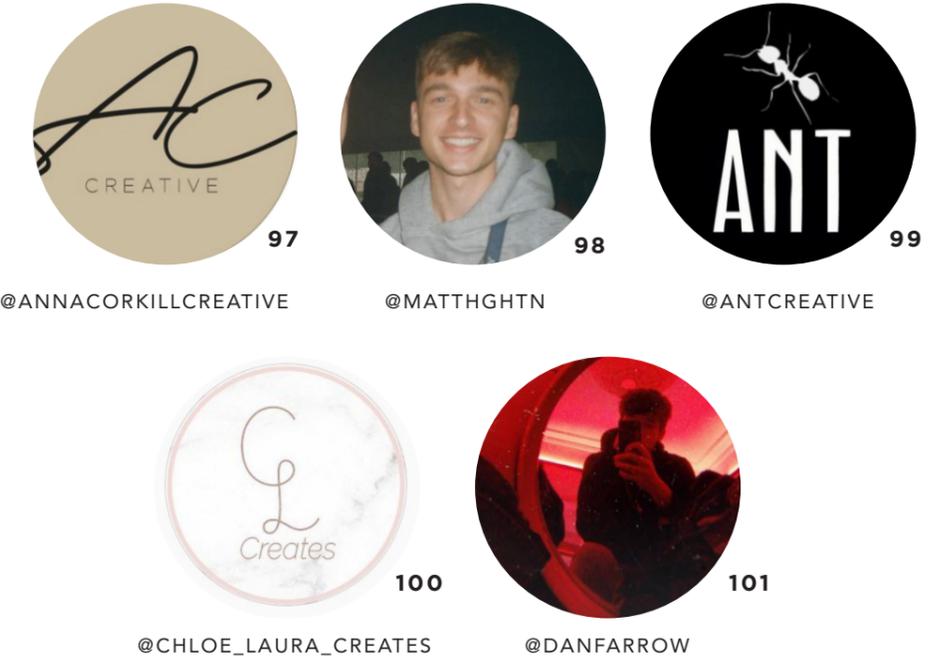
APPENDIX 11- AIDA MODEL

	AWARNESS	INTEREST	DESIRE	ACTION
TOUCHPOINTS	<ul style="list-style-type: none"> Discovering Heav-en by Marc Jacobs: -Through the UK pop-up store -Through Instagram -Through Tik-Tok -Through UK Influencers 	<ul style="list-style-type: none"> Researching the brand: -Looking online re-searching the name -Searching on Insta-gram -Reading the look-book further 	<ul style="list-style-type: none"> Consumer posts their own image for the make your marc camoaign: -They take one at the pop-uo store -They are inspired to purchase an item 	<ul style="list-style-type: none"> Consumers share their experience of the pop-up store and continue to share campaign content: -They reccommend to friends
CUSTOMER THOUGHTS	<ul style="list-style-type: none"> -What is this brand? -What do they stock? -How do I ge involved in the campaign? -Where are garments sold? 	<ul style="list-style-type: none"> -What value do I gain from this brand? -Would I wear the clothes? -How do I make my Marc? -What are the price points of items? 	<ul style="list-style-type: none"> -Who else is getting involved with the campaign? -Should I tell my friends? - What items of the campaign would I like to purchase? 	<ul style="list-style-type: none"> -What other cam-paigns have the brand done -How can I support them further -How can I make my marc everyday?
CUSTOMER FEELINGS				
BUSINESS GOAL	<ul style="list-style-type: none"> -Reach as many potential consumers from the desired UK target audience through the campaign 	<ul style="list-style-type: none"> -To persuade involvement and get consumers excited about the campaign and visiting the pop-up store -Could lead to sales 	<ul style="list-style-type: none"> -Creating a positive memorable experi-ence for consumers to build a relationship with the brand. They could potentially turn into a loyal consumer supporting the brand 	<ul style="list-style-type: none"> -An enjoyable process for the consumer with potential positive effect on how they navigate their everyday self
KPI'S	<ul style="list-style-type: none"> -Look book taken from the pop-up -Reach and involvement with the campaign -Likes, saves and shares on content -Pop-up store visits 	<ul style="list-style-type: none"> -Increased footfall at the pop-up store -higher engagement on socials -increased following -Shares and use of hashtag increased 	<ul style="list-style-type: none"> -How many photos are shared from the pop-up store on socials -How many garments were sold -Increased use of the hashtag on socials 	<ul style="list-style-type: none"> -Larger following -increased engage-ment -Use of hashtag and posts high -Pop-up store visits a success -More purchases
POTENTIAL CUSTOMER LOSS	<ul style="list-style-type: none"> -Content not reaching the audience as well as imagined -pop-up store does not gain the footfall desired 	<ul style="list-style-type: none"> -Items too expensive for consumer -Loves the pop-up experience but clothes are not of the consumers taste 	<ul style="list-style-type: none"> -Consumers can't visit the pop-up store on the proposed dates -Pop-up store sells out of product 	<ul style="list-style-type: none"> -Lack of potential engagement -Returns -Consumers don't post their pop-up store images or spread the word

