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Fashion & Music

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Chapter 1
An Introductory Viewpoint to Fashion and Music

Jochen Strähle

Abstract The purpose of this paper is to give an overview about the links between the fashion and music industry. It focuses on the idea that digitalization has broken the rules of the traditional music industry value chain. This touches both the production and the consumption side of music. This change finally also has an intense impact on the fashion industry, as the music industry has been big supplier of fashion trends itself. The absence of this supplier plus the changes within the fashion industry itself by the fast-fashion development are considered as a reason for more competition and therefore price pressure. An in-depth future research about the fashion and music system is therefore required to develop answers for the current situation. This article should be interpreted more as a personal viewpoint of the author to this topic rather than a research paper based on the usual methodological criteria.

Keywords Music · Fashion · Fashion retail · Management

1.1 The Fashion and Music Relations—Why Streaming Kills the Fashion Business

The music industry went through tremendous changes over the last two decades. The digital revolution altered several elements of a structure, which had been rather stable until the millennium. The advancements in information technology lead to new ways of music creation, production, distribution and consumption. The need of learning of a musical instrument, at least to some extent, was usually necessary to write music. Today, even with little knowledge, almost anyone can start to write music with his/her personal computer at home or with his/her tablet. Apps like Garageband, MusicMaker or AbletonLive enable anyone to play around and create beats, experiment with sounds and write loop-based tracks. This released a new

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generation of self-taught artists. In the past, high technological, and thus also financial effort, had to be put in capturing and recording music. But the time of the big and small recording studios for music production seems to be over. What needed a high financial budget and knowledge in the past, has been transferred to low budget home studios. Youtube channels like recording revolution have become a symbol for the new era of music production. While in the past, musicians needed major labels to fund recording, production of vinyl records or compact-discs, and managing the distribution of the musical products in local record stores, musicians are now able to record at home, upload their music directly to platforms like SoundCloud, iTunes and other streaming portals directly from their low-budget home studio. They can manage their fan relations directly and seem to have gained more freedom and independence than ever. While this seems to be fine at first stake, it also has its kickbacks: As the new possibilities enable more people to create and distribute their music, they also lead to hyper-competition in the music market itself. The shift from buying CDs, to download, to stream music also changed the income structure of bands and artists as royalties have been falling. Besides, as in the past mainstream media was limited to only a few leading print magazines or TV channels (among them of course MTV), the web now offers an uncountable number of specific and niche platforms of musical genres.

With other words: It is now easier to create music, but it has become more difficult to make a living out of it. Consumers on the other side now are not limited anymore to the selection of a local record store, but now have 24/7 access to any music track, which has ever been written and recorded by the touch of finger on their smartphone or tablet.

The fashion industry has also seen serious challenges in the last decades. The growth of the vertical fast-fashion companies raised the bar for many competitors to also improve their supply chain, shorten lead times and lower prices. While in the past, only few collections were needed, new products are nowadays created, produced and shipped almost weekly to the sales floor. The fashion industry has become more global than ever, not only in terms of production, but also in terms of distribution. Of course, the opportunities coming from e-commerce have been a main driver for this development. While in the past, consumers only had the possibility of buying what a local store had selected, the new generation of shoppers is now confronted with an endless set of choices in online stores. Anyone has now increasingly access to buy from brands worldwide, if they offer an online shop and ship their products to the country of destination. As crowdfunding and sourcing platforms also make it possible for niche designer to globally reach a target group of a critical size, more (individual) offers are also coming from this side. Websites like etsy.com enable exactly this way of global distribution. A website like Kickstarter.com enables young designer to already sell their product before it has even been produced. But the higher speed of the big verticals and the high increasing numbers of offers then led to a different issue; it becomes more and more unclear to the final consumer, what trends are actually up to date. In the past, the shift from one collection to the next was highly visible. The raising speed now makes it almost impossible to differentiate the styles and colours from another.

Shifts in fashion trends have become increasingly invisible to the average consumer. Together with low prices this leads to the tendency to use fashion a commodity good. The usage phase is partly reduced to only one season or few times of wearing before the products are thrown away and replaced. The perceived value of a fashion product decreased over the years as it is now always and everywhere available for a low price.

In combination one may easily realize that there are lots of similarities in these developments. Listening to music has become a commodity too. Consumers have decreased willingness to pay for music (i.e. the products of the music industry) as it seems to be freely available. Instead of handpicking their personal music and identifying personally with one or two artists, people are now following playlists on streaming portals and they might not even know who they are listening to. This puts pressure on musical artists and record labels to find new ways of generating awareness and consequently sales. Also in the past, the focus on only very few stars was almost laser sharp and highlighted the individuality of the artists to elevate them almost to an iconic level. These stars then automatically influenced lots of fans, who started mimicking their idols by buying the same types of clothes. Logically this demand made fashion companies produce exactly these styles. As musicians become more and more invisible to the listener, the need of differentiation becomes a major issue. The fashion industry then is confronted with the challenge that the music industry does not provide this visibility of social movements any more. Therefore, iconic musicians and styles and the link to the social community underneath are more and more difficult to identify. This may explain, why after the ramp up of e-commerce in the music business, the fashion industry also faces more and more difficulties in generating unique mass market trends. While for music, to listen to any kind and various types of music is possible today, as it is for fashion—it is possible to wear different styles today, as both miss out to generate mass market trends. Fashion shopping will become what music streaming already is. As the consumer of a fashion product and the fan or music listener are finally the same person, understanding these developments will be crucial to find solutions for both industries. Consequently, a holistic view on the links between the fashion and the music genre is absolutely necessary.

1.2   The Holistic View on Fashion and Music

In the past, only little research has focused on a comprehensive look about fashion and music. This book therefor will bridge the gap between two industries, which are usually seen separate, but in fact show a high degree of interdependences. It approaches these links from a holistic point of view. The aim is to lay down alternative approaches to the same phenomena. This shall enable the reader to consider various perspectives when dealing with fashion and music issues, coming either from the music or the fashion industry.

The first chapters cover the social perspective of fashion and music. A profound literature review sets the framework for further investigations. It demonstrates the state of the art in this area, rising up relevant questions for further research. It becomes clear that this field has been under-investigated in the past. In the next chapter, the role of music as a key-influencer of fashion trends will be analysed. Based on historical examples it will be shown that music in the past played a major role for creating iconic styles and both long-term- and short-term fashion trends. It becomes clear that in the past decade this influence has changed and music companies refer more to revitalizing elder trends. The section will be concluded by a case study on grunge music, which one may consider as one of the last big fashion trends created out of the music industry. It can be proven, how starting from a local music environment, global trends and styles were created, which still have their relevancy in today's fashion world.

The following articles then cover the role of music in the fashion business. First, the functions and logics of in-store music are discussed. This article clarifies the rules and logics of music. It highlights the links to the unconscious, but yet very emotional influences on the buying behavior within a fashion retail environment. The following article sheds some light on the role of music in fashion communication. This includes the dominant effects of music as a support of visual communication, such as online videos, television spots or catwalk shows.

Changing the perspective to the other side, the next articles investigate the role of fashion in the music industry. Not only music has its relevancy in the fashion genre, but musicians and artists also use fashion as a tool in order to create higher awareness or sharper profiles. The first article focuses on the current trend of co-design and endorsement. In recent years, more and more companies started collaborations for capsule collections or even bigger collections with famous musicians. The underlying theoretical frameworks will be discussed and suggestions for an ideal set-up are demonstrated. The following paper contributes to the book by discussing how musicians can use a unique styling and look, in order to differentiate from other stars or competitors in the music business. Based on historical examples, it becomes obvious that despite the quality and originality of their music, it is also very supportive to success, if musicians also work strategically on their styling. Next, the role of fashion merchandising in the music business will be analysed. As digitalization changed the rules of the music markets, musicians realized that selling fashion products, e.g. at concerts, can deliver a substantial contribution to their earnings. The functions and logics about the fashion merchandising market are demonstrated in order to give a clearer picture about this phenomenon. This part then concludes with a case study of the German (fashion) music merchandising company EMP, which can be considered as a benchmark for two reasons. First, it shows a customer focus, and intensity of communication leads to success. Second, it demonstrates that especially the emotional bond between bands and their fans is a key trigger for the sales.

The final articles focus on the question what learnings the fashion industry can derive from the music industry. The first article analyses, how the digital revolution changed the music industry. Based on a supply chain approach, it becomes visible

that digitalization erased major parts of traditional music business value chain, and has consequently almost flipped over the classical business model and rules, which had been valid decades before. One of the major changes for music production has been the new way of funding opportunities for bands and artists, especially crowdfunding. The dedicated article covers, how the music industry has been influenced by this approach, and what general rules of success can be defined, which can be transferred to other industry as well. It is helpful to understand the evolution of crowdfunding starting from the music industry to understand how fashion companies can best benefit from this option. Finally, a case study of the British rock band Marillion concludes this book. The bands are considered not only the pioneers in crowdfunding in modern times, but are also a benchmark for various other elements discussed previously, such as fashion merchandising or how to create and maintain an emotional bond with the fan base.

It should become obvious to the reader that the links between fashion and music are multiple-fold. In some cases, the influences are clearly visible, like the grunge music/fashion movement shows. In other areas, like the fashion merchandising market, the links have not been created in detail so far. Also, due to the different setting of companies working in separate industries, there does not seem to be lots of knowledge transfer so far. Given the simple fact that a customer of a vertical high-street retailer will also consume music, and that a fan at a rock-concert is also a shopper of high-street brands, it becomes clear that both are finally one and the same person. Thus, the consumer's lifestyle, values and shopping behaviour need to be understood in total.

There is still many research required: May it be on the understanding of the buying behaviour of fashion merchandising during a rock-concert, on the evaluation of the ideal fit between fashion brands and bands, on the perception of music within a fashion store in general, or on a conceptual framework of a forecasting system for future fashion trends within music genres, to name just some examples. Much more empirical data should be gathered on these topics to validate models and even more, exploratory research should be conducted in order to gain insights in the combined fashion and music world. What they all should have in common is that future research will have to dig deep into the sociological structures and reasons in the area of consumption under the umbrella of a certain lifestyle. The musical and the fashion viewpoints need to be brought together. This book should therefore contribute and serve as a starting point to bring these two perspectives at least a little bit closer.

Chapter 2
Fashion and Music: A Literature Review

Jochen Strähle and Anna-Christina Kriegel

Abstract Purpose of the present research paper is to examine the current state of research, define dimensions of research and reveal gaps in research on the topic of 'Fashion and Music'. To do so, the methodology of a scientific literature review was applied. The literature review revealed that music and its business mainly serve the fashion industry as influencer on trends, image building marketing tool, support of fashion processes and contributor to the development of innovative fashion products. Both industries provide identify-forming features, unify their mutual target groups in a certain lifestyle and thus enlarge their own target market. This results in increased brand awareness, image and credibility, emotionalized brand experience, differentiation and sophisticated brand identity. The present paper can serve as the basis for further research. It is limited by the time, depth and availability of data collection, the predominance of grey literature and its focus on the modern relationship of fashion and music.

Keywords Music · Fashion · Musical branding · Fashion retail · Consumer behaviour

2.1 Introduction

In recent years, the linkage of fashion and music has been of interest to various researchers, authors, journalists, experts and professionals. Multiple literary sources pay special attention to the creative symbiosis. Former fashion producer Katie Baron appoints the constructs as "twin agents of creative expression" (Baron 2016, p. 6). Na and Agnhage (2013) consider fashion as the "most effective and widely used media for music expression" (Na and Agnhage 2013, p. 110). According to Italian fashion Professor Patrizia Calefato the "two social practices" are "intimately connected" and "sustain one another" (Calefato 2001, p. 493). Fashion and music

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have evolved from their solely utilitarian purpose into lifestyle providing industries
(Botton 1994; Sinnreich and Gluck 2005). Having regard to this development, head
of London College of Fashion Frances Corner attributes musicians the power to
"link fashion, lifestyle and identity [...]" (Baron 2016, p. 6). Elizabeth Currid,
author of "The Warhol Economy", goes even further hypothesizing that creative
industries attract each other and are interdependently linked (Currid 2007). As the
fashion industry—especially recently with the rise of online channels—has lowered
its entry barriers, brands are in need of unique differentiating factors. Whether a
partnership with music can provide such will be examined in the following chap-
ters. Thus, purpose of this literature review is to examine the assumed symbiosis by
analysing how literature and past research have taken notice of the fashion–music
relationship. This paper's aim is to provide the reader with a structured overview on
'Fashion and Music'. The discussed research questions are as follows:

- What is the current state of research on the topic of 'Fashion and Music'?
- Which dimensions have been considered in previous research?

The present paper is conducted as a systematic literature review and consults 39
sources, which are mainly represented by books, scientific journals, research papers,
blog posts and newspaper articles. Figure 2.1 shows a breakdown of their origin.
The research process started off by gaining an overview of the results on the search
term 'Fashion and Music' on the listed platforms. The topic was furthermore
approached applying the snowball principle and the search on specialized plat-
forms, such as businessoffashion.com. Three main fields of research could be dif-
ferentiated—a social perspective, an economic perspective and procedural and
technological perspectives on fashion and music. The allocation of sources per
analysed perspective can be found in Fig. 2.2.

This paper is structured as follows. Section 2.2 provides an overview on the
current state of research on 'Fashion and Music'. It is subdivided into the discussed
perspectives, which are based on the respective feature that music provides for the
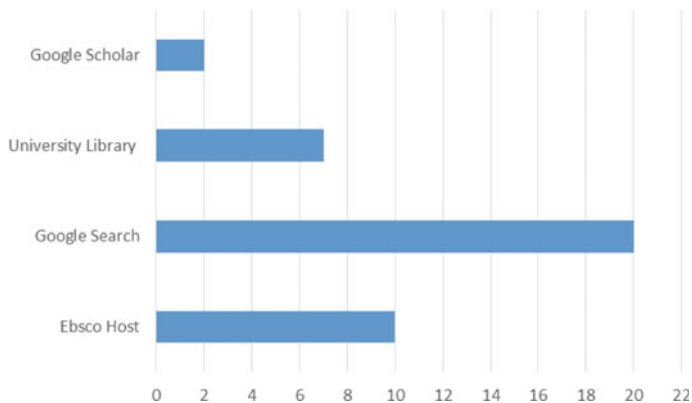
Fig. 2.1 Origin of consulted sources. Own illustration
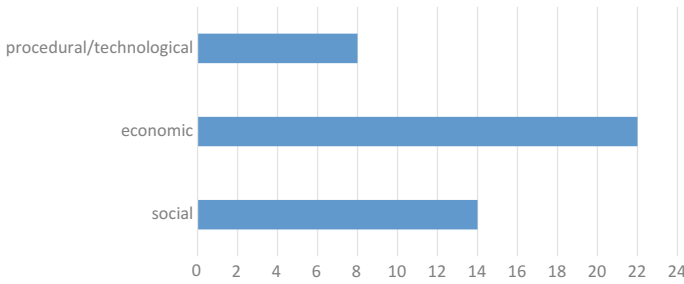
Fig. 2.2 Number of sources analysed per perspective of 'Fashion and Music'. Own illustration

fashion industry. The chapter starts in the attempt to define the focal concepts. As the chapter proceeds, the role of music as fashion influencer and its image building features as marketing tool are discussed in detail. It also looks at trans-sectorial collaborations, brand ambassadors and initiatives as well as music in fashion communication and the business of music merchandise. Moreover, the chapter focuses on in-store music's purpose as procedural support and examines the degree to which music has contributed to innovative product development in fashion. It also analyses structural learnings on the use of intellectual property rights in both industries. By providing a summarizing classification, the third chapter is meant to create a broader picture on the findings on 'Fashion and Music'. It furthermore contains concrete recommendations of action for fashion brands based on the discussed literature findings, unveils gaps of research and consequently recommends fields of further research. The last chapter provides a final conclusion on 'Fashion and Music' and states limitations subject to this literature review.

2.2 Literature Review

2.2.1 The Social Perspective on Fashion and Music

2.2.1.1 The Natures of Fashion and Music and Their Similarities

To define the term 'Fashion' one has to approach the construct's nature by its meaning over time. From a certain lifestyle mainly observed in the fifteenth-century high society to a specific way of crafting clothes in the sixteenth century, fashion's connotation has changed over time. It has always been influenced by current societal habits, social structures and clothing customs (Brenninkmeyer 1963). Therefore, it is difficult to translate the true meaning of fashion into a definition. Trying to approach the construct's nature, the Duden considers fashion as a "way of dressing, hairdressing and fitting out" according to preferences of a certain time (Scholze-Stubenrecht et al. 2014a). Sproles (1981) describes fashion as a "temporary cyclical phenomena adopted by consumers for a particular time and situation"

(Sproles 1981, p. 116). Accordingly, fashion is defined as an expression of contemporary taste. This paper focuses on fashion in the sense of clothing including footwear and accessories.

According to Calefato (2001), the current understanding of fashion provides a system of images most commonly transferred via stereotypes. Fashion introduces constant tension between the urge for extravagance and novelty and the pursuit to stabilize daily lives. Traditional clothing shows a static character with little to no variation over time. Fashion, however, changes in tight cycles (Calefato 2001).

The construct of fashion is highly visual. It serves as a language of belonging, lifestyle and identity (Sinnreich and Gluck 2005). The act of clothing oneself is always influenced by its sociocultural context (Calefato 2001). Fashion's social power in society becomes apparent in the 1960s "Flower Power Movement". Fashion used to transport social meaning such as class, gender or religion. However, recently, fashion has developed to rather being expression of a certain lifestyle than a tool to identify classes. Today's fashion industry is characterized by ongoing globalization. Digital innovation furthermore leads to reduced product shelf lives and rapid acceleration of production and consumption. Specifically, the introduction of new communication channels such as social media helped to minimize the gap between consumer and producer (Sinnreich and Gluck 2005).

The nature of the music industry is defined as "the totality of companies involved with the production and marketing of music" (Scholze-Stubenrecht et al. 2014b, p. 1406). The present paper focuses on modern music genres of the current and past century.

Music is omnipresent in the daily life, either as main activity (concert, listening to music) or as reinforcement of visual input (movie soundtracks). The lack of music can be even considered as disturbing. According to Sinnreich and Gluck (2005), music can be reduced to its main features invisibility—technically and socially—and power—cognitively, socially, commercially. Music as a technically invisible construct has a direct effect on other sensorial organs than visible information (Sinnreich and Gluck 2005). Socially, music is neglected due to the dominance of the eyes as a most important sensorial organ (Jay 1988; McCann 2002; Sinnreich and Gluck 2005). Music's commercial power lies in being a sales product as well as commercial system, e.g. music in advertisements (Sinnreich and Gluck 2005). Focus of this literature review is the commercial character of the music.

Both, fashion and music, have a strong social impact. As omnipresent constructs they regulate and reflect cultural roles and expectations (Sinnreich and Gluck 2005). The act of dressing and the interaction with music provide identity-building features, especially for young generations (Baron 2016; Calefato 2001; Hellqvist 2014). This process starts off unaffected by sociopolitical intentions, but over time is likely to get connected to a certain ideology and to create subcultures (Baron 2016). Both social practices can be considered as languages. Fashion puts the individual in a social context with its environment. Music expresses itself through rhythms and sounds. In times of mass production, the sociocultural context, in which fashion is influenced by, has altered. Due to an exchange with other languages such as music, it can provide continuous reproduction and innovation

(Calefato 2001). Music is often considered as the basis. Fashion subsequently connects the sound with a certain lifestyle and attitude (Baron 2016). The creative industries are closely linked to their creativity and conveyed emotions (Baron 2016; Botton 1994). Record label president Lynch even removes the last barrier and unites them both as a "lifestyle industry" (Botton 1994).

Furthermore, they are similar in their use of influences of the past in order to decontextualize and create something new. In doing so, they bring opposites together, obviously incompatible music genres and clothing styles (Calefato 2001). Not only the industries are mastering such chiasm, but also their customers are more experienced in, what Sinnreich and Gluck call "creative consumption" (Sinnreich and Gluck 2005, p. 38). It is not unusual to see low and high street brands, gender styles or fashion generations merged in one outfit. Neither is it unusual to listen to music mash-ups using various musical influences (Calefato 2001; Sinnreich and Gluck 2005).