FIGURE 96 AIDA MODEL SOURCE: (COX AND BRITAIN, 2004)

APPENDIX 12- SHOOT DAY SCHEDULE

TEAM



SHOOT DAY SCHEDULE

SCHEDULE

09:00	CALL TIME- ALL MEET THE STUDIO APARTMENT
09:15	MODELS TO GET DRESSED AND STYLED
09:30	START WITH STUDIO SHOTS ONE BY ONE
10:20	WALK TO NEXT LOCATION
10:30	CALL TIME- VIDEOGRAPHER AT CAR PARK ROOFTOP
10:40	START 360 PHOTOS AND VIDEO CONTENT
11:30	NEXT LOCATION- FIRST STREET- PHOTOS AND VIDEO CONTENT
12:10	WALK OVER TO NEXT LOCATION- PICCADILY- GET 360 VIDEO- ALONG THE WAY
12:40	GET FINAL 360 SHOTS AND VIDEO CONTENT
13:40	SHOOT WRAP (ESTIMATED)

STUDIO

39 CITY ROAD EAST
CITY CENTRE,
MANCHESTER,
M15 4QE



CREATIVES

SENIOR CREATIVE AND HEAD OF PRODUCTION ANNA CORKILL

MODELS

MODEL 1	EVIE BELLIS
MODEL 2	DAVID CORKILL
MODEL 3	DOM HADLEY

PHOTO TEAM

PHOTOGRAPHER	MATT HOUGHTON
ASSISTANT PHOTOGRAPHER AND EDITOR	ANNA CORKILL
PHOTO ASSISTANT	CHLOE BARTON

STYLING

STYLIST	ANNA CORKILL
ASSISTANT STYLIST (DIGITAL)	ANTHONY YASSIN

FILM TEAM

VIDEOGRAPHER	DAN FARROW
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APPENDIX 13- CONTINGENCY PLAN, SHOOT DAY

CONTINGENCY PLAN

SCENARIO	RESPONSE	INFORM	RESPONSIBILITIES		TIMELINE	
			WHO	WHAT	WHAT	WHEN
HEAVY RAIN AND BAD WEATHER	PLAN TIME FOR STUDIO SHOTS AS A BACK UP USE UMBRELLAS AS PROPS IF NEEDED TO MINIMISE TEAM MEMBERS GETTING WET, SHELTER WHERE WE CAN AND ONLY PHOTOGRAPH/ FILM WHO IS NEEDED	EACH MEMBER INVOLVED IN THE SHOOT	MYSELF	KEEP THE TEAM INFORMED ON THE CHANGING ITINERARY. PACK NECESSARY EQUIPMENT AND PROPS	CONTACT ALL ATTENDING THE SHOOT- INFORMING ANY CHANGES	TEXT ALL THE NIGHT BEFORE THE SHOOT FINALISING ARRANGMENTS PACK PROPS ON THE MORNING OF THE SHOOT.
MEMBERS OF THE TEAM ARE LATE EG. MISS TRAINS, PUBLIC TRANSPORT ETC	OFFER TO DRIVE THOSE CLOSE BY INTO MANCHESTER START HALF AN HOUR EARLIER, JUST INCASE PEOPLE ARE LATE	EACH MEMBER INVOLVED IN THE SHOOT	MYSELF	KEEP DOM INFORMED ON WHAT TIME WE ARE ARRIVING AT THE STUDIO HE HAS KEYS FOR LET THE WHOLE TEAM KNOW ESTIMATED TIME OF ARRIVAL KEEP THE VIDEOGRAPHER INFORMED- AS HE IS ARRIVING AT A LATER TIME	WILL NEED TO MAKE KEY DECISIONS ON WHAT TRAVEL IS BEST IN THAT TIME. MAY HAVE A LONGER RUNNING SHOOT, WHICH THE TEAM WILL NEED TO PREPARE FOR	IMMEDIATELY
THE STYLING DOES NOT FIT THE MODELS WHO COULD NOT TRY ON BEFORE THE SHOOT DAY	TAKE BACK UP OUTFITS FROM A SECOND STYLING ORDER ASK MODELS TO BRING ITEMS OF THEIR OWN THAT LOOK SIMILAR, JUST INCASE PIECES DON'T FIT	INFORM ALL MODELS ALSO INFORM ASSISTANT STYLIST DIGITALLY WHO CAN ASSIST IN FORMING AND STYLING GARMENTS THAT WERE NOT PLANNED	MYSELF MODELS	ORGANISING BACK UP OUTFITS AND BRINGING THESE REMINDING MODELS TO BRING ITEMS OF THEIR OWN	ORDER BACK UP OUTFITS WITH PLENTY OF TIME BEFORE THE SHOOT DUE TO LONG DELIVERY TIMES. INFORM MODELS ALSO	INFORM MODELS AROUND 2 WEEKS BEFORE