The close connection between fashion and music has also been adopted in language. There are noticeable linguistic similarities, like "rockin' the look" used as a compliment, and fashion styles named, for example, "rock chic" or "grunge" (Miller 2011, p. 1). Musicians have introduced using brand names in their songs. A$AP Rocky carried the phenomenon to extremes by naming no less than 27 brand names in his song "Fashion Killa" (Robehmed 2013). Also full song titles are named after fashion brands, e.g. "My Adidas" by Run DMC and "Gucci Gucci" by Kreayshawn (Wilson 2015). Already in 1983 ZZ Top's song "Sharp Dressed Man" dealt with the act of getting dressed (Miller 2011). By the example of Gucci, Nike and Versace, Fig. 2.3 shows an overview on how often artists made use of brand names in songs.

Reason for an intended linkage of the two industries can be found in the added value provided. In addition to forming individual identities, Miller describes fashion and clothing as a mean of expressing affiliation to a certain fandom and creating fan culture. Fashion provides the opportunity to build group identities. On the side of fashion, music offers a source of credibility, truthfulness and authenticity. Despite the artificial modelling of music presentations, this persuasiveness jumps over on the consumer's perception of the associated fashion (Miller 2011). According to Botton (1994), the realization that the same customers favour the two industries
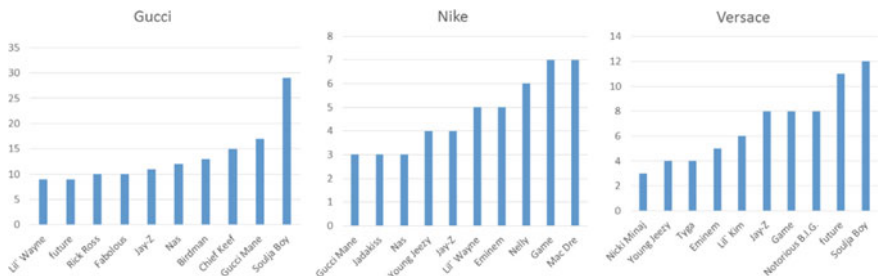
Fig. 2.3 The usage of fashion brand names in rap songs. Own illustration based on Wilson (2015)

arose during the 90s of the past century. Especially young fashion and music consumers overlap culturally. Consequently, offering own products to the audience of the other industry provides growth potentials. The biggest potential for growth can be found in the clothing market for young menswear. Botton (1994) concludes that those customers are to a large extent music customers as well. The new awareness resulted in cautious approaches, like fashion designers hosting shows and marketing their products on music formats, such as MTV. Already in the 90s the core audience of music showed a high spending on fashion with positive future prognoses. To reach this, customer subsequently gained great significance in the fashion industry. An increasing desire to imitate looks of musicians explains this phenomenon since the rise of the "Grunge" music and fashion in the 1990s. The popular style in music dictates the popular style in fashion and constitutes a circulatory system. Fashion designers publish creations, which are then restyled and turned into street style by musicians. Those restyles gain popularity leading to an increase in demand, which designers try to fulfil by creating fashion designs using the inspiration of the musicians' street styles (Botton 1994).

2.2.1.2 Music as Influencer on Fashion Trends

Important influencer on fashion trends is the hip-hop culture. As the music genre increasingly gains popularity, the phenomenon proportionally experiences a commercialization and is given a central role as fashion influencers, explains Smith-Strickland (2016). This growth in popularity started with the increasing approval of the so-called b-boy culture in the 1970s leading to an improved popularity of sports brands such as Nike and Adidas. One decade later specialized hip-hop music labels allowed a wider distribution of the music. Smith-Strickland further considers hip-hop's roots lying in communities then deprived of their rights. The success in making music brought money to individual members of those and clothing gained symbolic character. Due to this emergence out of a disadvantaged society, it is difficult to define the exact style of hip-hop. It conveys individual stories and derives from different conditions. According to designer, producer and creative director Frank the Butcher, the hip-hop fashion, however, carries an aura of naturalness, as the genre's artists were the only not to wear a costume on stage (Smith-Strickland 2016). With rising success, artists started to dress in higher priced labels, e.g. Polo Ralph Lauren and Tommy Hilfiger, displaying material affluence. In the same degree as making music served as a means of escape for members of discriminated communities, wearing exclusive fashion items did, states Smith-Strickland. Nonetheless, such brands rejected marketing to minorities. On top, actual animosity was directed against the growing mass of hip-hop customers. There was little acceptance of them as a target market. Only with the start of own fashion labels, hip-hop artists received recognition as fashion influencers. In 1988 sports brand Reebok realized hip-hop's commercial power and potential and created an appropriate advertisement (Smith-Strickland 2016).

The current relationship of fashion and hip-hop artists shows a symbiotic character. The artists are considered as an influential branding tool and contribute to greater brand image credibility. Furthermore, hip-hop musicians carry a duality, descending a disadvantaged class and having worked their way up to wealth. This way, they succeed in creating a connection between two opposing classes, which makes them an even more valuable marketing tool to brands (Smith-Strickland 2016).

A Korean study conducted in 2011 examined the broader picture of this phenomenon. The research's goal was to analyse the relationship between preferred styles of fashion and music. Using a survey featuring multiple choice styled questions fashion and music preferences, the interest in fashion and music trends and emotions related to specific adjectives were interrogated. The adjectives used covered the subjective sensations of "soft/hard, elegant/vulgar, character/plain, conservative/open, pure/sexy, charmless/attractive, natural/artificial, gentle/lively, light/heavy and masculine/feminine" (Na and Agnhage 2013, p. 110). The researchers found that consumers with a similar taste in music feel connected and consequently develop similar aesthetic preferences. They believe that fashion styles' initial purpose was to express and explain certain styles in music. Mass media helped to merge the two concepts into a single one. This perception results in a proportionally growing popularity of the corresponding fashion, whenever a certain music style gains admiration (Na and Agnhage 2013). Furthermore, the study revealed a strong correlation between the taste in fashion and music for participants, which were rather interested in music. The examined Ballad style is considered the most fashionable trend and tends to have a stronger correlation than dance, rock or hip-hop. It also showed an exceptional character: participants with little interest in music, however preferring ballad music, showed a strong correlation between preferred styles in music and fashion. The researchers' explanation states that ballad/pop music manifests in the trendiest and most popular fashion style. The overall result of the study shows a close relationship between music and fashion (Na and Agnhage 2013).

2.2.2 The Economic Perspective on Fashion and Music

2.2.2.1 Music as an Image Builder of Fashion Brands

As the previous chapter examined the social sphere of fashion and music, the second chapter focuses on music's image building features. What Thomas Frank, analyst of popular culture and economics, called the "conquest of cool" in 1997 can still be an influential marketing and advertising tool (Currid 2007, p. 122; Frank 1997). The purchase of an item of clothing, which is dedicated to a certain subculture, confers the subculture's 'coolness' without actually being part of the movement (Currid 2007). For example, street credibility is gained wearing hip-hop influenced fashion. This advantageousness affects also the music industry:

"You're not a successful rapper if you don't have your own clothing line […]",
states Q, the manager of the X-Ecutioners, a group of hip-hop DJs (Currid 2007,
p. 125). Hip-hop fashion lines owe their success to the commodification of hip-hop
culture (Currid 2007). Exposed to the pressure of today's societal expectations,
musicians of all genres feel the increasing importance to be involved and successful
in fashion as well as in music (Miller 2011). The creative industries experience a
merging of fashion and music, which the following subchapters will examine.
Popular musicians create fashionable tour merchandise, found fashion labels, sign
collaborations for fashion campaigns or serve as brand ambassadors for fashion
brands. On the other hand, fashion brands increasingly involve in the music
business.

2.2.2.2 Collaborations and Merchandise Merging Fashion and Music

In times of decreasing numbers of music sales and a subsequently reduced turnover,
musicians turn to alternate sources of income. Collaborations of fashion brands with
celebrities in music can be advantageous for both sides. The brands benefit from
boosted sales and increased social reach (Phelan 2016). Musicians counteract
current developments in traditional music turnover, amongst others the emerge of
streaming services (Amarca 2016).

Sports brand Adidas pioneers the business of celebrity collaborations. Putting
great value on such musical cooperation, in 2014 the brand showed the highest
number of collaborations with celebrities compared to other companies.
Internationally renowned musicians like Kanye West, Pharrell Williams and Rita
Ora were signed (Muller 2014). Traci Morlan, Adidas' global director of enter-
tainment and influencer marketing, points out the benefits the company expects:
"Musicians frequently define style and the direction of fashion trends. […] An
alignment with the right artist can naturally bring added exposure and visibility"
(Johns 2016). To do so, Adidas aims at signing celebrities with a particular liking for
the brand (Johns 2016). Recent and popular collaborator is US rapper Kanye West
featuring the brand collaboration "Yeezy". The sneakers "Yeezy Boost 350s" cre-
ated by West were sold out only 12 min after their sales start in the US market. The
shoe is priced at 350 US Dollar, which exceeds the sports brand's usually rather
moderate price points. By now exemplars of the sneakers are being sold for 6000 US
Dollar on the online auction platform eBay (Phelan 2016). West considers himself
rather influencer than solely musician (Smith-Strickland 2016). The weekend the
collection was debuted generated about 140,000 related posts on social media
(Phelan 2016). Start of the recent "Yeezy Season 3" was combined with the debut of
his new album "The Life of Pablo" and constructed as what Iredale describes as
"listening party". Like this West united customers of the music and fashion segment
and, while adding the musical premiere to the fashion show, achieved an increased
willingness to pay on both sides (Iredale 2016). The collaboration was profitable for
both parties: Adidas granted West a total sum of 10 million US Dollar for his work
plus an additional percentage on sales (Phelan 2016).

The role of music merchandise has undergone a tremendous change in recent years. Initially purposed to physically conserve memories, it is nowadays a means of making a fashion statement (Amarca 2016). Merchandising goods are a good way to secure an artist's income stream whilst marketing the artist's brand. Depending on the musician's relevance in the business, so-called 'Tour Merch' is the main generator of turnover (Cordero 2016). To be able to provide fans with the trendiest tour merchandise, artists base their product designs on current fashion trends (Amarca 2016). In many cases, the separation line between merchandise and own fashion labels blurs, as the example of rapper Drake's "OVO" Merchandise shows. The merchandise items are presented in own LA and Toronto-based stores and form a complete clothing brand. According to Danforth (2016), an influential reason for the successful entry of musicians in the own production of fashion can be found in a change in merchandise design. Past designs have been characterized by mass production and cheap looks, such as the print of tour dates. Current designs follow a more individual approach along with limited series. International singer Justin Bieber contracted founder and designer of apparel label "Fear of God", Jerry Lorenzo, to create unique and fashionable merchandise for Bieber's "Purpose" tour (Danforth 2016). According to Cordero, the design should be similar to the artist's stage outfits. That way merchandising items convey the emotions felt during the concert and help to preserve the show experience. Jian DeLeon, senior editor at WGSN, names merchandise crucial part of the multimedia experience. However, unfortunately, there is no reliable data stating the market volume of fashion music merchandise. The biggest player in the business of licensed concert merchandise is Bravado. The company takes on the tasks of design development, production and distribution (Cordero 2016). Canadian singer The Weeknd partnered with Bravado to open up a series of pop-up merchandise stores amongst others in Los Angeles, New York and London. For example, fashion brand Opening Ceremony and department store Selfridges exclusively provided the collection. The offering included limited items that displayed unique designs exclusive in the particular city (Campbell 2016). Mat Vlasic, CEO of Bravado, suggested the fashion industry to learn from the music merchandise business in terms of reactivity and direct-to-consumer communication (Cordero 2016).

2.2.2.3 Music Brand Ambassadors in Fashion

Considering Taylor Swift's Keds deal or A$AP Rocky's Adidas advertising collaboration, the use of musical brand ambassadors in fashion has gained popularity (Phelan 2016; Robehmed 2013). According to Sinnreich and Gluck (2005), the advent of modern media systems in the twentieth century plays a major role. Online media mediates between designers and consumers. It also offers a platform to cultural role models such as musicians, actors and other celebrities, which shape fashion trends (Sinnreich and Gluck 2005). Corner states that designers and other influencers shaping future public life orient on social media prominence, mainly music celebrities. In the past, consumers had their first touch points with fashion

Fig. 2.4 Costs per social media post. Own illustration adapted from Phelan (2016)
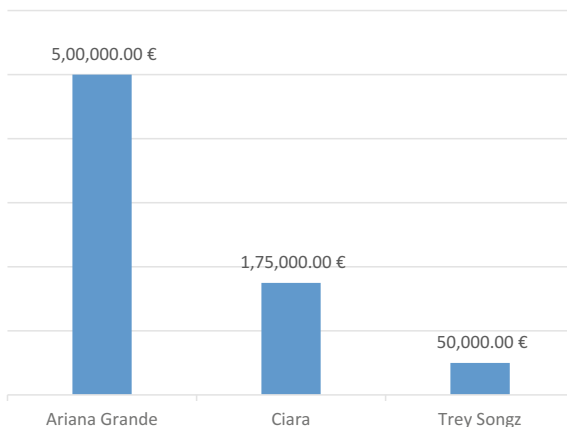
indirectly by international music shows like "Top of the Pops" and the artist's outfits (Baron 2016). Social media systems created a direct access to fashion. Nowadays, fashion is not exclusive anymore, but open for everyone on social media. Music celebrities are more accessible than they have been in the past. Most leisurewear and stage outfits are presented online, available for their global fandom anywhere in the world at any time. Such celebrities represent authentic role models of a certain lifestyle and strongly influence their fans. Since people are visually stimulated as fashion designer Michael Schmidt states, Corner explains that this influence has a severe effect on fashion choices (Baron 2016).

Fashion creations presented on the catwalk are often considered exaggerated by a non-member of the fashion industry. However, worn by popular musicians, this perception tends to change. Fans adapt those trends to express their affiliation to a specific fan community, explains Baron. Thus, according to Corner, musicians achieve to create a link between lifestyle and fashion (Baron 2016). A$AP Rocky combines two fashion worlds in his style, which he considers himself as "ghetto hipster style" that creates a certain lifestyle (Robehmed 2013). Very well aware of their market value, popular musicians such as A$AP Rocky request payment for Instagram posts featuring branded items. Figure 2.4 contains such social media cost rates.

Referring to a social media post of Justin Bieber casually wearing Adidas sneakers and gear, Adidas's director of marketing and influencer marketing Morlan concludes "He has an enormous influence on his followers, which enhances the demand and reputation of both these models" (Johns 2016).

2.2.2.4 Music in Fashion Communication

As previous research shows, the music and fashion industry both present themselves with a strong focus on their lifestyle adding value features. To do so, especially the fashion industry strongly uses visuals to seduce customers, according

to Bramley (2015). However, today's customer is involved in multiple channels and also quickly jumping between those, which provides the potential to reach consumers on levels other than the visual one. Music is able to faster create an emotional link with content if brand and music personality match. Music conveys values just like a brand and can contribute to an increased authenticity of brand communication in fashion advertising. Luxury brands show the highest engagement in musical marketing so far. To make the chosen music fit the brand, they reinterpret popular songs (Bramley 2015).

Musical branding's application, however, exceeds fashion's catwalks, commercials and music videos. Some brands use streaming services like Spotify or Mixcloud to share playlists with their consumers (Bramley 2015). Sports brand Nike, for example, offers a running playlist for its customers, which is an effective way to express brand values. Yet, a big part of the fashion industry still is not aware of the opportunities offered by such image building forms of musical marketing, criticizes co-founder of Mixcloud Nikhil Shah. For those brands streaming providers offer services that include the analysis of customer music listening patterns. This knowledge allows to find an artist that fits the brand's target group (O'Reilly 2013).

Online luxury retailer Farfetch shows how integrated musical branding can look like. In 2016 it launched an own music channel in cooperation with Apple Music. The brand currently streams two playlists. "Songs from the Shoot" contains music of the musicians featured in editorials and songs chosen by Farfetch's creative team, which give impressions of the editorial shoots. "Tune Tuesday" is updated on a weekly basis by the retailer's editors and derives its inspiration from current events and subjects. Additionally, Apple Music is integrated on farfetch.com and in the Farfetch Discovery App. The online retailer aims at connecting the music with its editorial content rather than serving as background music. The brand's CMO Stephanie Horton wants customers to feel involved in the creative process while uniting music and technology. The collaboration also positively affects brand awareness. The brand is able to be part of their customers' daily lives as they can listen to Farfetch's playlist at any time, also in the app (Farfetch Launches Apple Music Channel 2016). This strategy allows the retailer to constantly share its brand identity (Bramley 2015).

Experts, such as Ruth Simmons, CEO of music consultancy Soundlounge, suggest brands to test multiple music strategies. Due to the high number of data available about customers, the subjectivity of the impact of music can be reduced (Bramley 2015).

2.2.2.5 Musical Engagement of Fashion Brands

Common forms of integration are sponsorships of and presence at music festivals, which provide a wide marketing platform. UK festivals reach a number of 14 million visitors per year, the US even 33 million. According to research company JWT Intelligence, about three-quarters of UK millennials attend at least one

festival per year. Nielsen Music states that almost every second festival attendee is aged between 18 and 34. Especially this group is accustomed to sharing experiences virtually online and shows a high degree of experience orientation. A study by Harris Poll and Eventbrite in 2015 concluded that 78% of millennials prefer to pay for an experience instead of a tangible good. According to Jeff Fromm of Future Cast, a millennial marketing firm, such sharing is important as what he calls "currency of cool" (Pike 2016).

According to Pike, festivals attract an influential and social media affine audience. This pool of fashion influencers such as Gigi Hasid and Justin Bieber serves as an effective marketing platform for fashion brands, as the event therefore is also observed outside the geographical location. Fashion and beauty labels have realized the latent potential and show omnipresence on the popular music gatherings. At Coachella in 2016 H&M opened up a pop-up store to sell their exclusive 'H&M Loves Coachella' collection on-site, while Tag Heuer hosted branded tents. To also reach and satisfy the physically absent audience, the brands additionally set up digital events. According to Jean-Claude Biver, CEO of Tag Heuer, brands' presence at festivals aims at meeting and acquiring new customers rather than selling products. However, Pike points out that it is crucial that each marketing activity a company operates matches its brand image (Pike 2016).

Another alternative to brand partnerships on-site the festival area is brand ambassadors by sponsoring high-profile attendees. Such sponsorships usually include social media obligations of the influencer agreed on by contact. As always, they should match the brand's aesthetics and identity. Carol Han of CA Creative, a digital agency for lifestyle brands, points out that the reach of brand ambassadors is easier to control and calculate than of a marketing tent on festival grounds. Yet, consumers also express resistance against the ongoing commercialization of festivals, e.g. under the hashtag "#Nochella" (Pike 2016).

Denim specialist Levi's and British luxury brand Burberry introduced an alternative form of sponsorship. Both brands established own campaigns granting access to young people to the music business (Bramley 2015; Sey 2016). Burberry's "Acoustic campaign" was launched in 2010. Its purpose is to support young and unknown, yet talented British bands. Burberry shares videos of those bands with its customers, which show the band members mainly dressed exclusively in the luxury brand. According to Bramley, Burberry assumes the conformity of fashion and music trendsetters. By presenting comparatively unfamiliar musical acts, the brand puts its customers in the position of such trendsetters, as they are one of the first to 'discover' the band. Part of this strategy was also the formation of a constant music team within the company (Bramley 2015).

Levi's runs a long-term initiative intending to simplify the access to musical education for young people. The brand offers workshops, which deal with music technology or teach the establishment of a social presence as music artists. Popular musicians Alicia Keys, Vince Staples and more, support the program. The brand's chief marketing officer Jennifer Sey considers music as a core element of Levi's branding. Strategic goal is to interconnect past, iconic musicians and new talents. Despite its support campaign, Levi's sponsors cultural events, such as the

"You Say You Want a Revolution" exhibition at the Victoria and Albert Museum in London (Sey 2016). The exhibition presents impactful music, fashion, design and political incidents of the 1960s ("You Say You Want a Revolution? Records and Rebels 1966–1970" 2017).

There are also different approaches to musical engagement than sponsoring. Neuville (2014) presents the example of fashion label Maison Kitsuné, which was founded in combination with record label Kitsuné. One of the founders is Gildas Loaëc, former music manager of the band Daft Punk. The company's record label Kitsuné hosts several hundred parties and musical events each year, manages aspiring artists and produces music albums. Contracted are musicians such as Citizens, Block Party and La Roux. The fashion part of the business sells its products in 300 POS worldwide (status as of 2014) including influential retailers Bergdorf Goodman and Lane Crawford plus additional own retail settings. The artists under contract inspire the product design, which, however, is not decisive criterion. Ever since its founding in 2002, the company aims at establishing credibility in both fields, music and fashion. According to co-founder Masaya Kuroki, the spheres have a close connection within the company, yet are kept separate from each other. In combining fashion and music label, the brand reaches a broad target group, aged between 15 and 60, states Kuroki. The record label mainly attracts the younger part of the customers. With an increased variety in contracted artists, the range of potential target customers for Maison Kitsuné enlarges. Both labels serve each other as a valuable marketing tool. On the one hand, artists wear Maison Kitsuné fashion, also in music video productions, reaching a broad range of people. On the other hand, music creates an aura and history around the clothes. The hosted music events successfully substitute costly advertising campaigns. Most important effect has the music/fashion fusion on the company's financing. Since the establishment of a fashion label requires higher investments, the record label Kitsuné co-financed the fashion business in the beginning. Currently, the company's fashion label Maison Kitsuné generates 80% of the overall revenue, while the record label Kitsuné accounts for the remaining 20% (Neuville 2014).

2.2.3 Procedural and Technological Perspectives on Fashion and Music

2.2.3.1 Music as a Supporter of Fashion Processes

Literature mainly deals with music's function as background music in retail settings. In order to gain a broader understanding of the sales procedure-supporting feature, two studies have been conducted in the past. The first research was realized in the US in 2006 covering the subject of fit and misfit of in-store music and brand image. It furthermore analysed this occurrence's consequences on the customer–brand relationship. Twenty in-depth interviews lead to the findings. Different scenarios for fashion retail were found. In the case of Nike, a customer with prior

experience about the brand considered the vibrant in-store music consistent with the brand's active and dynamic core values ("Just Do It"). This emotional reaction on the fit of music and brand results in a strengthened customer–brand relationship. Another customer, also with prior experience, could not find a match between fashion retailer Esprit's brand values and its in-store music. The respondent considered the brand's fashion as relaxed, comfortable and neat and expected calm chart music. Instead, the customer perceived the played music as rather aggressive. A third interviewee, who had no previous experience about the brand, perceived the (unknown) brand's loud in-store rap music as an indicator for poor quality and a young target group (Beverland et al. 2006). Beverland et al. thus found that music serves as an indicator for product assortment, target group, image and quality. In-store music has an important impact on whether a brand appeals to a customer. In consequence, music has the ability to remove uncertainties about a retailer. In the case of fit of music and brand image, in-store music can lead to brand reinforcement and satisfaction for customers already experienced with the brand. Fit, moreover, can attract consumers without prior experiences and indicate the brand's positioning. In both cases the emotional customer–brand relationship strengthens. Additionally, the study revealed that music helps integrating other variables consistently and hence contributes to a positive shopping experience. According to the research's results, misfit of music and brand image leads to a counterfactual brand perception. This can, on the one hand, result in decreased status accompanied by a reduced durance of stay in the store or store avoidance; and on the other hand in repositioning, which is an effective tool for brands aiming at such. However, misfit can also challenge a brand's authenticity leading to falsified brand values (Beverland et al. 2006).

The second research by Soh et al. (2015) examined the influence of background music on the durance of stay of Malaysian consumers in stores. It was conducted in 2013 and considered multiple retail settings, such as flower shops, supermarkets, restaurants, bookstores and fashion retail. The study was established to show whether background music has a positive effect on pleasure, arousal and durance of stay of Malaysian customers in retail stores. It also should give clue about whether pleasure and arousal resulting from background music have a positive relation with the durance of stay in stores. Two groups were randomly selected from the population of Malaysia. All respondents regularly visit restaurants and shopping malls. One group was played slow music for, whereas the other group listened to, fast paced music (Soh et al. 2015). Regarding fashion, the study found that the speed of music does not have an influence on the length of stay of Malaysian customers in a fashion store. The researchers found that Malaysian consumers put a stronger focus on the selection of the clothes rather than they are listening to music while shopping (Soh et al. 2015).

2.2.3.2 Music as a Contributor to Fashion Product Development Based Innovation

Music contributes in diverse ways to the development of innovative fashion products. The following chapter analyses the few literature references dealing with music as a contributor to such innovation. The main approach follows the integration of technology into fashion.

In 2002, i-Wear was founded. The project deals with the development of textiles, which replace daily objects such as batteries, mobile phones and sound systems. The cloth is developed to perform those functions autonomously. The design of the clothes was created in collaboration with Belgian designer Walter Van Beirendonck. The concept's basic structure is built on modular layering. Every layer contains different functions. This module system intends to allow the wearer to choose the needed features individually. The various coatings include amongst others movements, sounds and the environment. Each of the tiers communicates with the others. The layer dealing with the sound, for example, is programmed to adapt the music's pace to the wearer's movements. Doing sports, the music accelerates; during smooth motions rather calm music is chosen. The textiles hence provide support in daily life (Quinn 2002). Quinn furthermore presents the "musical jacket" developed by IFM. The project integrated a musical instrument in an ordinary Levi's denim jacket. The fabric contains a keyboard, speakers, a synthesizer, batteries and transmission electronics made out of cloth. In order to operate, the keyboard is connected to a chip in the jacket's shoulder section. In the process of development, research was conducted in the field of conductive fibres to enable an electronic usage of the jacket (Quinn 2002). A few years later, Schroeder and Rebelo (2007) investigated the tactile interaction between an artist and a musical instrument considering the aspect of resistance. The authors consider textile fabrics as a culturally valuable platform for technological innovations. For example, they examine the haptic of a silk scarf and compare it to the sound and interactions that are characteristic for a keyboard. Such 'wearable technologies' include every technological product that can be worn on the body. According to Schroeder and Rebelo, every musical instrument underlies a specific interaction (like the keyboard). Accordingly, such as clothing as well, every instrument requires a certain kind of participation. The relationship between a musician and his/her instrument is such participation and often described as "extending the body" (Schroeder and Rebelo 2007, p. 87). The authors argue that textile based devices correspond with the needs and intuition of artists. For example, the strength needed to play on a guitar string is the same needed to handle the wearable technology device (Schroeder and Rebelo 2007). Another form of integrating music and fashion on a technological basis was introduced by Simon Thorogood. The fashion designer uses

electronic music systems to explore new possibilities for his fashion. Working with musicians and composers, he aims at developing an optical frame through music. As a result, a computer software was developed, which converts sounds into a two-dimensional wave pattern. This provides the opportunity to transfer whole musical pieces into three-dimensional fabrics and thus, built collections based on music (Quinn 2002).

2.2.3.3   Mutual Learnings on Structural Features

Intellectual property plays an important role in both of the creative industries dealing with intense competition. Sinnreich and Gluck (2005) studied the topic in 2005 and concluded significant similarities. Intellectual property rights include copyrights, patents and trademarks. The music industry puts strong effort on protecting such rights, whereas the fashion industry uses copying as an accepted way of creative innovation. Sampling and derivation are popular practices. Most common form in music is copyright protection, which focuses on the tangible medium rather than the sheer idea and is applied through strict legal requirements. Sinnreich and Gluck (2005), however, raise the criticism that the copyright adjustments lag behind technological trends. The mash-up music style, for example, developed from the blending of existing musical works to create an innovative and new sound. The strict regulations complicated its emergence severely and hampered innovation in the industry (Sinnreich and Gluck 2005). Yet, hip-hop succeeded to conquer the taboo of sampling in the music industry. Due to the rise of digital media, sampling became as simple as never before, as it simplified the access to old records. However, it also made it easier to track unauthorized usage of soundtracks (Banks 2015a).

Unlike the music industry, the fashion business rather relies on social regulations based on a common moral codex. This handling frequently provokes a vague boundary between being influenced and stealing ideas. As past trends repeatedly inspire modern fashion, especially from the 1930s until today, fashion almost necessarily relies on such 'recycling' (Sinnreich and Gluck 2005). Second, it is complicated to protect fashion designs under the copyright law. In the first place, the purpose of clothing is to meet basic needs, like keeping warm and dry (Banks 2015b). Only if the design shows unique graphic or sculptural features, which are an obvious addition to the garment's utilitarian use, a copyright protection can be granted (Herzfeld 2013). As such conceptual severability requires many additional add-ons, fashion design copyrights are hardly protectable (Banks 2015b).

When it comes to intellectual property to be protected, graphics and logos in fashion are what sampling is to the music industry. Logos serve as a unique identification feature of a fashion brand and consequently provide a significant differentiating characteristic. To protect those and the commercial reputation of a company, the fashion industry uses trademarks. According to the Lanham Act,

which covers U.S. Trademark Protection Law, whenever a trademark of a second party is confusing customers or can be mistaken with an original trademark, the original trademark is protected (Banks 2015b). Trademark protection is cost intensive, as only companies that have built a reputation on the market can protect theirs. As opposed to the fashion industry, the music business solely makes use of trademarks to protect unique names of labels or artists (Sinnreich and Gluck 2005). Patents are hardly applied in neither of the industries. According to Sinnreich and Gluck, patents, which protect ideas and their tangible realization, are reasonably used for products with long shelf life. Fashion goods have a short shelf life and are of ephemeral nature. Therefore, the utilization of patents is inefficient. In the music industry, patents are mainly used for new studio technologies, but are of minor importance as well (Sinnreich and Gluck 2005).

Biggest difference between the two industries is that fashion admits being inspired by the work of others. This allows the free exchange of creativity and prevents the industry from developing monopolies or oligopolies. Also, Sinnreich and Gluck consider the perception of creative needs of musicians and consumers inferior to the financial needs of the music industry and suggest learning from the fashion industry. In their opinion, the industry shows a more harmonized balance between creative and economic needs (Sinnreich and Gluck 2005).

2.3 Discussion

2.3.1 Classification and Implication

2.3.1.1 Classifying Overview

Figure 2.5 shows an overview of the features that music provides for fashion and their interrelation. The following chapter summarizes and reflects the above literature findings, and derives implications. Moreover, it explains the spheres of the classification shown in Fig. 2.5 in detail and recommends related courses of actions for the fashion industry.
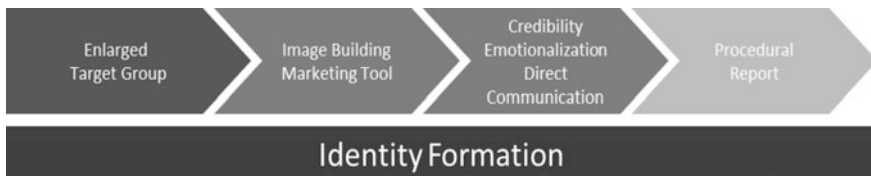
Fig. 2.5 Classifying overview on 'Fashion and Music'. Own illustration

2.3.1.2 Forming Group Identities

The symbiotic linkage of fashion and music is based on a common identity forming character and thus, social power (Baron 2016; Calefato 2001; Hellqvist 2014; Miller 2011; Sinnreich and Gluck 2005). As the perception of both industries has experienced a societal change, the concepts have lost their utilitarian purpose and gained power as tool to express belonging to a certain lifestyle (Botton 1994; Sinnreich and Gluck 2005). By linking their music to such a lifestyle, musicians emotionalize their own brand beyond the means of their origin industry (Cordero 2016). Musical artists are inspired by the fashion industry and can be considered as influencers of fashion trends, especially when taking the distribution of merchandise goods into account (Amarca 2016; Botton 1994; Smith-Strickland 2016). The connotation of music with the corresponding style of fashion creates a unique, identity-providing and inseparable common construct. Fans of music as well as fashion equally follow the created lifestyle. Only the way of approaching the lifestyle differs, however, resulting in the same target group (Botton 1994). The example of fashion label Maison Kitsuné and record label Kitsuné presented by Neuville (2014) proves that a successful combination of both target markets following the same lifestyle is possible. Both industries have to become aware of the fact that they are involved with same target groups, which only differ by how they are named—'fans' in the music industry and 'consumers' in the fashion business. Realizing this truth, the fashion industry can market to a broader target group and increase its sales potential.

2.3.1.3 Enlarging Market Potentials

In the course of opening up new markets, fashion brands need to adapt their marketing strategies. Such adjustment should be based on a thorough analysis of the company's identity and core values, followed by the choice and planning of appropriate marketing actions. The authors reviewed in the previous chapter point out several possibilities. Brand ambassadors contribute with great social reach. An appropriate brand ambassador conveys the brand's identity authentically and has a fandom conform to the brand's values (Pike 2016). Musical sponsorships are an alternate way of positioning a fashion brand. Based on Bramley's (2015) findings, rather young brands like Swedish retailer H&M are well-advised sticking to partnerships with modern festivals such as Coachella. More mature brands should consider becoming official partner of traditional events, like the Bayreuth festival. Simmons (Bramley 2015) furthermore states that music can create a faster emotional link to fashion experiences. Thus, positioning the brand in a context consistent with its brand identity creates a beneficial emotional brand experience. Collaborations with musicians or partnerships in selling artists' merchandise furthermore can improve brand image and generate footfall.

As Pike (2016) points out, prerequisite of all options is the conformity of brand identity and marketing action. Otherwise, results can be an inversion of the positive

effects discussed previously, and the brand as well as the involved music representative experience a loss in credibility.

2.3.1.4 Managing Brand Images

Suitably applied, such musical marketing can serve as positive reinforcement, adjustment or repositioning of a brand's image (Beverland et al. 2006). Music has the ability to confer credibility to a brand's public perception, emotionally charge a brand and enable direct-to-consumer communication (Bramley 2015; Cordero 2016; Miller 2011; Smith-Strickland 2016). In addition, its application can result in a more finely differentiated brand identity.

Fashion brands have to realize the full value of musicians and music as branding tools and bring their marketing efforts to the next level. While advertising contracts and collaborations with musicians are common practice by now, the use of music as sensorial stimulus in fashion communication and during the purchasing process is rather neglected. However, the number of channels, which customers use, increases (Bramley 2015). So does the visual input including all kinds of advertising measures that the average customer is exposed to every day. Therefore, brands should engage music to gain their attention. Music succeeds in connecting the traditionally visual-based fashion marketing to an auditory level (Bramley 2015). Based on Bramley's further findings, musical marketing is hence capable of emotionalizing fashion products, sales experiences and advertising contents, which, especially in times of today's high competition, is a crucial differentiating factor. In addition, musical branding is less obtrusive than traditional marketing and not necessarily recognized at first glance—for example, in the form of musical initiatives, like Burberry promoting unknown bands, or musical brand ambassadors positioning branded items in casual settings.

Furthermore, fashion brands should direct their attention to the merchandising business with its emerging opportunities and high market volume, which are pointed out by Cordero (2016). Fashion, however, should not only exploit its commercial potential but also learn from the business. As concert merchandise needs to attract customers within a short amount of time (Cordero 2016), it has to be highly matched to their needs. To be able to do so, the designers responsible for the products have to be well accustomed to the pursued target group. Working according to the 'Pull Principle' allows direct consumer communication and a great degree of reactivity. With regard to the growing power of the consumer market, the traditional fashion industry should watch the merchandise business closely. New communication technologies, such as social media, have paved the way for an enhanced customer-oriented approach and initiated an approximation of producer and consumer (Sinnreich and Gluck 2005). The merging of music and fashion industry further contributed to reduce fashion's elitist exclusivity (Baron 2016). Apart from the production process, music allows to increase the number of touch points with the customer, e.g. by sharing a playlist, which accompanies the customer the whole day, like Farfetch did (Farfetch Launches Apple Music Channel 2016).

That way, the brand identity can be shared consistently with the target group (Bramley 2015). On top, this can have a positive effect on brand awareness (Farfetch Launches Apple Music Channel 2016).

2.3.1.5 Supporting Processes

Music's image building features can also be applied to the purchasing process as background music. As Beverland et al. (2006) found, in-store music is closely connected to a brand's image. In case of music and expected image fit, it can positively support the purchasing process. Also during a process of repositioning, suitable music can positively contribute the image change. The use of in-store music should be planned thoroughly. The brand needs to know which kind of music is connected to which perceived quality, target group and price. Based on this analysis and in accordance with brand identity and pursued brand image, in-store music should be determined centrally. The communication of a consistent brand positioning is crucial (Beverland et al. 2006).

In general, the linkage of fashion and industry needs to be handled with care, as there are tremendous structural changes. Those can be found for example in the management of intellectual property rights as Sinnreich and Gluck (2005) and Banks (2015a, b) point out.

2.3.2 Gaps in Research and Further Research

The literature findings on 'Fashion and Music' still are rather incomplete and insufficient. Although various approaches have been examined, it largely lacks the use of scientific methods. Grey literature such as specialized online blogs mainly contributes to the available literature. As the authors of existing research agree on the relevance of the industries' symbiotic relationship, it is necessary to cover those gaps with qualitative research in the near future. However, the usage of music for brands is highly individual, especially when it comes to musical marketing. Therefore, it is advisable to do individual corporate research. This research should analyse which music strategy matches the corporate brand identity and enable well-founded decisions. In the following explicit fields will be discussed, which could be subject to further research.

Since the usage of in-store music and music in fashion communication requires similar decision mechanisms of the brand, the same research contents should be analysed. Yet, it should be conducted in individual studies, as the related consumer reactions might differ. Further research could investigate the connection of music genres, music volumes and brand segments, including the related quality, target group and price level perceived by consumers. Based on the Malaysian study on the speed of music in different retail settings, a more differentiated study could be conducted regarding customer tolerance in different fashion brand segments.

Furthermore, the present literature review shows that the development of 'musical' textiles has not been pursued in recent years, but dates back to the turn of the millennium. Also, the innovative products have not prevailed on the long run. Explorative research could be applied to learn about what consumers today expect of the integration of music technology in fashion and textiles.

Third, since music merchandise shows a high market potential, further research should be dedicated to it. Research could observe the general buying behaviour of merchandise goods in the music industry and provide exact figures on the size of the market. Additional research could concern behavioural intentions and price tolerance regarding different music merchandise genres.

2.4   Conclusion and Limitations of Research

The researchers' consensus on the relationship between fashion and music is clear. "[…] Music should play a central role in a fashion brand's identity", concludes Bramley (2015). Music and fashion both provide identity-building features, which in combination form a certain lifestyle. The industries are not considered separate anymore, but as one lifestyle industry. Amongst others, this proximity becomes apparent in the common parlance and the adoption of fashion brand names in songs. But musicians also influence fashion with their personal style. Descending from the hip-hop genre, this influence was acknowledged late. However, research shows that a high interest in fashion often is accompanied by admiration for the corresponding fashion. Thus, there are similar target groups, which can be combined and worked as an enlarged target market. The involvement of the music industry in fashion marketing helps to emotionalize products and experiences, contributes to greater brand credibility, and differentiates and enables direct-to-consumer communication. Musical branding consequently is a valuable image building marketing tool. Accordingly, the fashion industry makes use of collaborations, brand ambassadors and engages in the promising music merchandise business. Furthermore, fashion brands show musical engagement like musical support initiatives, sponsorships or merging of record and fashion labels. Despite increases in brand awareness and product/brand desirability, only little use of fashion in music communication is made so far. This, however, increases the number of touch points with the customers, achieves to approach them on a different level and emotionalizes the brand experience.

As music can contribute to the reinforcement or positive repositioning of a fashion brand's image, it can procedurally support the purchasing process as background music. Furthermore, customers link it to the indication of perceived quality, image, product assortment and target group. It, however, does not have an influence on the durance of stay of customers in the store. Some further research has been done on the merging of music technology and textiles. Results, for example, are clothes serving as musical instruments and a computer software, which transfers music into fabric. Literature also examined the use of intellectual property rights in

both industries. The researchers found that the fashion industry relies on rather protecting trademarks while the music business is more engaged with copyrights.

Although there are various literary sources regarding the linkage of fashion and music in diverse dimensions, it mostly lacks scientific understanding. Further scientific research should be conducted examining the use of in-store music, music in fashion communication, the music merchandise market and innovative product development incorporating music technology in textiles.

Two main aspects limited the literary research on this paper. First, it is limited as the focal topic has found only a little attention in past scientific research and predominately draws upon grey literature. Moreover, this literature review is narrowed down to modern flows of musical influence on fashion of the current and past century. The definition of fashion furthermore only comprises apparel, footwear and accessories.

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Chapter 3
Music as Key-Influencer of Fashion Trends

Jochen Strähle and Jennifer Rödel

Abstract Aim of this paper is to provide an understanding to which extent music and fashion interdepend and interact referring to the music and fashion trend development, focusing the period from 1950 till today. It further helps the reader to gain an insight if the technology provided influences the development and the access of music and fashion in future. The research for this paper required the use of secondary sources including library and online research. The goal was to gather information about the former and current development of music and fashion. These methods were the best alternatives of secondary sources as they provided trusted results thus enhancing the accuracy of the data being collected. But however they were also limited since mainly data for the fashion and music development of the noughties were limited. This is explainable by the key finding that the development of this time is not as distinct as the one of the former times, when a fashion trend came along with a new music genre or hit, which implies that fashion and music correlate to a certain extent, but characterized by a reactivation of the music and fashion trends of previous times without any new inventions.