FIGURE 102 CONTINGENCY PLAN TABLE

APPENDIX 14- LOOKBOOK PAGE DEVELOPMENT

PREVIOUS BRAND LOOKBOOKS

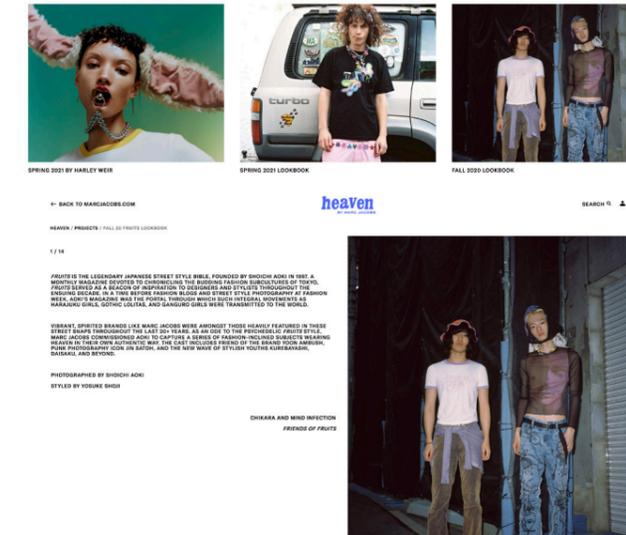
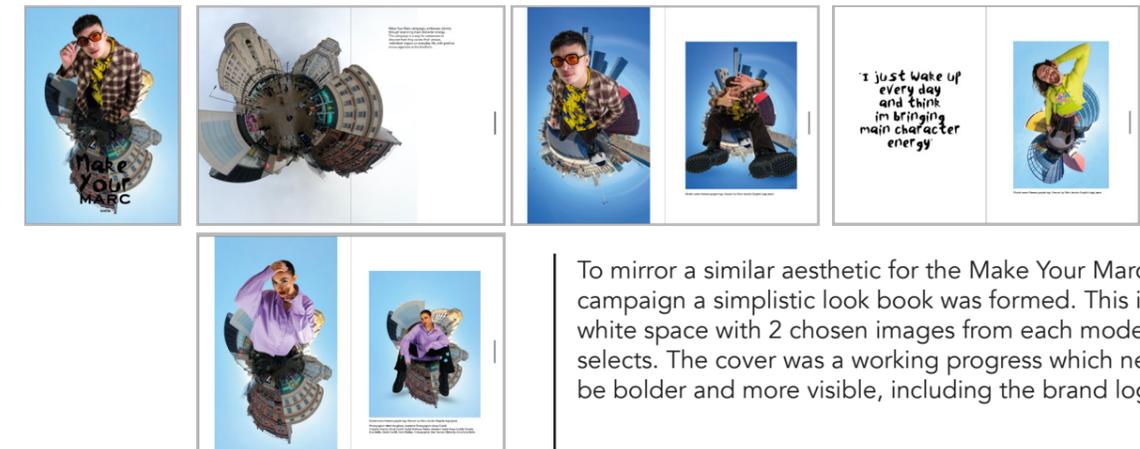


FIGURE 103

INITIAL LOOKBOOK TRIAL



To mirror a similar aesthetic for the Make Your Marc campaign a simplistic look book was formed. This involved white space with 2 chosen images from each model's final selects. The cover was a working progress which needed to be bolder and more visible, including the brand logo.

FEEDBACK

Hi Anna,

To be honest I think this looks fantastic. I have looked at all the layout options including the other email where you have included duplicates of the studio shoot but I think for a Marc Jacobs they would have one strong image which you have centred in these first layout options, it feels more of the brand. (The other one looks like you're trying to show everything which you don't need to do, however you could make a contact sheet and show a wider selection in an appendix).