3.1 Introduction

Fashion is known to develop in cycles (Calefato 2001). The stereotypical approach is that what is trendy in one season may well be deemed and outdated the next. It could be argued that music and its development is similar (Sinnreich and Gluck 2005). The aim of this research paper is to provide an understanding to which extent music and fashion interdepend and interact referring to the music and fashion trend development, focusing the period from 1950 till today. It should further help the reader to gain an insight if the technology provided influences the development and

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the access of music and fashion in future. Research question therefore is: To which extent do music and fashion converge referring to the development of music genres and fashion trends from 1950 till today?

The structure of the paper is as follows: First, fundamentals of fashion and music are defined. The main part includes a trend analysis examining the music and the fashion trend development within the period from 1950 until today, concluding an analysis of the reactivation of former trends on current catwalks. Followed by the fusion of the music and fashion flow, which analyzes the convergence and interdependence of these two, the paper concludes with a discussion and the technology provided in future, affecting the means to access music and fashion. The literature research for this paper included academic papers that had topics similar to the effects of music on fashion. Therefor the aim was to gather information about both, fashion and music and their developments. Keywords have been "Music's influence on fashion", "Music influencing fashion", "Fashion influencing music", "Interdependence of fashion and music", "fashion development starting 1950", "music development starting 1950", "fashion in former times", "current fashion trends", "music trends in former times", "current music trends", "fashion in the period 1950 etc.", "music in the period 1950 etc.". These methods were the best alternatives of secondary sources because they provided trusted results and data thus enhancing the accuracy of the data being collected. These methods however were limited since it was difficult to obtain the exact required data and thus several texts were to be analyzed. Mainly data for the fashion and music development of the noughties were limited. This is explainable by the fact that the development of this time is not as distinct as the one of the former times but characterized by a reactivation of the music and fashion trends of previous times without any new inventions. Furthermore it was recognizable that online sources dominate.

3.2 Literature Review

3.2.1 Music Genre, Fashion, and Trends

To be able to define the word "music genre" appropriate, it needs to be split into two words: music and genre. First, music is "an artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner" (The Free Dictionary 2003). A Genre means "a category of an art form"(What is a Music Genre? 2016). The word is useful for subsets of films, literature, television shows, and music that match distinctive criteria. Often a work only fits into one genre, but it can have multiple genres. To put in a nutshell, the word "music genre" can be seen as "a classification system that places different instructional materials into neat categories that help teachers choose what to use and when" (What is a Music Genre? 2016). This term is further used to create a relation to a variety of music facets, including the period in which a musical composition was written and in which its style, form, and function, its means of transmission and

diffusion as well as the location of its geographical origins crossed with the cultural background of the composer. For the definition of a particular music genre people tend to use the period as criteria (What is a Music Genre? 2016).

Fashion is a visual phenomenon (look) which is shared by a group of persons at a given time (Joung 2014). Fast fashion concepts enabled companies to offer products to a wider audience (Barnes and Lea-Greenwood 2006). Fashion trends can be defined as a process of change. Trends are generally movements in one direction that exist in a medium of continuity in which changes dominate. Trends arise in most different areas—from the economy, via politics to the consumer world—which is why trends are assigned in many different ways and only make sense if they are observed in their particular environment (Horx Zukunftsinstitut GmbH 2010). Trends also occur in the music and fashion industry where they make and have serious impacts.

3.2.2   Music Trends on a Timeline: 1950–2000s

3.2.2.1   1950: The Rock and Roll Era

The music in the 50s was characterized by light melodies and sweet lyrics. Songs were innocent and inoffensive and contained feel-good tunes which reflected the optimistic mood of America post World War II. At this time the pop charts were dominated by artists like Pat Boone, Rosemary Clooney, and Perry Como. Moreover a new driving music force was established when the era of Rock and Roll began. In 1955, when Bill Haley's "Rock around the clock" became popular, people learned to swing to a whole new sound and felt vitality by this music genre (Rich 2015a). Rock and Roll music is characterized by a front man appearing as singer is accompanied by instruments like guitars, e-bass, drums, and sometimes saxophones. Infectious beats and rhythms established Rock and Roll as dance music which followed the traditions of blues and swing music (Rich 2015a; Russell 2016).

3.2.2.2   1960: The Beatles and Hippie Time

One decade later, rock music dominated the popular music charts further on. In the early part of the 60s Elvis Presley continued to generate hits, but the music also diversified with the folk revival, Phil Spector's wall of sound, the Brill Building sound, girl groups, and surf music. Songwriting in 60s was characterized by moving beyond pop love songs and by the beginning of the inclusion of social consciousness and political statements. By 1964, U.K. bands were led by the Beatles and The Rolling Stones, two bands of modern youths who expressed a profound understanding of the society at a time when governments were trying new things. Their success could be seen by the 60s record charts' where the Beatles

dominated with six of the top ten albums of the decade and 21 of the 60s top 100 singles. The second place was earned by Elvis Presley with four of the decades' top 100 albums and nine of the top 100 singles (1960s Music Decade Overview 2016; Daniels 2016). The 60s were also shaped by the creation of soul music which evolved from the rhythm and blues as well as gospel to reveal the fight for the equality of whites and blacks (Wagner 2014). In the latter half of the 60s psychedelic music emerged to reflect the growing hippie culture. Album sales became more important as a harder rock sound popped up which built the cornerstone for heavy metal (1960s Music Decade Overview 2016).

3.2.2.3 1970: The Glam Rock, Hard Rock, Disco Variety

There was more variety in music in the 70s than ever before. Music became more experimental due to technical progresses enabling music listeners to choose from dozens of music genres. The early 70s were ruled by singer songwriters and soft rock. Glam or Glitter Rock appeared briefly in the first half of the 70s (1970s Music Decade Overview 2016). Moreover Disco was introduced to the music scene and dominated the radio and dance floors with songs from pop groups like Abba and the Bee Gees at this time (Dudbridge 2016c). Psychedelic music that was very well received in the 60s declined, but converted into progressive rock (e.g., Queen) and heavy metal. A harder version of Rock, the so-called Hard Rock also carved out its place in the music world in the 1970s. In the late 70s Punk rock started as a reaction to progressive and arena rock. With the establishment of Punk a new wave began as bands start to use synthesizers and move beyond guitars and drums. Bands like ACDC, Pink Floyd, or Queen recorded great success during this era. In addition, the 1970s witness the birth of another worldwide music genre: Reggae (1970s Music Decade Overview 2016).

3.2.2.4 1980: The Decade of Genre Revivals, Madonna, and Michael Jackson

Due to declining sales, the music industry had difficulties in 1980. Disco was dead and the music industry was looking for something to fill the space. Thanks to the technological advancements in audio and video recordings, the music industry experienced a renaissance in the 80s. The release of numerous music videos and the high number of sales of CD players helped the business to provide a boom and animated record companies to reissue old albums on CD. These progresses had great influence in bringing various new bands and music styles into the mainstream including a revival in heavy metal, disco, pop, new wave, rap, and hip-hop. Madonna and Michael Jackson are just some of the iconic names which dominated during this decade. To put in a nutshell, the 80s were a "mash up" decade bringing new and reviving former music genres (1980s Music Decade Overview 2016; Phipps 2013).

3.2.2.5 1990: The Era of Grunge, Heavy Metal, Hip-Hop, Teen Pop and Brit Pop

Music in the 90s was very diverse and outstanding. A lot of timeless songs were created and recorded by many different types of artists. The creation of new music genres did not find any limits—from Alternative via SkaPunk, Fusion to RapRock. Alternative Rock and its subgenres Grunge, a combination of guitar rock and metal, and Pop Punk peaked in popularity during the 1990s. Bands like Nirvana, especially their singer and guitarist Kurt Cobain, found success with mainstream audiences and are today still associated with this decade. Heavy metal converted into new subgenres such as rapcore, rap-, nu- and industrial metal. Even electronic music underwent a change by the split of techno and house into new styles including trance, drums and bass, trip-hop and eurodance. The appeal to a younger radio audience was achieved by pop and teen pop, with bands like Backstreet Boys, *NSYNC, 98 Degrees, Hanson and The Spice Girls. In the late 1990s, female teen pop artists took the world by storm with major hits by Jennifer Lopez, Destiny's Child, Christina Aguilera, and Britney Spears. Contemporary R&B also achieved great success on the pop charts especially for Whitney Houston, Mariah Carey, TLC, Toni Braxton, Lauryn Hill, and Boys II Men. BritPop as a subgenre of alternative rock, which was embodied by bands like Oasis, was also formed in this decade. The big growth in diversity and sales, the radio airplay and the overall success for artists like Eminem or Dr. Dre explains the fame of Hip-Hop in the 90s (1990s Music Decade Overview 2016; Wagner 2014).

3.2.2.6 2000: The Reactivation of Everything

This fame that persisted till the 2000s and beyond is still favored today. Hip-Hop has become popular by musicians like Usher or Justin Timberlake. This music trend was then intensified by Jay-Z and Kanye West who combine hip-hop with rap to create an enjoyable rhythm with rap-style lyrics. Moreover music in this decade was determined by a contrast in themes. In recent years, when hip-hop and rap music overtook the mainstream music, music has been repeatedly criticized for its violent themes and sexual lyrics. The impression that hip-hop focuses on sexually based themes, and rap promotes violence against innocent citizens has come up. Furthermore, the charts were also topped by the mainstream pop music genre. Musicians like Kelly Clarkson who won the television show American idol, contributed to the popularity of this music genre. Besides, the 2000s also witness the birth of various new music genres. Rock metal rap combines lyrics that are characteristic of rap with memorably rhythms that are typical for rock plus the hard core feeling of metal. Musicians like Kid Rock have contributed to this unique style of music. The music genre emo, which is metonymic with emotional music due to its heartfelt lyrics and melancholy melodies, also peaked in popularity by its formation in 2000. Bands like Dashboard Confessional recorded great success by this genre. Bands like Green day construed emo in a new way. By the use of louder music and

faster melodies with the maintenance of typically sad and depressing lyrics, these bands tended to criticize the government and present administration. Green Day's song "American Idiot" caused a great deal of controversy by vituperative lyrics and concert speeches about the American government. At the same time, musicians like Alan Jackson and Toby Keith counteracted by creating pro-American songs that support the present administration and government. In addition, the present music represents many musicians and artists who have proved themselves. Many of them have been there for decades, like Madonna. Bands like The Red Hot Chili Peppers arose to the popular music scene in the late 1980s to early 1990s and are still generating great popularity. Other pop artists, such as Christina Aguilera and Britney Spears are still making the headlines in today's society but do not continue in building on the success that they have built up years ago (The People History Music from 2000 2008).

And so the trend continues. Some musicians have a long-term fan base which will continue to buy their albums as long as they make them while others are one-hit wonders that society will never hear from again. The 2000s unlike other decades did not experience the emergence of a new genre of music. Instead, there was fusion of different yet existing types of music. This is the pattern music industry has followed for decades and which will be probably maintained for many more. To put in a nutshell as diverse and exciting, the music development, mainly from the 70s to the 90s was so monotonous it is to be expected in future.

3.2.3 Fashion Trends on a Timeline: 1950–2000s

3.2.3.1 1950: From the Elegance of Grand to the Rocker Style

The 1950s indicated a transition from the restraint, conservatism, and formality of the 1940s to a freer, looser, and more informal style. From the elegance of grand, sweeping skirts to shorts and trousers, all new styles were incorporated. So innocent and inoffensive the music in the early 1950s was, so was the styling. Large petticoats with layers of tulle puffed-out full dresses while the waist was tightened in by a large belt. The tops were modest but form fitting with a bullet bra worn underneath to enhance the bust. Dresses had two dominating silhouettes, namely the full circle dress and the form-fitting sheath dress; both worn for daily and evening occasions. Accessories like hats, gloves, purses and shoes played an important role and also matched. The dominating colors of this decade were pink, black, and teal (Monet 2016b). Men's wear for ages over 30 was defined by suits and trilby hats. A common style was the so-called Teddy boy style which consisted of the drape-style single-breasted jacket in a long knee length with cuffs and lapels in contrasting velvets or satin. This look was combined with either contrasting or matching drainpipe trousers, stiff shirts, and brocade waistcoats (Dudbridge 2016a).

At the end of the 1950s, Rock and Roll had an enormous cultural impact beyond its music influence. As youth revered Rock and Roll heroes like Elvis Presley and

Little Richard for a sense of rebellion and cultural ethos, a big wave of imitating them in terms of hairstyle, attitude and clothing began (Rich 2015a; Russell 2016). For that reason the late 1950s style was less conservative including biker jackets, white t-shirts, denim, and hair-gelled back (Dudbridge 2016a).

3.2.3.2   1960: The Mod Fashion Era

Deeping into the 1960s, the decade of experimentation, fashion started to reflect the upcoming individuality and diversity. On the one hand, there were the social anarchists agitating against mainstream styles as well as the establishment. The so-called Hippie movement preferred a relaxed, comfortable, loose fitting, baggy and natural style including flowing dresses (Rich 2015b). Low-waisted trousers which were common among hippie social groups turned into low-rise jeans which became mainly popular by Jimi Hendrix in the late 60s (Dudbridge 2016b). Within this fashion direction, for most college age kids, blue jeans and a tee shirt (tie-dyed or not) were commonplace. On the other hand, 1960s fashion style was featured by bright colors, leg revealing lengths, and hyper-tailored designs, known as Mod Fashion (Rich 2015b). Two of those styles which made the 60s quite popular were the mini skirt which Rich (2015b) describes "[…] [as] the most seen fashion modification of the decade" and the bell bottom trousers which became fashionable for both, men and women (Rich 2015b). As opposed to the Mods, the rockers tended to be more rebellious and seedy. Leather jackets with black jeans and heavy biker boots were indispensable. The hair was styled into a rocker quiff which showed the influence of the Fifties Rock and Roll style (Dudbridge 2016b). Despite the Beatles' musical style had relied on a rockers image, they did not perpetuate this stereotype justified by their less rebellious but formal and uniform style. In order to portray some sense of masculinity, the Beatles initially used to wear suits, not the classic business suits—but in an extravagant style: monochrome and dark with a tight-fitting collarless jacket (Miller 2011). Another distinctive feature of their appearance was their hairstyle, the famous mop-top. Later on, by 1967, their style had become saucier and met gradually each member's personality more. Following the Mod fashion, the Beatles style was then characterized by bright colors, turtle-neck jerseys, paisley patterns, and floral prints (Werle 2010).

3.2.3.3   1970: The Androgynous Appeal

"There are no rules in the fashion game now" (Dolofan 2016 quoted from Vogue) is a statement which perfectly describes the fashion development of the 1970s. Fashion at this time was diverse and reflected a new interest in clothing as self-expression, freedom, and identity. The 70s gave birth to looks for both sexes which provided the era with an androgynous appeal. This was the time, when both men and women wore platform shoes and waist high pants. Finding orientation on the 60s themes, 1970s fashion continued with bold prints in bright colors and

geometric designs and hippies' bohemian style combined Victorian with ethnic elements. Bell bottom pants first mutated into less exaggerated flare-legged pants and then into straight legs by the end of this decade. This straight look was also transferred to short- and long-sleeved T-shirts as well as button down shirts which were all worn tight and tucked in. Added with flowing tresses, men and women looked alike (Monet 2016a). The movie "Saturday Night Fever" generated extra influence to the 70s style by its looks which perfectly embodied the glam rock or better known disco style. This style was symbolized by bands like the Bee Gees. In addition to that, the Punks, a group of people who defined themselves as anti-fashionistas, also arrived in the 1970s. Their look was defined by destroyed and refashioned outfits in dark colors, tartan checks, and the cut up of old clothes. It was further embroidered by piercings, chains, padlocks, and safety pins. Their hair style was dyed bright in outrageous colors (Dudbridge 2016c).

3.2.3.4   1980: The Fancier and Brighter the Better

Due to increased globalization of the world and pop culture trends, fashion in the 1980s was rapidly changing and more diverse than ever before. The changes in technology, mainly the expansion of cable television and networks like MTV, influenced fashion's accessibility in a positive way. An increased accessibility and obsession of fans with celebrities caused that fashion came to the forefront of pop culture. During this decade, the fashion represented more distinct groups than ever before. While there were usually one or two predominant styles in the past; the 1980s captivated due to several groups of trends which were sharing the popularity at one time. The fashion styles and trends of the 80s included baggy and oversized tops, high-waisted jeans, leggings, fishnet stockings, ripped and acid-washed denim as well as exercise clothing for daily occasion, such as leg warmers and head bands. All apparel appeared with large bold prints in pastel and bright colors. Women hair was teased or in spiral perms, while men had clean cut styles (Fashion and Accessories of the 1980s 2017). Madonna was considered to be the female pop and fashion icon of this decade. Madonna is seen as the master of self-staging who reinvented herself and her looks by the creation of a new album. In this way she set the trends of tomorrow. In 1983, when she had her breakthrough by the song "Holiday", her trash look caused sensation. She was the first combining aggressive post punk with girlie new romantic elements. The combination of lace, greasy leather, costume jewelry, fingerless gloves, and messy hair had the finger on the pulse (Werle 2009). Undoubtedly, the male fashion icon of this decade was the king of pop Michael Jackson. When Jackson wore a white suit, a black shirt widely unbuttoned and a golden pocket square on the cover of his album "Thriller", his style built the perfect ensemble of his sounds: rhythm and blues with disco influences. That was only surpassed by his television appearance in 1983 when his outfit consisted of a black glitter jacket combined with a silver shirt, white socks worn below too short trousers, a black hat and one white sequined glove which had become his trademark (Werle 2010).

3.2.3.5 1990: The Decade of Minimalism and Eccentrics

As diverse and outstanding the music in the 90s was, so was the fashion. As new technology, like the establishment of Internet, enabled fashion trends to rapidly disseminate between cultures, young people drew inspiration from a variety of sources, rather than following one particular look. First the 90s are defined as a decade of minimalistic style. Dressing down became the key fashion trend of the 1990s. The flamboyant, over-the-top glamor of the 1980s was replaced by simple, modest clothes. Neutral colors replaced the bright of the previous decade. Counteracting the wide shoulders and frills of the 1980s, apparel in the 1990s was neat, slim fitting, and casual in softer and more relaxing fabrics. Matching the minimalistic style, sports clothing heavily influenced fashion in the 1990s and established itself as a mainstream fashion trend for everyday wear. Comfortable, stretchy garments, like tracksuits, became common for everyday attire. Apparel from popular sportswear brands like Adidas or Nike was considered highly fashionable. The style of the youths consisted of back-to-front baseball caps and basketball jersey and extra-baggy trousers, worn low on the waist to unveil boxer shorts. This sportswear hype was also very common among rap and hip-hop artists like Eminem who dominated music charts in this decade. Another significant trend of the 90s was the grunge fashion that combined two different forms of rebellion from previous decades—the 1970s hippie and the 1980s punk movement. The grunge style included baggy, oversized and torn fashion, featured in dark colors combined with deliberately kept un-styled and messy hair popularized by bands like Nirvana. Body decoration, mainly tattoos and piercings and partially dreadlocks, also played an important role in styling in the 90s (Phipps 2016). Other emerging fashion trends of the 90s which were primarily common among the pop music culture included flare jeans, overalls, crop tops, and tube socks mainly embodied by teen pop icons like the Spice Girls or Britney Spears (Catherine 2012).

3.2.3.6 2000: The Reactivation of Everything

Jumping into the noughties, it seems that this era has given a sudden break. Mass market brands started copying garments from the designer catwalk and celebrity collaborations with middle market stores accelerated. Mixing designer garments with high street and vintage fashion was seen as a way of intelligent dressing (Dudbridge 2016d). Influenced by globalization, fashion trends in this era incorporate Middle Eastern and Asian clothing into mainstream Europe and American fashion (Rindfuss 2009). Thus an appropriate description for the noughties could be "mashup", since it is "[…] an era that appeared both nostalgic and futuristic as it shamelessly borrowed trends, shapes, and moods from past decades. […]" (Rindfuss 2009). Coming up with innovative ideas is quite difficult at this time as both sectors the fashion and the music, claim to have seen and heard everything. Living in a literally "post-everything reality" means living in a world dominated by

styles imitated from yesterday to become today's which leads to a more precise examination of the reactivation of former trends on current catwalks, focusing the trends of the noughties.

3.2.4 The Reactivation of Former Trends on Current Catwalks

To get a little overview how former trends, starting from the 1950s, have been reactivated in current key trends and how they have established themselves as new trends presently, is analyzed in the following.

Within the 1950s fashion changed from an innocent and inoffensive to a more tainted styling associated with the establishment of the new music genre Rock and Roll. A fresh and youthful revival got the 1950s full-skirt dress, also known as full circle dress, for S/S 15. To take this classic shape into new territory, deconstructed denim and active-inspired mesh material were applied while brocade and floral prints provided contemporary and ultra-feminine looking (Kaufmann 2014).

In the same season, men apparel also experienced a revival of the 1950s fashion trends. For updating traditional spring/summer sailor looks, nautical theme got a rock "n" roll remolding. Blue-and-white stripes on shirts were replaced by black and whites, embellished with overlaid graphics or patches such as skulls or maritime flag motifs and sailor buttons. Breton sweaters combined with bomber jackets or distressed denim jeans provided a more rock "n" roll style (S/S 15 young men's catwalk trend flash: rock "n" roll nautical 2014).

The 1960s common Mod Style got its revival on the S/S 13 runways when Mod graphics, strong stripes and patterns emerged as a defining feature of the season were widespread among luxury designers like Marc Jacobs or Louis Vuitton (Mod Revival: Prints & Patterns 2013). Large stripes were the defining pattern of the Mod era, executed in both horizontal and vertical applications either as a printed or a sewed panel. The trend of striking monochromatic stripe schemes also appeared on S/S 13 runways (Mod Revival: Prints & Patterns 2013). Another pattern which was characterizing of the Mod era was the checkerboard patterns which were visible in numerous scales, perverted versions, and brash color schemes throughout the 60s. This checkerboard obsession found its revival on S/S 13 runways, best exemplified by Marc Jacob's Daniel Buren-inspired collection for Louis Vuitton (Mod Revival: Prints & Patterns 2013). In addition, dotted prints were common among 60s fashion in painterly versions or tight repeats which were revealed on S/S 13 runways to imitate this Mod era's pattern obsession (Mod Revival: Prints & Patterns 2013). S/S 13 runways was further full of bold graphics for either contouring the body or upgrading a simple shift-style dress in a black-on-white or white-on-black look which were significant for the Mod era (Mod Revival: Prints & Patterns 2013).

Jumping to the London apparel for men in A/W 16/17 it is eye-catching that the 1970s provide inspiration for this season. The 1970s play an important role for

menswear inspiration as this decade has its signature features that are reinterpreted in a contemporary context without losing recognition or appeal. The refined 1970s trends on current catwalks include dominating colors like an electric blue, warning red and tabasco as well as flat florals, all associated with the bright colors and key fashion items of the 1970s. The A/W 16/17 optic geometrics pattern trend livens up the retro trend of the geometric designs of the 1970s. The "dark protection" scheme of the A/W 16/17 catwalk reinterprets the punk establishment of the 1970s which was characterized by outfits in dark colors (The WGSN Menswear Team 2016b).

Also young women apparel in A/W 16/17 relates to the 1970s styles. The determined catwalk trend under the theme "street punks" combines punk and streetwear trends. Casual sportiness via oversized proportions and commercial jersey-cut-staples relieves the toughness of the punk style. Print and patterns follow the same scheme and unite both parts of the theme—streetwear-inspired slogans applied to hoodies with checks ushering in the punk side of the trend. Used materials match to the themes and include matte or glossed leather, torn-up denim, and synthetics (Walpita 2016).

The 1980s which are known for no limitations in music and fashion will make their comeback on the S/S 2017 runways where the excess of the 1980s continues. Lending a number of new possibilities to the fashion-forward market, WGSN predicts the trend of updated blouses that are embellished by sculpted balloon sleeves, belted waistlines, and powerful square shoulders which are reminiscent of the 1980s. The baggy and oversized look will get its revival by broad cut jackets with exaggerated shoulders, overstated trouser suits with new and revised proportions and relaxed coats in oversized lines. The bold glam rock style which established in the 1970s, but endured till the 1980s, has also determined the young women's apparel key trends of A/W 16/17. Reviving bright colors, focusing pink, purple, blue and yellow as well as metallic sheen create an association with the former dominating bright and metallic colors of the 1980s. Combining saturating colors with gold and silver perfectly expresses the previous disco time. A/W 16/17 key looks are saucy and glam and perfectly suit party wear. Their prints and patterns include animal and jagged prints as well as geometric motifs which brings the disco side of the 1980s to life. The used materials, mainly gold lame, vibrant velvet, hyper-dyed faux fur, glistening iridescent sequins, and high-shine synthetics underline the exaggeratedness of this decade (Walpita 2016).

Based on the 1990s casual, baggy sportswear hype, menswear apparel key trend in A/W 16/17 picks up on this trend by its scheme "tough 90s". Fashion in this season is determined by shades of sand, plum, terracotta, blue, and gray (The WGSN Menswear Team 2016a). To create the casual look of the slacker 90s generation, oversized tops and jackets are drawn attention to. Huge knits and puffa jacket are keys for street looks, especially when combined with a hoodie. Cueing at streetwear brands, sweats are featured with slogans. To create baggy shapes, appropriate materials like flat twill and canvas fabrics are used. To channel the grunge style of the 1990s, gothic black, stripes and checks across cut-and-sew tops, knits and shirts, dominate the A/W 16/17 runways (The WGSN Menswear Team 2016a).

Also young women's apparel in A/W 16/17 includes a scheme referring to the 90s. "Sports prep" is the vision which follows casual styles among women fashion. Its color story consists of easy neutrals, blues, and saturated primaries. Key looks of "sport prep" move away from heavy layers and target the more commercial side of the young women's market. This trend underlines the sportiness and high-school nonchalance by the use of easy basics. By matching prints and patterns the sporty, varsity theme of this trend is highlighted. This theme was for example reactivated by Coach in A/W 16/17. Moreover outlined V-necklines and school insignia upgrade pullovers in this season. Common materials of the sport prep include cottons, jersey, and denim (Walpita 2016).

Summarizing the development of fashion involving the reactivation of former trends on current catwalks, it is predictable that there is a distinct interdependence between music and fashion which will be analyzed in detail in the following.

3.2.5   The Interdependence of Music and Fashion

3.2.5.1   The Influence of Music on Fashion

Singers have always been the first to launch new trends. They dress to stand out on stage, to be different and recognizable, to identify with a larger subcultural group, to send political messages and sometimes just to make a fashion statement. According to the investigations, it is obvious that music and fashion are closely linked as they both are a practice of expression, a way to individualism and a form of art. The last six decades in music history have shown that music have had an impact on fashion trends. Fashion trends are deep-rooted in music and can be traced back to the days of The King of Rock and Roll himself, Elvis Presley and his fighter pilot look with customary aviator jacket. It was the time when youth revered Rock and Roll heroes for a sense of rebellion and cultural ethos causing a big wave of imitation in terms of hairstyle, attitude, and clothing (Rich 2015a; Russell 2016). Thinking about the greatest period for both music and fashion, the years between the 1960s and the 1980s, revolution and change were essential of everything happening in those years. The best music of all times and the most influential fashion trends were created. Most iconic bands were born which are somehow still present in our modern times. Walking down the memory lane of the 1960s, a new and very different fashion influence arrived with the Beatles—not in Paris or Milan but "swinging" London. Impressing by their own created and extraordinary style and haircut, the Beatles generated greatest influence on London becoming the center of the fashion world for the first time in the nineteenth century (Phipps 2015). Moving from the 1970s when David Bowie established the Glam Rock by the carryover of the 60s hippie look to the eccentric 80s, when every "fashion don't" was broken, both decades are seen as sources of inspiration for designers. Thanks to Kurt Cobain who gave birth to the grunge music in the 1990s and influenced in this way the establishment of a new style. Not to skip the hip hops' influence on fashion in

this era. Due to musicians like Eminem or Nelly who dominated music charts in this decade, sagging clothes were mixed up with gold chains which eventuated in sportswear hypes. The examination provided shows that fashion has been influenced and changed with the entry of a new music genre which finally lead to the creation of new fashion trends (Seipel 2016).

It is further visible that fashion and music are one entity where fashion rubs off on the music the same way music does on fashion. Music fans recreate looks seen their favorite musicians wearing which correspondingly causes the creation of new trends in the fashion industry and simultaneously encourages brands' awareness (Influence of Music Industry on the Fashion Industry—August Fashion 2015; Walker 2012).

Besides the creation of fashion trends by the establishment of new music genres and the recreation of looks by fans, fashion designers take inspiration from the world of music and set new trends. Jean-Paul Gaultier, who created the famous Madonna cone bra, pushed the musical agenda at his A/W Paris Fashion Week show in 2012 when his collection, inspired by the 1980s, paid tribute to 80s Pop Stars by models dressed as Annie Lennox, David Bowie, Madonna, Michael Jackson, and Grace Jones (Walker 2012; Wilson 2012).

Apart from Gaultier, Marc Jacobs has taken inspiration from the world of music as well. From his controversial Perry Ellis Grunge show in 1992 to his recent SS17 collection which alludes to the style codes of different musical subcultures—cyberpunk, 70s glam rockers, and J-rock. Similar eclectic was already shown in his previous collection, when Jacobs referenced the fusion of punk, disco, and electro to characterize New York's nightclub scene of the 80s. The advertising campaign featured musical icon Cher wearing a black ball gown, leather jacket and matching gloves in his A/W 2015 campaign (Hall 2016).

In addition, famous music festivals such as Coachella (California), Bonnaroo (Tennessee), and Osheaga (Montreal) have become important trend-inspirational grounds for designers and retailers. Festival culture and fashion items like knit vests, crop tops, flowing maxi dresses, and feathered headdresses have become more relevant for designers than the actual ready-to-wear runway trends. The festival fashion trend has traced back to the original rock gods putting their stamp on festival style at Woodstock during the summer of '69—Jim Morrison's lace-up leather pants and Janis Joplin's circular rose-tinted glasses. Thus festival fashion trends have and still will serve as mainstay inspiration for designers (Fashion trend: Festival fashion—FASHION Magazine 2016; Klein 2014).

Music is not just an inspiration for fashion designers but also the inspiration for the soundtrack emotionalizing the show audience and giving each catwalk show a distinct style and identity. Nobody could forget Lily Allen singing in a barn at Chanel's S/S 10 show, Marc Jacobs use of 'Bittersweet Symphony' bringing a tear to everyone's eye and well, the music at every single Alexander McQueen show. As fashion brands begin to target the consumer, music artists play an important role in the showcase of collections for brands at fashion shows nowadays. Since fashion show's exclusivity dissolves more and more and the focus shifts to being consumer oriented, fashion brands will certainly need entertainment support to achieve a

consumer oriented fashion show. Much like Victoria's Secret Fashion Shows headlined by Taylor Swift or Ariana Grande yet, music and fashion converge evermore as musicians are the key to making events more marketable to the customers (Kirshbaum 2016).

In addition, many recording artists make use of their fame to sell their own fashion line of clothing which occurs in cooperation with renowned brands. Victoria Beckham, ex spice girl, launched her fashion Victoria Beckham line in 2008 with which she has managed to win the Designer of the Year Award at the annual British Fashion Awards in 2011. Kanye West put the fashion designer in rear when he presented his DW Ready-to-Wear Fall/Winter 2012 show in Paris. Although the show received poor reviews, West did not stop there. He continued to collaborate with the French brand A.P.C. on a small summer capsule collection which immediately sold out. West also collaborates with Adidas designing two popular sneakers, the Yeezy Boost 750 and Yeezy Boost 350. Recently he signed another contract with the sports fashion brand for the launch of "adidas x KANYE WEST," a collection of footwear, apparel, and accessories (DelliCarpini 2014; Henry 2016). In cooperation with the well-known high-street fashion brand River Island, Rihanna co-created a fashion line with Adam Selman in 2013 including casual pieces like tank tops, jumpsuits, and fur-trimmed puffer jackets (DelliCarpini 2014).

Artist collaborations not only benefit the musicians themselves, but also add value for a brand. By brands investments in artist's end products such as brand sponsored albums, exclusive artist content, branded concerts or VIP experiences, product placement puts a large-scale name to a brand, allows for instant media coverage and consumer recognition which ultimately creates brand awareness. Association and product placement with a brand's sponsored artist combined with unique and personalized experiences define the success of a brand enhanced by the collaboration with a musician (Kirshbaum 2016).

3.2.5.2 The Influence of Fashion on Music

A person wearing baggy clothes, a baseball cap and a few, most probably fake blings is automatically related to that of a rap or a hip-hop fan, while one with ripped tight jeans and ripped shirt is most definitely a heavy metal music fan. Watching diverse people, listening to different music genres, expressing themselves through their individual clothing choices, induces that people are able to distinguish themselves by their fashion style according to their music taste. This phenomenon deduces that peoples' style is automatically associated with a certain music taste (Influence of Music Industry on the Fashion Industry—August Fashion 2015).

Michael Jackson and the black jeans with white socks look, Madonna and that cone-shaped corset, Michael Britney and the school uniform—fashion has always been a key for musicians to express themselves as an artist. Fashion for that reason supports musicians in expressing their individuality and in creating their own personality by mixing up and combining clothes. Nowadays the consumers are not

just interested in knowing what the musicians' new song is about, but rather what outfit they wore to an awards ceremony, event, or music video. So musicians act as ambassadors of fashion trends and can create awareness by setting their own fashion style.

In conclusion, as evidenced above, there is an interdependence of fashion and music to a wide extent which is difficultly limitable. The key result is that the impact of music on fashion is much more intense than the one of fashion on music. Music, as proved, is incorporated into fashion trends in many ways. The trend tends to continue that fashion and music converge closer as a heavier focus is put on creating consumer oriented fashion which is easily achievable by the incorporation of music.

3.3   Discussion

Music and fashion have become intertwined and the past decades in music history still have an impact on today's trends as many designers reactivate trends of former times on current catwalks and take their inspiration from it. Fashion influences music not to that intense extent as music on fashion does. Music influences fashion on many levels and throughout the investigations, it was noticeable that with an entry of a new hit, a new fashion trend emerged in former times. The fact that music influences fashion by artist collaborations and sponsorships can be refuted by the facts, that there are a lot of brands which cannot afford such types of collaborations, and the fact that some brands that follow such collaborations with established artists are often afraid of brand dilution due to the artist's involvement with other brands. Music influencing fashion by the establishment of new fashion trends through fans recreation of musicians' looks is contested as there are those artists out there who are so unique there is not really a label you can classify their wardrobe as, such as Psy and Lady Gaga. Although fashion choices receive much influence from music, people of today are not as heavily influenced as previous generations had been. Either our generation has the privilege to choose trends from past decades which are reactivated in today's fashion world and therefore dominate nowadays or it has been figured out that you do not need to follow who is "in" because we listen to whoever we want to and wear whatever we want to. This strengthens the argument that you need to consider that there are a lot of people who do not follow any specific music or fashion trend but rather listen to different types of music and dress in a lot of varying styles. For that reason it is proven that though music does not play a huge role in helping individuals determine their fashion trends as it once had, but it still holds some influence over style. Music in former times enjoyed greater influence as it was moreover a kind of expression for rebellion against political decisions with the intension to change something. Due to that, social aspects and circumstances should be considered as well, as they impact the interdependence of fashion and music. As analyzed above, there is an interdependence of fashion and music to a great extent. But influenced by many other variables, such as political

circumstances or your current mood, this extent is limited. Whether the music influences color, mood, or overall fashion does not matter. What matters is the fact that music was, is and will be incorporated into the world's personal fashion trends of the past, present and the future.

3.4   Conclusion

As the cultural, political, and technological circumstances continue to change, it will be interesting to see whether music and fashion will be able to further adapt to increasingly unfavorable conditions, or if they will simply become a thing of the past. The evidence presented suggests that today's music and fashion are an intelligent adaptation of yesterday's. But how does it look like in future? Mainly technology will influence both sides extremely in future. The music industry will experience a shift over the next years. Radio will die a slow death as branching will remain between terrestrial radio and streaming music. CDs will become outdated since music streaming will dominate and virtual reality, a nascent technology, and social media sites are predicted to emerge as new music distribution channels. Considering that consumers might expect music services that not only best match their individual tastes, but also intelligently recommend new music in future, machine learning algorithms and artificial intelligence, combined with Big Data and delivered by cloud-based services, will give real-time personalization and therefore become very impactful in future consumers' music choice (Kirshbaum 2016; Rosso 2016). But also the fashion industry experiences a shift over the next years when technology will help to ease customers' online discovery and conversions by its support among the customer journey from inspiration to purchase. Progresses like the visual search which uses colors, shapes, sizes and proportions to find similar items as well as virtual fitting via 3D body scanners let retailers expect increased click troughs. Artificial intelligence in the fashion industry is as important as in the music industry. Companies are moving away from using simple statistical analysis of historic data and integrate artificial intelligence to study unique tastes and predict and personalize recommendations at an individual level. Digital stylist monitoring one's closet recommending appropriate clothes or wearable technologies are only some of many more expectations in future (Kumar 2016). And even one thing is definite, namely music and fashion will always exist and influence customers' moods, it is not yet predictable, to which extent they will be associated with each other in future.

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Chapter 4
Case Study: Grunge Music and Grunge Style

Jochen Strähle and Noemi Jahne-Warrior

Abstract This paper is purposed to examine the impact of grunge music on fashion and to explain how grunge music is reflected in grunge style. The research methodology applied is a case study on grunge music and grunge style. Key findings suggest that different elements of grunge music had a great impact on the evolution of grunge style: Mentality and philosophy of the movement, musical style and sound as well as lyrical concerns are incorporated by grunge style. Commercial exploitation of grunge partly led to its downfall. Moreover, the original spirit of the movement is not commonly shared by all sub-genres' respective contemporary styles. Musicians had great impact on the evolution of grunge style and unintentional rose to style icons. The research is limited by the amount of academic literature concerning the connection between grunge music and grunge style. Therefore, journal entries and blogs are used as reference as well.

Keywords Grunge music · Grunge style · Grunge's influence on style · Style reflecting music

4.1 Introduction

In recent years grunge style had a revival on runway shows (Nnadi 2014). Some contemporary grunge styles have evolved as well (Blackwood 2014). The routes of grunge can be traced down to Seattle, USA, were the genre arose in the mid-1980s (Strong 2011a). During that time the country went through economic recession, causing difficult circumstances (University of Groningen 2012). Young people, often referred as 'Generation X' were annoyed by the ideology of the flashy and shallow 1980s (Moore 2010). Grunge bands addressed issues such as "...social alienation, apathy, confinement and a desire for freedom" (Emman 2011). Within a short period of time these former underground garage bands had gained popularity

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and grunge style was a mainstream success (Marin 1992). "To me the thing about grunge is it's not anti-fashion, it's un fashion. Punk was anti-fashion. It made a statement. Grunge is about not making a statement, which is why it's crazy for it to become a fashion statement" said the former editor James Truman quoted in an article by Marin (1992). Grunge style was a source of inspiration for designers, and musicians like Kurt Cobain or Courtney Love have evolved to style icons, who still influence fashion trends frequently (Anderson 2013).

This chapter approaches the research questions: How is grunge music reflected in grunge style and how did grunge music influence fashion?

The first part of this chapter addresses the economic and social situation of the 1980s to enable an understanding of the framework conditions that influenced grunge. Then, grunge as a music genre is introduced, explaining typical elements of the music which are later on implemented to grunge style, the chapter also screens the evolution of grunge. Subsequently, the close connection between grunge music and style is demonstrated, investigating how grunge music characteristics are reflected in grunge style. Regarding sub-genres, contemporary styles and offshoots of both grunge music and style, this paper does not comprise the entire spectrum, but focuses on some of the most important ones; the same applies to grunge style icons. At least, the discussion will include and link the outcomes to gain knowledge of the subject matter in a wider context.

4.2 Framework Conditions

4.2.1 Economy and Society

In 1990 Anderson stated, based on official economic statistics, that "… the seven year period from 1982 to 1989 was the greatest, consistent burst of economic activity ever seen in the U.S. In fact, it was the greatest economic expansion the world has ever seen—in any country, at any time" (1990). But the United States' economy slowed down, due to several problems, and eventually turned into recession in 1991 (University Of Groningen 2012). Before that, the U.S. was extremely wealthy, bringing about the emergence of the Yuppies, young urban professionals, living a highly excessive and materialist lifestyle and being mainly concerned in their own interest (Andrew 2016). The society placed great importance on financial success, and a lot of people invested in the stock market. Social consciousness became secondary (Independence Hall Association 2016). During the 1980s the U.S. became increasingly status conscious. Material success was shown through clothes with ostentation (Blanco et al. 2015). Edmondson states that: "The obsession during the 1980s with consumption and affluence translated [into] fashion…" (2013, p. 236).