I don't really notice the weather conditions from these images so I wouldn't worry about that at all, you can just mention that in your self reflection though but it is just the challenge of shooting on location. I think your visuals represent the brand and your social issue is underpinned with the text and the "characters" thoughts which is great. You have a really nice concept and you have been motivated enough to push this to a great standard.
The styling, casting and direction is all very on brand and exciting. You should be really pleased

the whole story. I'm liking the large and detail spreads of your second email. I think those work better. So, if you have time, perhaps you can collate all of the images into the spread sequence. That would be the best way to give feedback.

Feedback provided mixed messages as one tutor liked my initial trial. However, my finalised selection of the look book another tutor preferred due to the rhythm and white space. For this reason, I took the advice and favoured the final option layout for my look book which included a mix of studio shots and edited shots.

APPENDIX 15- CRITICAL PATH

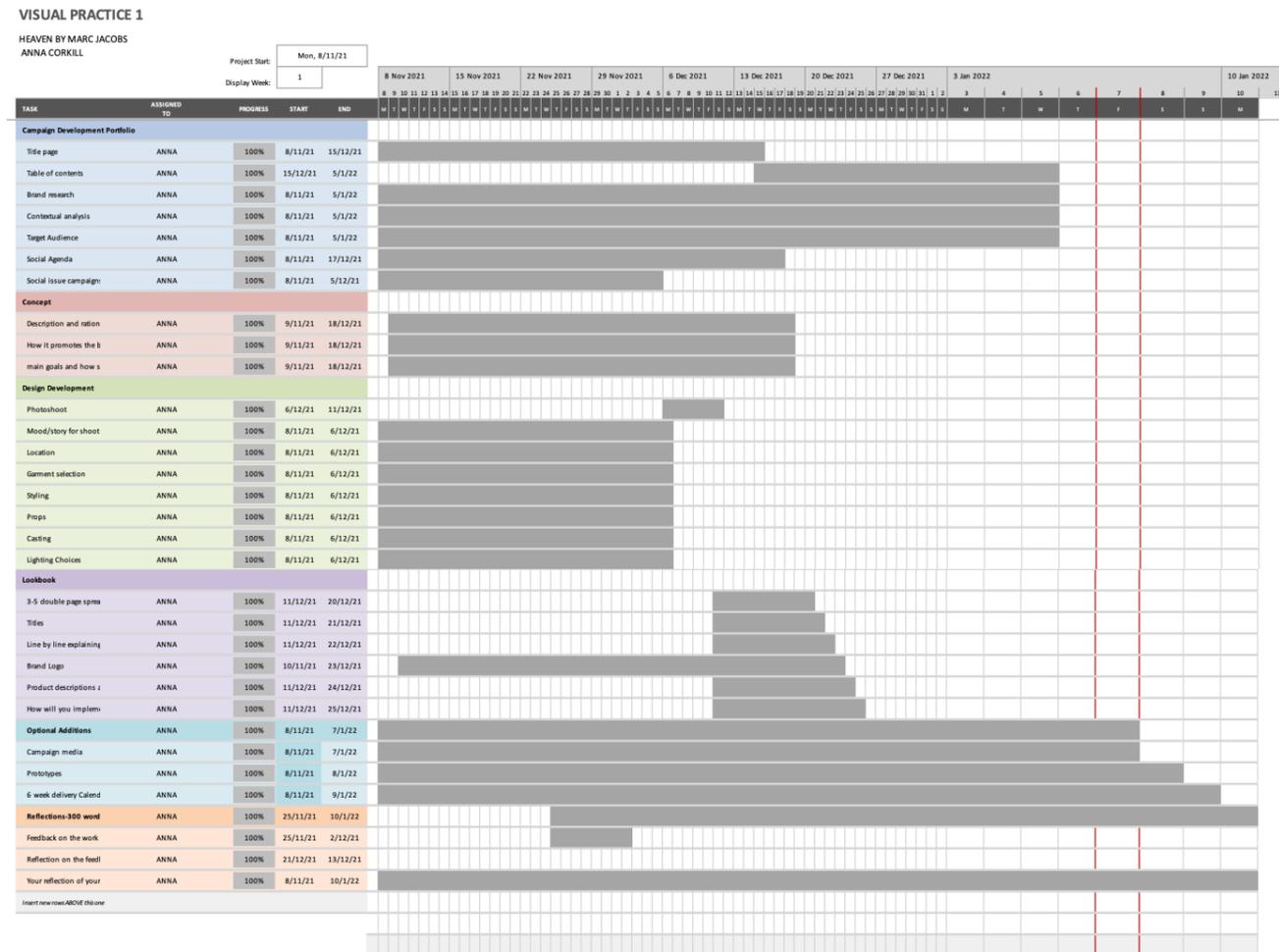


FIGURE 105 PROJECT CRITICAL PATH SOURCE: (EXCEL, 2021)

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