4.3 Grunge Music

4.3.1 Definition of Genre

Grunge is a musical genre that was born in the mid-1980s, most particularly in Seattle, USA, and existed throughout the early 1990s. It had overlaps with different music genres (Strong 2011a). In particular, these music genres were heavy metal and punk. Grunge is a hybrid of both of them (All Music 2016c). Therefore, grunge can be classified as a sub-genre of alternative rock music. Teens and young musicians were disgusted with the overindulgent lifestyle illustrated in Sect. 2.1 and immersed themselves in the music scene in Seattle. The city had a flourishing underground garage rock scene in the 1980s and 1990s (Humphrey 1999). The terminology 'Seattle Sound' as a synonym for grunge evolved (Price 2017). Nevertheless, according to Bell, there was no uniform 'Seattle Sound' all bands shared, the term was hyped by the media. Yet, the bands shared the decibel level and authenticity of their music (1998). Seattle native and member of the Guns n' Roses Duff McKagan describes the similarity as follows: "You gotta understand Seattle … It's grungy. People are into rock & roll and into noise, and they're building airplanes all the time, and there's a lot of noise, and there's rain and musty garages. Musty garages create a certain noise" (Azerrad 1992). Henderson states that the derivation of the term 'Grunge' is 'grungy', a word used in common speech for the first time in the 1960s, meaning filthy or dirty (2016). There are different opinions on the origin of the word 'Grunge' in the context of the music genre: The Seattle-based record label Sub Pop used the word in 1988 to promote a Green River album—"gritty vocals, roaring Marshall amps, ultra-loose Grunge that destroyed the morals of a generation" (True 2011). Although widely credited to have begun in Seattle, some sources claim that the term grunge was used as description for music decades before. True asserts that grunge "shows up in 1957, on the back sleeve to a Johnny Burnette rockabilly album" (2011). Moreover, "[t]he term is rumoured to be first coined by a band singer called Mark Arm, when he labelled another band's music as 'grunge'" (Noise Addicts 2016). But Mark Adams himself claims: "…I didn't make that up. I got it from someone else. The term was already being thrown around in Australia in the mid-80's to describe bands like King Snake Roost, the Scientists, Salamander Jim and Beasts of Bourbon" (True 2001).

4.3.2 Characteristics

4.3.2.1 Mentality and Philosophy

Being young adults or teenagers in the early 1990s, Grunge musicians and fans rank among Generation X, which came after the Baby Boomers. Generation X covers people born between the 1960s and early 1980s. Being in daycare a lot and

experiencing divorce, they were the first generation of latchkey children (Schroer 2016). They were striving for authenticity and believing in austerity and rejected the 1980s. As described in Sect. 2.1 the Baby Boomers were characterized by materialism and shallowness (Moore 2010). Generation X was highly educated (Schroer 2016), but faced a difficult labour market and experienced hardly any financial support (Reisenwitz and Iyer 2009). Generation X was averse to tradition, rather pessimistic, cynical, pragmatic and critical (Reisenwitz and Iyer 2009). And they disregarded conformity (Davis 2014). Piller sums up the state of mind of Generation X by saying "[they] were sick and tired of their environment" (2010). Nevertheless, a lot of young people refused to simply be stereotyped as Generation X (Moore 2010). "The duty of youth is to challenge corruption", is a statement of Kurt Cobain, who was the lead singer of the grunge band Nirvana (Martin 2014). The sentence summarizes one of the themes which were important to grunge musicians: speaking up against materialism and superficiality. As explained in Sect. 3.1 grunge was a localized phenomenon at the beginning, emerging in Seattle. The city "had been deeply affected by the economic recession of the early 1990s, when unemployment was at a high" (Teach Rock 2016). The recession caused the '…low-budget antimaterialist philosophy' (Price 2017). Many did not support capitalism as they started seeing the negative impacts of it. The lifestyle was not career oriented as grunge did not believe in the value of money and belongings, individuality was a key term (Davis 2014). Therefore, "… [G]runge musicians adopted some of the same antiestablishment and social alienation stands of punk musicians" (Blanco et al. 2015, p. 138). Tender, sentimental, social, anti-macho, sincere and humble are some attributes that describe the mentality of the grunge youth well. Meaning the grunge mentality was the opposite of the previous decade's avidity and exorbitance (Moore 2010). Grunge had a real sense of alienation, anger and disgust at American mass culture (Henderson 2016). Price (2017) illustrates a slightly different point of view on the philosophy of grunge. According to him, grunge did not share a mutual ambition like the hippies or punks and the movement was rather unintentional. However, "…grunge gave voice to a bored, lost, emotionally neglected, post-punk generation" (Price 2017).

4.3.2.2 Musical Style and Sound

Piller states that musically, grunge was a mixture of the earlier heavy metal and punk rock (2010). Because the grunge generation grew up with both metal and punk, these two genres were the main ones influencing grunge (Teach Rock 2016). However, most elements were taken over from punk rock (Piller 2010). Similar to live acts of punk musicians, grunge performances were spontaneous and intimate. Grunge bands were physically quite active on stage, which had been typical for hardcore punk shows (Teach Rock 2016). According to Le Blanc, "… [Grunge] shows always lacked theatrics and flashy lightening" (2013). The sound of grunge can be described as unpolished, this authentic sound was the voice against the shallow society of the preceding decade (Moore 2010). Similar to punk was the raw

sound. Yet, grunge music's harmonies were often dissonant, the tempos were slower, and the instrumentation more varied and complex than punk rock music (Emman 2011). With its droning guitars, the instrumental complexity was similar to heavy metal (Teach Rock 2016). Guitars are typically played blurred and unclear in a slow and halting tempo (Piller 2010). Stop–start parts and a mix of soft and harder dynamics was typically for grunge as well (Le Blanc 2013). These dynamic alternations aroused the youth's frustration (Teach Rock 2016). According to Oxoby (2003) the grunge sound transported feelings of aggression. "Colossal ringing chords, mournful melodies and lonesome single note lines", were other features of the grunge sound. Grunge musicians also tended to play short series of chords, called 'riffage' (Hodgons 2011). According to Hodgens (2011) "grunge redefined what a guitar tone could be".

4.3.2.3   Themes and Lyrics

With regard to themes that were approached in grunge music, the 'lyrical concerns' were similar to in punk's lyrics (Emman 2011). Grunge music was filled with rage, but in contrast to punk there was also self-irony and depression (Teach Rock 2016). "Lyrics are typically angst-filled, often addressing themes such as social alienation, apathy, confinement and a desire for freedom" (Emman 2011). The apathetic lyrics condensed the dejected mood caused by the economic situation of the Seattle region (Teach Rock 2016). Kurt Cobain was not afraid to use depressing and profound lyrics, filled with hatred. 'I Hate Myself and I Want to Die' and 'Negative Creep' were songs that were not usual beginning of the 1990s, but allowed the youth to cope with crisis and fear (Le Blanc 2013). Another important theme grunge musicians aimed at transporting through their lyrics was 'machismo'. Especially Kurt Cobain wrote songs addressing feminism and gender roles explicitly. 'Sappy' or 'Been a Son' for instance are songs, broaching these issues (Strong 2011b). The preceding glam rock period addressed rather superficial issues such as partying, sex and the rock n' roll lifestyle. As opposed to this, grunge songs were about revolting and reacting (Noise Addicts 2016). A study carried out in 1998 investigated the effect of different types of music on mood tension and mental clarity. The results showed that listening to grunge rock led to increases in animosity, tiredness and sadness. Both power and mental clarity decreased as well as the level of relaxation of the participants (McCraty et al. 1998).

4.3.3   Evolution

4.3.3.1   From Underground to Mainstream

During the 1980s, glam rock and metal bands were popular. The era was ruled by an excessive style of music. Towards the end of the decade several groups reacted

to the overacted style, which caused the creation of sub-genres. One of these new genres was grunge (Noise Addicts 2016). "Grunge is … heavily influenced by punk, both musically and in its aesthetics and ethos, but the isolation of the Pacific Northwest allowed a unique genre to develop away from the influence of the typical American cultural centres of Los Angeles and New York City" (Sahagian 2016). There are two main waves of grunge: The first wave bands, such as Green River, Mudhoney and Soundgarden, were characterized by a heavy sound (All Music 2016c). Also The Melvins and Tad are rank among the earliest Grunge Bands, all of them signed to record label Sub Pop (Sahagian 2016). The second wave started with Nirvana and had a much softer sound than the preceding first wave. Furthermore, the music of Nirvana was more melodic and used stop–start dynamics. Besides distorted and fuzzy guitars, these dynamics evolved to a signature of the sound. One could even define a third wave, which would be marked by after Nirvana gaining international success (All Music 2016c). Also the band Pearl Jam became active first in 1990 (Edmondson 2013). Becoming mainstream, "grunge lost many of it's independent and punk connections and became the most popular style of hard rock in the '90s" (All Music 2016c). "… [W]ith the success of Nirvana and Seattle's 'grunge' scene, 'alternative' became a new buzzword in marketing to young people" (Moore 2010, p. 10). Sub Pop released a compilation of different grunge groups, such as Nirvana, Soundgarden and Mudhoney, in 1988 (Marin 1992). By doing so, grunge music from Seattle was introduced on an international level (Humphrey 1999). Besides Sub Pop, the TV station MTV had great impact on Grunge evolving very quickly from an underground movement to a mainstream phenomenon. MTV showed Grunge music videos several times a day and the first grunge video jockey was hired. By 1991 Grunge music achieved mainstream popularity (Marin 1992). After Cobain's suicide in 1994, the main grunge movement came to an end (Piller 2010). Prato states that "1994 will forever be known as the year that Kurt Cobain committed suicide, signalling the end of Nirvana, and to many, also the end of the whole grunge movement" (Prato 2010, Chap. 29). According to Sahagian, beginning in 1994 "grunge and alternative rock continued to go downhill, spiralling further away from the sound and the ethos that comprised the original Seattle movement" (2016). Other reasons for the fast passing of the grunge hype were commercial exploitation as well as medial push, which were the direct opposite of the motivation of the grunge movement (Thießies 2011). As Marin (1992) states "MTV embodies the paradox of selling a phenomenon like grunge. When an alternative movement goes mainstream, it relinquishes its alternative credentials". Because of this commercialization and mass success of grunge "… the insiders and originators feel they have to move on to something else…"(Moore 2010, p. 139). Gaining wealth and fame and being admired by the masses did not match the actual refusal of mass culture (Henderson 2016). Besides, Moore states that a lot of young people refused to rank among the clichés of 'Generation X' and what the industry had defined as grunge rock (2010).

4.3.3.2 Sub-genres and Contemporary Styles

Sahagian explains that "[o]ne of the most important and overlooked offshoots of the grunge movement was a separate genre that called itself 'Riot Grrrl'. This genre was born out of a fusion of punk and grunge music with feminist politics at Evergreen State College in Olympia, Washington". Important themes in their music were rape, abuse and female rights (2016). Bands like Bikini Kill, Bratmobile or 7 Years Bitch were considered as 'true' Riot Grrrl bands (Hutchinson 2015). Others groups such as Hole, with frontwomen Courtney Love, were characterized as Riot Grrrl rather by the media and their partly similar look then through their ideology (All Music 2016b).

Another offshoot of grunge is 'Post-Grunge'. Bands that evolved after the grunge movement are called post-grunge. Examples of well-known post-grunge bands are Candlebox, 3 Doors Down, Goo Goo Dolls, Puddle of Mudd and Stone Temple Pilots and Bush. These groups gained success for several reasons:

> … [M]ost popular grunge bands either broke up or disappeared, starting with Kurt Cobain's suicide in 1994, followed by Pearl Jam's Ticketmaster boycott, then Soundgarden breaking up in 1997 due to creative direction disagreements, which was then followed by the death of Alice in Chains singer Laynes Staley who died from a heroin overdose in 2002 (Le Blanc 2013).

After Nirvana, Pearl Jam, Soundgarden and Alice in Chains gained enormous commercial success and Nirvana's 'Smells Like Teen Spirit' became a great hit, record labels began searching bands that sounded like the original grunge groups. Bush, Candlebox and Collective Soul were the most popular of these 'blueprint' bands (Grierson 2015). They marked the first wave of post-grunge (TV Tropes 2016). However, post-grunge and grunge are not exactly the same (All Music 2016a). Looking at the musical style "post-grunge transformed the thick guitar sounds and candid lyrical themes of the Seattle bands into an accessible, often uplifting mainstream aesthetic. Post-grunge songs tend to be mid-tempo numbers that combine the searching spirit of ballads and the power-chord energy of hard rock anthems" (Grierson 2015). Besides grunge, post-grunge groups used elements of pop, classic rock and alternative metal (All Music 2016a). Moreover, "[m]ost of the period's biggest hits began with a guitar arpeggio. Sometimes two guitars, an electric and an acoustic, would harmonize with each other" (Geffen 2013). The second wave of post-grunge started with the new millennium. Groups like Nickelback and 3 Doors Down belong to this second generation of post-grunge and still maintain popularity (TV Tropes 2016).

4.4 Influence of Grunge Music on Style

4.4.1 Grunge Style Characteristics

4.4.1.1 Look and Garments

In the early years of the 1990s, the grunge look was most popular (Oxoby 2003). The popularity of grunge "…may have only lasted a few years, but for a few brief and shining moments, grunge certainly shifted the direction of … fashion and brought in an unmistakable feeling of change" (Prato 2010). Meaning grunge music had a great impact on 1990s fashion: How people dressed changed dramatically and for instance shifted away from very colourful garments to darker shades and "…a slovenly, thoughtless, uncoordinated look, but with an edge" (Price 2017). In the 1990s the style of young people was heavily influenced by what musicians wore and less by designers (Phipps 2016). The devotees took the grunge look mainly from that of the musicians (Oxoby 2003). The style of the performers themselves "…derived mainly from the everyday clothing worn by garage bands who rarely changed attire for their performances" and was a mix of punk elements, outdoors sportswear and second-hand shop pieces. Grunge bands used the 'relaxed thrift-store look' also as a way to distinguish from punk musicians (Blanco et al. 2015). "Grunge was dressing down at it's most extreme, taking casualness and comfort dressing to an entirely new level" (Price 2017). According to Henderson and Marin, the black and white photographs by Charles Peterson, mainly used in this chapter, define the grunge's 'hair-sweat-and-guitars' look (1992, 2016).

The following paragraphs transfer the findings on the characteristics of grunge music to grunge style and explain how grunge lyrics, sounds and mentality behind the music are incorporated by grunge style. Distinctive grunge style items are listed in addition.

The feeling of indifference, was not only shown through music, but also reflected by the disorderly look of grunge musicians and grunge fans (Teach Rock 2016). Blanco et al. explain that "[t]he high levels of distortion pursued in the music, including feedback from electric guitars and an overall dirty sound, is also reflected in the unkempt look in appearance" (2015, p. 138). Also the spirit of jamming session of the garage bands, being creative and mixing different pieces of music together, formed the grunge way of combining and layering apparently incoherent garments (Blanco et al. 2015). Generation X disregarded conformity, this stance on life was shown through grunge style: undone hair, torn up clothes and careless makeup were an expression of reluctance of conformance (Davis 2014). As explained, grunge music was rather anti-macho and also broached the issue of gender roles. Therefore, grunge style was mostly not gender-related, males and females had a similar style and wore equal items. Concerning the hairstyle, the grunge look was characterized by males wearing their hair long, open and often uncombed. Fascial hair was kept unshaved by several. Women's hair was 'styled' similar to the male's way: The hair was kept unkempt, frequently outgrown roots

were not dyed, but worn with proud (Blanco et al. 2015). Bleached hair was typically for the grunge style as well (Oxoby 2003). The role model for this dishevelled hairstyle was Kurt Cobain, explains Marin: "Mr. Cobain's matted sheep–dog mop became a much-emulated cut when his band's first single, 'Smells Like Teen Spirit', hit last year" (1992). Marc Jacobs' fashion show for Perry Ellis was significant for the mainstream adapting the characteristic hairdo. Frederic Fekkai, a stylist, explained in 1992 that since Marc Jacobs' show, all models were asking for 'a little more greasy-looking' hairdo (Marin 1992).

Male and females wore the same '…slovenly, thoughtless, uncoordinated look…' (Price 2017). That look reflected the distorted sound of grunge music. The favoured type of jeans were ripped at the knees and faded, for both men and women (Price 2017). There were also some gender-specific items. Men wore second-hand and vintage jeans. As an alternative for denim, men wore corduroys. Cargo pants and long underwear worn under short pants were not unusual as well (Price 2017). Bottoms were often worn below the waist, betimes revealing boxer shorts (Blanco et al. 2015). Intimate apparel became fashionable at that time, also worn-out jeans that were torn at the upper thighs, and thereby exposing underwear (Oxoby 2003).

Garments were sourced for one thing from vintage stores and, for another thing from army surplus suppliers The most well-known garment, typically considered with grunge style, is the infamous flannel shirt that was either worn buttoned down or open (Blanco et al. 2015). Underneath the flannel shirt it was usual to layer 'dirty T-shirts with outdated logos' (Price 2017). Besides T-Shirts with prints and flannel shirts, thermal underwear was popular (Blanco et al. 2015). Moreover, wool shirts by Pendleton Woolen Mills gained popularity (Price 2017). Other vintage items for keeping warm were cardigans, trench coats, bulky coats and wool sweaters. As grunge style evolved, men started wearing Members Only blousons, polo shirts and jeans jackets made of acid-washed denim. It was not unusual for both women and men to trim garments themselves, by adding drawings, embroidery and fur. Females also layered different vintage items like their male counterparts. Additionally, baby doll and slip dresses as well as loose fitting dresses were significant pieces. Skirts in tartan pattern, cardigans and easy fitting pullovers were also favourite garments. Grunge fans imitated this look from Grunge icons such as Courtney Love (Blanco et al. 2015).

In respect of footwear, the dominant choices for men were Converse All Stars and other sneakers similar to these. To wear shoes that were worn-out and dirty was not a shame for grunge musicians (Blanco et al. 2015). Alternatives to sneakers were Birkenstock sandals and Adidas sneakers (Blanco et al. 2015). Doc Martens boots, or other black stomping boots were very popular (Price 2017). Females wore Doc Martens and Birkenstock sandals as well. Headpieces, typically associated with grunge style are knit caps and fur hats for men. Aviator sunglasses and hemp jewellery were worn as accessories (Blanco et al. 2015). For cold weather Beanies were the favourite choice (Price 2017).

Davis asserts that the "…style was popular mostly in developed countries as the fashion reflected the refusal of the secondary effects of the 1980s economic

recovery" (Davis 2014). The movement's belief in austerity and the unpolished sound striving for an authentic being was reflected in the dishevelled look that also embodies the rejection of the 1980s and the decade's superficiality and materialistic behaviour (Moore 2010). Thrift-store shopping and buying at army surplus stores becoming usual was also a reflection of the anti-materialistic ideology of Grunge musicians (Price 2017).

Curt Cobain is a style icon of modern times and was one of the main central figures of the grunge movement. He used items of both woman's and men's wardrobe, for instance feminine floral dresses mixed with workwear. By doing so, he showed his rebellion and countered the aesthetics of the 1980s. Wearing female clothes also embodies Cobain's feminist attitude and the gender themes in his lyrics (Nnadi 2014). This means that "… the movement paid host to a strong androgynous streak …, with Kurt Cobain's nonchalant cross-dressing epitomizing the movement's rejection of machismo and effeminacy" (Leach 2015). Also the female grunge wardrobe involved androgynous influences as feminine dresses were combined with oversized sweaters and cardigans (Price 2017). The androgynous dressing also marked a shift from tight fitting clothes to a loose silhouette for both women and men (Nnadi 2014).

In addition to the direct influence of grunge music and its background on grunge style, there are also practical reasons for the stylistic direction evolving. Jean Paul Gaultier's quote in Vogue 1993 explains one of these reasons: "Grunge is nothing more than the way we dress when we have no money" (Blackwood 2014). Meaning, the style was based on poverty (Azerrad 2013). Interviewed in Prato's book 'Grunge is Dead', David Meinert states that at the beginning of the movement for him grunge was not an expression of style, he bought at second-hand shop simply because it was the only solution for him to purchase affordable clothes (2010). Marin describes that the climate of the Seattle region had an impact on grunge style as well: "A flannel shirt worn around the waist is a precaution against the Pacific Northwest's mercurial clime. Army boots slog effectively through mud" (1992). emphasizes the practical aspect of grunge style: "Because the temperature in Seattle can swing by 20 degrees in the same day, it is convenient to have a wool long-sleeved button-down shirt that can be easily removed and tied around one's waist" (Price 2017). Furthermore, there are historical factors that influenced grunge style, as "[t]he style for plaid flannel shirts and wool Pendletons is regional, having been a long-time staple for local lumberjacks and logging-industry employees it was less a fashion choice than a utilitarian necessity" (Price 2017). As explained in the preceding paragraphs, the 'originators' of grunge style did not necessarily aim at making a fashion statement and rather ignored trends (Oxoby 2003). Nevertheless, magazines began showing grunge looks as a fashion statement by summer 1991 (Marin 1992). James Truman, who was chief editor of a young men's style magazine beginning of the 1990s, was cited in an article by Marin saying: "To me the thing about grunge is it's not anti-fashion, it's un fashion. Punk was anti-fashion. It made a statement. Grunge is about not making a statement, which is why it's crazy for it to become a fashion statement" (1992). Quoted in an article of Marin, Jonathan Poneman, a Sub Pop founder, sums up the major influence on grunge style—financial, practical and

ideological reasons—besides the impact of musical style of grunge: "It wasn't like somebody said, 'Let's all dress like lumberjacks and start Seattle chic!' … This stuff is cheap, its durable and its kind of timeless. It also runs against the grain of the whole flashy aesthetic that existed in the 80s" (1992).

4.4.1.2 Designers and Brands

"Marc Jacobs is credited with bringing grunge to the runway with his spring 1993 collection for Perry Ellis" (Price 2017). Models were wearing unkempt hair and Marc Jacobs created a look comprising typically grunge items such as combat boots, worn unlaced, winter hats and prints. By doing so Women's Wear Daily named the designer 'the guru of grunge'. A designer at Perry Ellis during that time, Cliff Pershes, agreed that grunge's style had an influence on the collection. Yet, Marc Jacobs did not simply copy the grunge look, for instance valuable fabric such as silk was used for the flannel shirt (Marin 1992). Manders called Marc Jacobs interpretation of grunge "an homage and a high-fashion take on a grassroots trend" (Manders 2013). "Jacobs was dismissed as head designers of Perry Ellis shortly thereafter…" (Oxoby 2003, p. 110). Despite, Marc Jacobs collection can be accounted a mile stone in fashion history, but it was never commercially successful because young people already wore the original, partly self-made, clothes and preferred to do so in order to remain authentic (Schraml 2012). Also Curt Cobain did not credit the haute-couture appeal of grunge: "In 1992, when Marc Jacobs sent Cobain and Love his famous grunge collection for Perry Ellis … the couple didn't take kindly to the gesture" (Bain 2015). Courtney Love told Women's Wear Daily in 2010: "We burned it. We were punkers—we didn't like that kind of thing" (Strugatz 2010). According to Love, Marc Jacobs did not transfer the grunge spirit to fashion right (Manders 2013). Borrelli-Persson asserts that "…Jacobs wasn't the only designer looking to the Seattle music scene at the Spring 1993 collections". Other important shows were the ones of Anna Sui and Christian Francis Roth. The collection had similar aesthetics such as mix-and-match and stripes, but was still very diverse. Roth went for unknown models and a laid-back look, while Anna Sui's designs were more glamourous and colourful (2016). Moreover, Armani, Calvin Klein, Dolce and Gabbana and also Versace "all came out with layered and vintage looks made out of luxury fabrics" (Price 2017). Hedi Slimane used the grunge style for Yves Saint Laurent's fall 2013 (Manders 2013). "The designer … is credited with the skinny black jeans look and making grunge glam" (AFP 2016). "Models marched down the runway in lace slip dresses covered with flannel shirts, … oversized cardigans and skinny scarves, all anchored with heavy military-style boots" (Anderson 2013). Besides influencing haute-couture, grunge changed the sales of retailer companies in 1992. Timberland, Land's End and L.L. Bean had been selling flannel shirts and other items, which had evolved to grunge style, long before they became a trend. A L.L. Bean spokesperson said: "I haven't heard it called the grunge look … But notice that Timberland stock has doubled in the last year" (Marin 1992).

4.4.2 Style Icons and Collaborations

Besides Kurt Cobain there were other grunge musicians who evolved to style icons. Chris Cornell of Soundgarden, and Pearl Jam's Eddie Vedder were idols of male grunge fans that imitated their 'thrift-store fashion aesthetic' (Blanco et al. 2015, p. 138). "Without Cobain there would have been no Marc Jacobs' seminal grunge collection for Perry Ellis in 1992 nor indeed Hedi Slimane's direction at Saint Laurent", claims Adegeest (2015). "Kurt Cobain's aesthetic inspired legions of teenagers to wear their rebellion on their sleeves, on their chests, in their hair or wherever it felt right for them. Clearly, his style is still inspiring designers and fashion lovers today" (Anderson 2013). Cobain's status as an icon is also shown through his infamous cardigan being sold at an auction in 2015 for $137,500 (Grossman 2015). Female grunge icons are Courtney Love, Donita Sparks of L7, Shirley Manson of Garbage and Liz Phair. They were also role models for female's dressing in grunge style (Blanco et al. 2015). Courtney Love is still a fashion icon nowadays. For instance she was one of the face of Yves Saint Laurent's ad campaign (Anderson 2013). The project featured "a growing number of rock stars styling themselves in pieces from the Saint Laurent collections, both old and new. Each portrait was photographed by creative director Hedi Slimane in various locations" (Alexander 2013). In 2016 Nasty Gal, an American retailer, teamed up with Love to create a collection together with the grunge icon. All pieces of the collection had a link to items Courtney Love actually used to wear during the grunge era such as baby-doll dresses and Mary Janes (Paschal 2016). Although, the collection was based on Love's outfits worn on stage, the pieces were designed "through a 21st-century lens—informed, of course, by plenty of archival research" (Anderson 2016). The collection was released in January 2016, followed by a second collaboration. Party-dressing was the theme of the second collection and Love took inspiration from both her past and present look. For example a T-shirt had the lyrics from Hole's song 'Doll Parts' printed on Barnhill (2016).

4.4.3 Evolution

4.4.3.1 From Underground to Mainstream

As explained, grunge style derived from grunge music and the way musicians had dressed. Grunge musicians were not interested in forming a fashion statement (Oxoby 2003). "Real grunge is … the antithesis of thousand-dollar dresses and million-dollar brands" (Manders 2013). However, the underground style of grunge music and grunge fans was getting mainstream by summer 1991 when glossy magazines showed grunge styles (Marin 1992). Grunge style, that actually was no fashion statement in the beginnings, had developed to a major trend (Marin 1992). Blanco et al. state that "Grunge became clearly disassociated from the clean-cut dominant fashion trends of the late 1980s and early 1990s, although no grunge

performer ever aimed to create a fashion statement" (2015, p. 138). For its December issue of 1992, Vogue "dispatched Steven Meisel to photograph grunge fashion in Northwest noir" (Marin 1992). Peter Bagge states in an interview that fashion magazines copying the Seattle grunge look and marketing it was ironic, as the former anti-fashion statement had become the contrary (Prato 2010). Mainly because the grunge style was simple and convenient to wear it continued through the end of the 1990s. For the people who had seen grunge as a fashion trend and wore it to be in vogue, the trend only lasted roundabout until the mid-90s, explains Oxoby (2003). "In a way, the grunge look started dying out the day it was adapted into high couture. Designers like Marc Jacobs took the look, a casual street style, and brought it to the high-fashion catwalks" (Oxoby 2003, p. 110).

4.4.3.2   Style Directions and Revival

Riot grrrl band members had their own way of showing their feminist point of views on themes like female empowerment (compare Sect. 3.3.2 for lyrical concerns). The female musicians frequently wore clothes and accessories typically associated with the female wardrobe such as baby-doll dresses, bows were worn as headgear (Sahagian 2016).

The post-grunge movement did not develop a distinguished style and were look-alikes of popular grunge groups. Musicians mostly dressed like the Nirvana band members, wearing flannel shirts and unkempt hair as well (Geffen 2013). In this sense the style still reflected post-grunge music, as the bands were sound-alikes of genuine grunge bands to some extent (Grierson 2015).

In 1993 the grunge look was popularized when fashion designers worked with the look. Yet, they linked the style to disco-influenced fashions of the 1970s and glam rock, making the look more glamorous (Cosgrave 1994). For the spring 2016 collections, designers took inspiration from grunge style, but interpreted it in a more glamorous way. The looks do not necessarily reflect the original statements and motivation of grunge (Harrington 2015). Already in 2009 grunge style had a comeback, but also emerged to 'glam grunge': "The grunge … from 90s fashion is back with vengeance, but today's faux–fur coats, battered boots and shredded explicit T-shirts have a more sophisticated edge" (Morgan 2009). Another trend derived from grunge is 'neo-grunge'. The explanation of Parascan supposes that "…neo-grunge gained popularity somewhere around the year of 2003, paying tribute to the grunge aesthetic that innovated the 1990s fashion industry" (2016). In 2007 the blogger Shefinds stated that neo-grunge cuts are more feminine and tight (Shefinds 2007). Also Parascan claims that "…the neo-grunge trend for 2016 hardly remains the same Seattle band inspirited movement, switching over to a fresh new interpretation that's still slouchy and pared back but way more luxurious" (2016). Elle Japan featured an editorial on neo-grunge in its January 2011 issue, for the look "Stylist Carola Bianchi pairs expensive couture hand-knit dresses and sweaters with plaids and flannels" (Mode Di Garcons 2010).

According to Mosher, 'pastel grunge', another contemporary style, cannot be defined as a direct revival of the original grunge style. The trend was rather a modern mixture of some grunge elements, such as boots, printed t-shirts and ripped stockings, and accessories typically associated with the hippie movement, for example flower headpieces. Moreover, gothic elements like crosses were added. Furthermore, raver fashion can be identified through plastic accessories and also elements of the Japanese kawaii culture were mixed to the style as well. The term 'pastel grunge' contains the favoured colour, and also favourite hair colour, of the trend: shades of pastel, pale and faded (Mosher 2012). Pastel grunge, also known as soft or rainbow grunge 'seems to have originated on Tumblr around 2010', claims Blackwood. Pastel Grunge is less about music and the original ideology of the Grunge movement reflected in Grunge fashion, then about image building (2014).

According to Nadi "Hedi Slimane's fall 2013 collection for Saint Laurent was an unabashed ode to grunge, with superluxurious renditions of tattered mohair sweaters and faux–fur coats that could have fallen straight off Cobain's back". Also Raf Simons was inspired by Cobain wearing flowered dresses when he designed blooming prints for the menswear collection of spring 2013. Moreover, celebrities such as Cara Delevigne borrowed from the grunge style. Other examples from the music scene are Zachary Cole Smith and girlfriend Sky Ferreira, and to some extent the singer Lorde. Also the 2014 fall collections had some grunge influence, "…with buzzwords like effortlessness and ambisexuality popping up on the runways again and again" (Nnadi 2014).

It seems like the contemporary styles might incorporate elements of grunge, but are neither inspired by original grunge music nor the primary motivation and ideology of Grunge musicians (Blackwood 2014). Nevertheless, Julianne Escobedo Shepherd gives a possible reason for the revival and interpretation of grunge: "I think an age where even Instagram photos are photoshopped, there's something very appealing about that sense of being comfortable in one's skin and embracing a less-than-perfect ideal" (Nnadi 2014). Swanson argued why the grunge style had a comeback in 2013 and in the years around: "Nostalgia has a life cycle, and usually it runs about twenty years: If you look back at press accounts from the early nineties, for example, there was a lot of talk about the seventies revival, and today Doc Martens are back on-trend…" (2013).

4.4.3.3 Meaning for Fashion History

For music history grunge played an important role as it resurged rock and roll music and brought '… the focus back to the guitar…' in the 1990s. The grunge movement also had an impact on fashion: the image of recycled and thrift shop clothes shifted from negative to a 'fashionable, and even a chic, choice' (Price 2017). By mixing clothes typically associated male or female, Cobain marked the beginning of a drastic view on androgyny, which is a trend coming up over and over in the fashion industry (Nnadi 2014). "Kurt Cobain's donning of dresses, blouses and eyeliner would frame androgyny as an ongoing motif in 90s fashion…" (Leach 2015).

The laid-back appearance of grunge took "…casualness and comfort dressing to an entirely new level" (Price 2017). Flannel fabric had never been as popular before and grunge was the main drive for its rise in popularity. Moreover, slightly exposed intimate apparel, shown through torn parts of the garment became fashionable (Oxoby 2003). Grunge was a trend that in the first instance looked like a trend which would disappear soon again. Yet, grunge "…has come to define Postmodernism in dress" (Borrelli-Persson 2016).

4.5 Discussion

Revisiting the research question posed at the beginning: *How is grunge music reflected in grunge style and how did grunge music influence fashion?* the outcomes of the first part of the question are discussed primarily. The previous study clearly shows that different components of grunge music had a positive impact on the evolution of grunge style. Motivation and philosophy of the movement, musical style and sound of grunge music are incorporated by grunge style. Themes and lyrics are reflected in the grunge look as well. Results of the research suggest that motivation and philosophy and lyrical concerns influenced grunge style very visible and direct. The anti-materialistic ideology of grunge made musicians and fans shop at thrift stores. Dressing opposed to conformity, with dishevelled hair, ripped clothes and careless makeup, expressed the alienation, anger and disgust at mass culture. Worn-out shoes can also be seen as refusal and rebellion against conformity. The process of layering and mixing garments with each other embodied the spirit of jamming sessions. Grunges' striving for authenticity was incorporated in an unpolished look. Dark shades of colours reflect the anxiety and depression in grunge lyrics. The androgynous dressing of both women and men expressed lyrical concerns on gender roles and machismo, but Kurt Cobain dressing in feminine clothes can also be interpreted as self-ironic, which was another dominant theme in grunge music. Refusing effeminacy and stereotyped gender roles went hand in hand with the rejection of conformity. As opposed to lyrics and philosophy, the influences of musical style and sound seemed to be less obvious, but still noticeable and important. Distorted guitars and the overall unpolished sound were embodied by the unkempt appearance. Even grunge shows lacking theatric and striking lightening appear to have been reflected in the reluctant and relaxed clothing of grunge style. Although the influence of grunge music on style can be clearly identified, the preceding research suggests that the music of the grunge movement was not the only impact on the look. The style evolved because of the economic situation, climatic circumstances and tradition of certain items. Also the distinction of punk was an issue. Furthermore, Grunge music itself evolved partly through the impact of the economic and social framework. As grunge music influenced grunge style, it is assumed that style is a reflection of the conditions and surroundings of the specific period of time. Grunge musicians seemed to have a major impact on the way grunge fans dressed, they also acted as inspiration for designers and role

models which supposes that the role of musicians goes beyond performing and song writing. Concerning the second part of the research question—*How did grunge music influence fashion?*—the results show that grunge style did have an impact on fashion history as thrift store shopping gained a new weight and androgen styles raised in popularity. Designers were, and still are, directly influenced by grunge bands. Yet, it seems like fashion labels take inspiration from the style using grunge icons' popularity to market the style to the masses. The ideology behind these 'grunge' styles seems to be of secondary importance. Furthermore, the outcome suggests that there is a correlation between music gaining mainstream success and style gaining popularity. In the case of grunge, magazines began showing grunge looks in 1991 and Marc Jacobs released his grunge inspired collection for Perry Ellis, after grunge bands started to become famous the same year and their music was played on the radio and TV. Looking at the case of grunge, the exploitation of the style by the media seems to have led to the downfall of the original style. It is supposed that adaptation of underground style to high fashion can lead to the end of alternative movements under certain circumstances as the 'innovators' do not feel representative anymore and the style loses its authenticity. This phenomenon can be transferred to the contemporary interpretations of grunge. Styles like 'pastel grunge' or 'neo-grunge' do incorporate elements of grunge, but do not reflect the original grunge philosophy. As these trends are fashionable during a different time, with other issues and events that concern people, these offshoots or revivals might even have their own ideology, which cannot be identified because of the term grunge already implies a motivation. The styles of 'neo-grunge' and 'glam grunge' appear equal to some extent which could be reasoned with the lack of a clear definition due to the quite recent appearance of the trends. There are several explanations for the grunge trend being revived. Supposable, grunge style meets the need of young people for comfort and authenticity in a shallow Instagram-era. Nostalgia, having a life cycle of approximately 20 years could be a cause as well. But also the exploitation of a former trend by the industry, lacking innovative ideas and inspiration due to the absence of dominant music genres and style icons could be a reason for grunge revivals. Taking the case of grunge to a general level, the preceding discussed results raise interesting hypothesis: Style does not evolve exclusively through music, Musicians have a tremendous impact on their fan's style and exploitation of underground movements for commercial success might lead to the loss of the subculture's original spirit. To gain deeper understanding and to prove if the hypotheses are valid for other music genres as well, subsequent research is necessary.

4.6   Conclusion

Grunge music and grunge style are closely tied to each other. Different elements of grunge music are incorporated by grunge style. The style had an impact on fashion history which can be still seen in nowadays designer collections and contemporary

styles. The modern approach on grunge style might not capture the original motive of grunge to its full extent, but still carries on the heritage of grunge music and is therefore influenced indirectly. The previous discussion has shown that the case of grunge music influencing grunge style can lead to further questions addressing more general topics in fashion industry and also gives possible explanations for more general point of views on the topic.

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Chapter 5
In-Store Music in Fashion Stores

Jochen Strähle and Ronja Hohls

Abstract The purpose of this paper is to identify the role of in-store music in the fashion retail environment and to describe music as an atmospheric building tool in order to influence customer behaviour with emotions created by musical compositions. As offline retailer try to differentiate their stores through shopping experiences, atmospherics like visuals, scent and sound are appropriate tools to reinforce brand image and therefore customers' willingness to enter, explore and purchase. Music can be a powerful primary element in creating or enhancing sensory experiences of shoppers and serves as a powerful connection to emotions. Focus of the literature review lies on the emotions which are triggered though different musical characteristics and then affect the customer behaviour. The paper offers a concisely presented review and highlights crucial aspects on what role in-store music has on customers' perception of atmosphere, emotions and behaviour.

Keywords In-store music · Background music · Store atmosphere · Store environment · S–O–R model

5.1 Music in Retail

Due to the fast and enormous growth of importance in digitalization, most offline retailers fear that online retail will be their anti-marketeer competing for all or nothing in the end. For sure, e-commerce won huge importance in the last decade and nearly no customer worldwide could imagine a world without this digital shopping opportunity, but even though both formats have their right to exist abreast. Both, offline and online retail have their advantages and disadvantages. Retail managers are continuously looking to differentiate their retail offering to offline and online competitors. One way they can differentiate with is providing a shopping environment that is customized to meet consumers' needs and

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expectations, not only in terms of merchandise, convenience and pricing, but also in providing a pleasant and exciting shopping atmosphere (Morrison et al. 2011). The concept of store atmospherics as a marketing tool was first described by Kotler (1974), who said atmospheric is the effort invested to create a desirable buying environment in order to induce specific emotional responses in consumers and ultimately increase their purchase probability (Kotler 1974).

This paper will highlight the use of music as a tool to create store atmosphere in order to manipulate emotions of customers to ensure certain shopping experiences in offline retail stores. To better understand the influence of music in the fashion retail environment this paper aims to answer the following research questions:

- What role does music have on consumers' perception of atmosphere, emotions and behaviour?
- Can fashion retail managers improve their store performance using matching in-store music to their brand image?

With the use of a critical literature review the two research questions will be answered to develop simultaneously an overall understanding of the state of the art. The current status of research will be reviewed including the most important findings in the field of in-store music. Based on these facts, it is analyzed how in-store music as a marketing tool can have an influence on customers' emotion and behaviour by creating a certain store atmosphere. Goal of the paper is to present a concrete evaluation of the literature given that offers a framework for researcher and retailer to better understand and deploy effects of in-store music on shopping behaviour.

5.2 Literature Review

5.2.1 The Role of Sounds in Retail Environments

Although music is generally used as an entertainment medium, it can also avail oneself of achieving other objectives. For example music is thought to improve store image, stimulate customer purchasing and underline the stores' merchandising (Milliman 1982). Background music is widely used as an atmospheric tool in retail and service environments, but often it is selected on the basis of managers' or employees' personal music taste. Unfortunately, the amount of market research invested in this precise topic of creating store ambience and monitoring its effects falls short compared to other marketing and design tools. Ambience relates to the nonvisual elements of a stores' environment. Store environmental factors such as music and sound, lighting, colour and aroma help to create emotional impressions, which help to underline shopping experiences. Yalch and Spangenberg (1993) state that music is a particularly attractive atmospheric tool because it is relatively inexpensive to provide, can be easily changed, and is thought to have predictable

appeals to individuals based on their ages and lifestyles. Jha and Singh (2014) recapped therefore, that music can be a powerful primary element in creating or enhancing sensory experiences of shoppers and serves as a powerful connection to emotions.

Music is already used to enhance atmosphere and influence customer behaviour. For example, some restaurants use bright lights and fast-tempo music to encourage rapid turnover during lunch times when the demand of tables is high, but in the evening, when few customers are waiting use dim lights and slow music to encourage customers to linger and consume high-margin items such as cocktails and desserts (Yalch and Spangenberg 1990).

But even though published research on music in retail settings is surprisingly limited, it is fairly consistent in showing that sales may depend on the type of music being played. The Journal of Marketing Management also recognized the influence of the right sound. "Music has long been recognized as a powerful communicative force that affects attitude, mood, emotions and behaviour. It can influence the disposition of shoppers and manifest itself in choice of store, propensity to purchase, basket size and intention to come back to the store" (Jha and Singh 2014). Research identifies the link between the effect of in-store music on consumers' emotions, their perception of the store and its merchandise and staff, their behaviour and their overall satisfaction judgement of the store (Beverland et al. 2006). This gives a reasonable evidence to suggest that right music brings positive returns to marketing decisions in terms of sales, purchase intention, satisfaction, duration of stay, perceived waiting time and store/brand image.

5.2.2 Basic Approach for Analyzing Effects of Music on Emotions and Behaviour

Bruner (1990) suggests that any musical composition consists of at least three primary dimensions: a physical dimension containing volume, pitch, tempo and rhythm, an emotional tone based on inner perceptions and a preferential dimension meaning the degree to which an individual likes or dislikes the type of music. These three dimensions of musical composition remind oneself on the three dimensions of the stimulus–organism–response model (S–O–R) developed by Woodworth (1929). The S–O–R model belongs to the neo-behaviourist-oriented psychology and is seen as a core model for analyzing emotions and the resulting behaviour of human within literature. In particular, the non-visible processing actions in the organism are considered. Human behaviour is understood as reaction (R) to external stimuli (S), which are processed in the organism (O). They influence the reactions and behaviour of the individual. In particular, the whole process starts with the perception of a stimulus. A stimulus is an attraction which has a certain effect on human and is followed by a visible human reaction towards the attraction, called the response. Behaviourists regard emotions, moods, etc. which arise during this

process from stimulus to response in the human brain as a kind of black box: a complex, invisible and inaccessible phenomena. In the S–O–R model this black box is represented by the organism. These processes, working as the connection between stimulus and reaction, are also called hypothetical constructs or intervening variables. They influence the reactions and the behaviour of human beings and are usually divided into three main groups: the cognitive variables like perception, thinking and learning, the motivational variables like motivation and attitude and the sociological factors (Strähle 2015). It becomes obvious that emotions are the result of complex processes in the human brain which have an impact on feelings and behaviour on two different layers—conscious and unconscious. Based on the stimulus–organism–response model, consumer behaviour research not only addresses the visible reactions of the customers, but also the invisible ones running in the organism during the main phases of the decision-making process.

A variation of this model is the S–O–R environmental psychology model invented by Albert Mehrabian and James A. Russell. This is carried out as an environmental–psychological behavioural model. It is used in the explanation of consumer behaviour in the purchase phase. Thus, the environment and personality factors (S) determine emotional responses (O), which are then measurable in behavioural responses (R). The model identifies and measures relevant variables like colour, heat, light and sound involved in environmental psychology and fits them into a systematic framework. It is proposed that environmental stimuli are linked to behavioural responses by the primary emotional responses. Three dimensions were provided that could describe the emotional state of customers best: Pleasure, arousal and dominance (PAD). In the S–O–R environmental psychology model, PAD is associated with emotional responses, which mediate the relationship between the environmental stimuli and an individuals' behaviour. The combination of these three different emotions results in behavioural consequences that led a person to decide whether to remain in the retail store or leave (Mishra et al. 2014). This primary emotional responses lead to behavioural responses of approach and avoidance (Mehrabian and Russell 1974). Donovan and Rossiter (1982) were the first to use this S–O–R model and investigated retail stores as testing objects. They found a relation between environmental stimulus and behavioural intention existed in two emotional dimensions: pleasure and arousal (Fig. 5.1).

The S–O–R environmental psychology model is used in almost all-important researches in the field of analyzing the effect of music on emotions and behaviour. Yalch and Spangenberg (2000) translated this model for their research paper in the Journal of Business Research onto retail stores and the characteristics of customers. The classic environmental model explains the relationship between environments, intervening variables and behaviours relevant to retail settings using a stimulus–organism–response paradigm (Mishra et al. 2014). It integrates store environment building tools like music, colour, scent and temperature with nonverbal responses which lead to shopping behaviour like time spent in the store, exploration, communication and satisfaction. Again, the three emotional responses, pleasure–displeasure, arousal–non-arousal, and dominance–submissiveness, mediate customers' approach or avoidance reactions to environments. The approach of this model will
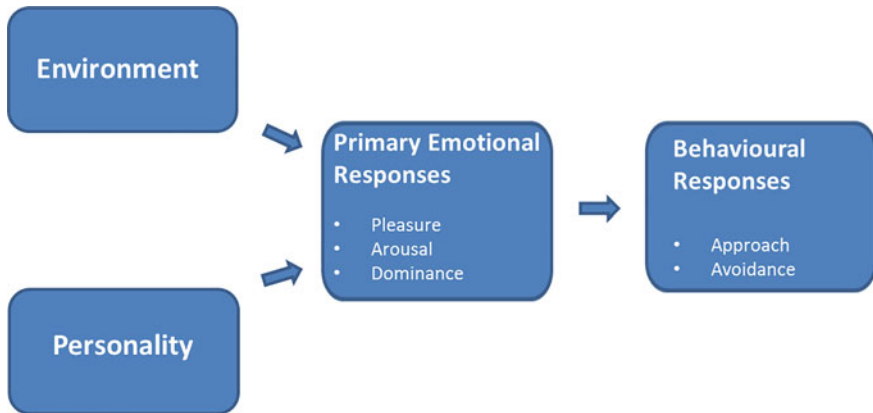
Fig. 5.1 Environmental psychology model. Own illustration adapted from Mehrabian and Russell (1974)

work as a guideline for the following chapters of this research paper in order to answer the mentioned research questions in an appropriate manner. It offers the possibility to connect precise elements from the store ambience to customers' emotions and below to their reaction in cooperation towards the purchase phase in store.

5.2.3   The Store Environment

Many researches do not consider the retail environment itself as an appropriate marketing tool to communicate brand image. This may be true for fast-moving consumer goods in supermarkets but, in the fashion industry, the environment is part of the competitive advantage when similar merchandising is targeting similar market segments (Greenwood 2012). The store environment works as a kind of silent salesperson in communicating imagery, atmosphere and attractiveness. From this ambience created by atmospheric tools like music, colour, scent, temperature, layout and lighting customers can tell what the brand stands for. More than half of the buying decision process is made in store, so the store environment should be considered as its own communication tool (Fig. 5.2).

All variables of the marketing mix (product, price, place, promotion) come together in the retail environment in order to provide the customer with an immediate cause to purchase. In most researches this is called the 'trigger mechanism'. The decision to enter the store and purchase is based on store attributes communicated by the window-display, in-store merchandising, store layout and the ease of shopping, other customers, sales personnel and the overall atmosphere (Greenwood 2012). Customers experience the environment with all their senses.
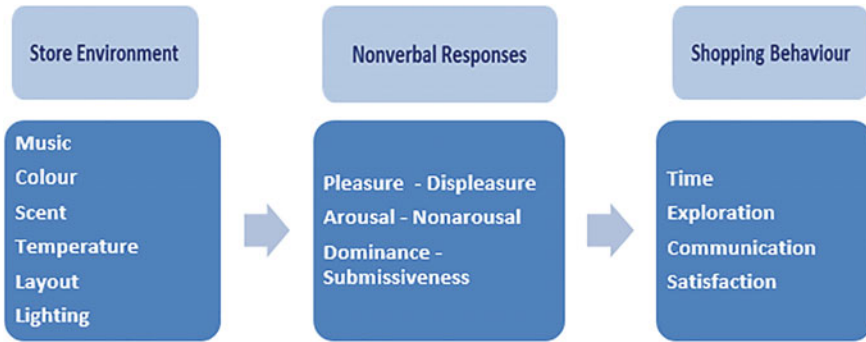
Fig. 5.2 Classic environmental model. Own Illustration adapted from Yalch and Spangenberg (2000)

Retailers have long realized that the retail environment is the product of a design effort. The retail designer creates a space that communicates with the customer and contributes to the overall shopping experience (Rayburn and Voss 2013).

5.2.4 In-Store Atmospherics with Impact on Customers' Perceptions and Behaviour

Marketing communication in store can be divided into one part of information, for example on new trends in fashion retail, and into one part of entertainment for the delighting of senses. Donovan and Rossiter (1982) have shown in their research towards store atmosphere that emotions experienced in the store environment affect the outcome variables of interest towards a retail store. According to them, retail environments interconnected the brands' image and customers, determined emotional reactions, influenced the customers' decisive satisfaction with the service, and the amount of money and time spent in store. Most retailers affirm the importance of store environment as a tool for market differentiation (Mishra et al. 2014).

In 1973 the concept of atmospherics was introduced. Over 40 years ago Kotler (1974, p. 48) wrote: "In some cases the atmosphere of the place is more influential than the product itself in the purchase decision. In some cases, the atmosphere is the primary product". This statement emphasizes, that the importance of store atmospherics in retail environments is already contemplated for a long time. Yalch and Spangenberg (1990) stated, that it refers to the design of an environment through the use of colours, lighting, sounds, and furnishings to stimulate perceptual and emotional responses by consumers, and ultimately to affect their behaviour. Retailers use atmospherics in order to intensify and improve brand image and to build emotional connections with customers. Retailers claim, that they influence

customers' buying behaviour by manipulating store atmosphere via atmospheric tools. Atmospheric variables are any component within a humans' individual perception which stimulates senses and hence affects the total experience of being in a place at a given time. The most important and used atmospheric tools in retail environments are colour, scent, temperature, layout, lighting and music. All these atmospheric tools correspond to the basic senses of human beings: Sight, touch/feel, smell and hearing. The possessed senses of people help to react on the environment around them. The sight and smell of fire, for example, alerts us to danger and our natural response is to escape (Greenwood 2012). Therefore, it is not surprising, that retailers and retail planners have taken advantage on the power of these senses to communicate with their customers in another way than direct conversation. Turley and Milliman (2000) stated, that an atmospheric planning can make the difference between a business success or failure. The idea that store environmental factors can also influence subjective feelings experienced by customers and influence shopping intentions, satisfactions, consumption amount, and perceived quality has already been researched by various researchers which somehow confirms the assumption of a serious relation.

5.2.4.1 Sight

Psychologists suggest, that people retain 70% of what they see compared with 30% of what they hear (Greenwood 2012). Within the retail environment there are different parts of visual communication. Especially in fashion retail, visual merchandising can be defined as the first touchpoint of the store towards the customer. The store window and its merchandising is the first thing what the potential customer sees and experiences when approaching, entering and interacting in the store (Greenwood 2012). The store window encourages potential customers to enter the store, because of the visuals representing the brand image and its personality. Often these visuals work as a kind of reminder to customers of communications they saw before in other channels like online media or print. Mannequins inside the store window work as a physical representation of the brand and communicate in their style, pose and how they are dressed. Just from looking at the mannequins people can guess what type of store it is and what merchandise is inside to figure out whether they would like to enter this environment or not. It is important to continue the visual communication in store consistent to the visuals in the store window to not disappoint the customer by the promise made from the visual merchandising. Therefore, it is a normal strategy to reflect and repeat window themes and accessories in the store to remind the customers on the idea which entrapped them to enter the store.

Colours communicate and stimulate senses. For example in retail environments it is typical to use the colour red for discount and sale activities. Only the colour even without any slogan or writing on it will enhance the customer to think that there are somehow special prices in store. Nevertheless, there are difficulties when it comes to colours, because there are special meanings and perceptions of colours in

every culture. Retailers have to be familiar with these cultural specifics to communicate the volitional message in the appropriate manner.

There are different lightings to present different types of products in the best way. For example in supermarkets warm light in used to highlight fruits and vegetables in order to appear fresher and to underline the colours of these groceries. For the butcher shop part in the supermarket red light is used, so even pale pieces of meat look fresh and juicy. However, in any corner of the store it should be sufficiently bright. If a store is too dark, customers do not like to go in, since people are naturally afraid of unknown burdens. Recently the American fashion retailer Abercrombie and Fitch made use of this natural fear to convert it into an excitement factor for customers to explore the store environment with only few dimmed lighting using this strategy as a kind of differentiation factor.

5.2.4.2 Touch

Touch is the competitive advantage for retail stores compared to e-commerce. By handling a product, people connect with it, which partially means imagining what it might be to own it (Greenwood 2012). The engagement factor by touching a product is high. Especially in fashion retail touch plays a major role. Garments which have a high touch factor like fur or cashmere can be strategically placed to encourage the touch and the consequent engagement. Customers are somehow forced by their senses to try the clothes on in store, which leads to higher emotions towards the purchasing process compared to online shopping (Abimnwi and Njuguna 2015). People like to get sure on the quality and fit of clothes by really experiencing the product with touching and trying it on. That is where the trend of showrooming originates. Not only in fashion retail, also in stores offering technical- and consultant-intensive products customer behaviour changed towards this trend. Showrooming refers to the customer behaviour to eyeball and examine the products in local stores and then buy it afterwards on the internet because of better prices or other advantages. The customer therefore can evaluate products in peace and has the possibility to make use of professional advice from sales personnel, which weakens the local retail because there is no transaction of purchase after the consultation.

5.2.4.3 Smell

Scent can provide an instant memory in the minds of customers. It is one of the key senses used to maintain store atmosphere. The scent of freshly baked bread has been routinely used by supermarkets to attract customers to make a purchase even when it is artificially produced (Greenwood 2012). This scent interfuses the store even when there is no real baking taking place suggesting home-made quality of the products which stimulates to purchase. An example for scent used in fashion retail is again Abercrombie and Fitch. The retailer is known to spray their clothes with

their signature male and female scent so that this particular scent does not only enwrap the customers in store, but also they take a part of the brand away with them. Customers can also buy this scent to affiliate with the brand in everyday life and feel a kind of belonging towards the brand personality.

5.2.4.4 Hearing

Hearing is another key sense of human beings. Sounds have a powerful effect on emotions and can trigger moods and memories. Research has examined the impact on in-store music on consumers' affective behaviour, attitudes towards the store, product cognition and staff (Beverland et al. 2006). Through the use of music, retail environments can create an in-store experience and can communicate directly with their customers. Music can, just like the other key senses, transfer the brand image towards the store environment. (Beverland et al. 2006) examined that if there is not a synergistic match between store type and music, customers will be confused, disappointed and have a negative perception towards the store. As this research paper will investigate the effects of music as an atmospheric tool for retail stores we will gain a detailed contemplation of the characteristics of music and their theoretical effects in the following chapters to gain a better inside into the key sense of hearing.

5.2.5 Characteristics of Music

When presented the same atmospheric stimulus, different categories of customers appear to behave differently. Research shows that response to environmental music apparently varies by age and by gender (Yalch and Spangenberg 2000). The characterization of music can be carried out in many different ways. Music can be specified for example by its type like classical, pop or country, by its tempo and presence or absence of vocals. One of the most frequently used classifications is in between foreground and background music. The main differentiation between these types of music is that foreground music includes original artists and lyrics, whereas background music uses studio musicians playing instrumental or known compositions without the vocals. Also background music seems to me more restricted in its range of tempos, frequencies and volume. Yalch and Spangenberg (1990) assumed that some music suppliers claim that foreground music is more suited for retail environments than background music, because it possesses more attention from customers while they shop. In addition, background music affects the concentration of human beings and task performance (Soh et al. 2015). As already mentioned before there are also suggestions that any musical composition consists of three primary dimensions: a physical dimension, an emotional tone and a preferential dimension (Bruner 1990). The physical dimension is characterized by the objective structural properties of time, pitch and texture. Along the time dimension

there are, for example, properties like tempo, metre, rhythm and phrasing. Tempo refers to the speed or pacing of a musical composition measured in beats per minute. The pitch dimension includes traits of mode, harmony, melodic contour and ambitus. Mode is a musical variable that defines the specific compilation of musical intervals used within a scale, chord or a piece of music (Knoferle et al. 2011). The dimension of texture covers timbre, a complex function of log attack time, spectral centroid, and spectral flux as well as instrumentation, volume and dynamics (Knoferle et al. 2011, pp. 326–327). There may well be a compound of these characteristics and dimensions.

5.2.6 Nonverbal Responses Towards Music Defined by Characteristics of Musical Compositions

Talking about the nonverbal responses towards the store atmospheric tool music we reside in the topic of organism, the so called black box of human minds, to consider which effects different types of music have on primary emotional responses. According to S–O–R paradigm, the primary emotional reactions that occur from exposure to stimuli can be classified into the three independent dimensions pleasure–displeasure, arousal–non-arousal and dominance–submissiveness. However, the dominance–submissiveness factor has proven to be the weakest emotional part of the S–O–R paradigm in most empirical researches (Soh et al. 2015). These dimensions are associated with emotional responses, which mediate the relationship between the environmental stimuli, in this case music, and an individuals' behaviour, the shopping behaviour of customers in a retail environment. To link the characteristics of music to these emotional dimensions the classification of musical compositions into the physical dimension, time, pitch and texture, is used.

5.2.6.1   Time Dimension of Music

People always get infected by the rhythm of their favourite music—the rhythm goes straight into the veins. There are two different conceivabilities on rhythms. On the one hand, there is the familiar view on rhythm as a pattern of stressed strokes. These sequences can change from one moment to the next, and can be modified by syncopation, a musical design tool which breaks the intonation scheme of a measure by emphasizing unaccented beats and thus creating rhythmic tension, and by modifying other artifices to create rich variety (Jourdain 2008). For the majority of popular music worldwide, this is the predominant term for rhythm. Its trademark is a constant cause of drums. Musicologists call this rhythm type a metre. The second concept of rhythm is so different that at first sight it seems to have nothing to do with rhythm. There is a kind of rhythm that we generate throughout the day, a rhythm of organic movement. It is, for example, the rhythm of the steps at a

long-distance run or the rhythm of the language. This form of the rhythm misses the repeated and consistent emphasizes, which are divided into bars (Jourdain 2008). In the technical language one calls this type of rhythm phrasing. Phrases in music are single small melody parts, which form a melody together. These two rhythm contexts can be described as instrumental, for the metre, and as vocal, for phrasing. Metre is instrumental, because it arises from the way instruments are played, which allows a high speed and high accuracy. The metre defines a temporal sequence, organizes sounds and provides a kind of grating that stretches over the music. The phrasing is vocal, because it naturally occurs in singing and in the language. It gives music a kind of narrative dimension. Rhythm is often compared with the ticker of a clock. When the brain measures the time, it serves the same purpose as measuring intervals in the tonal space. Our brains measure the length of the tones and the intervening pauses, looking for patterns within these sections, and after superior structures. The essence of the metre is the continual beat, which, like the ticking of a watch, lays down the rhythmic pattern. Psychologically, the beat represents a renewal of perception, a permanent refreshing of attention. In music, it is the phrasing to establish deeper relationships that reaches the furthest in time. Perceptions are generally automatically kept in the human brain for only very short periods of time. In the area of sight, an afterimage lasts only about a quarter of a second. Sound typically lasts only an eighth second, making sight as an atmospheric tool more valuable than hearing. The brain needs an easily recognizable rhythm, in order to be able to perceive a piece of music as harmonious and pleasant. That is why composers of pop songs and hits mostly use a three–four time or four–four time rhythm.

The rhythm aspect of the time component of music also has been examined towards emotional responses in several researches. Firm and monotonous rhythms are judged to be more sacred, serious and robust while smooth and flowing rhythms were felt to be more happy, playful and dreamy (Hevner 1937). In terms to primary emotional responses smooth rhythms are characterized with pleasure and arousal while monotonous rhythms evoke feelings in the dimensions of displeasure and non-arousal. On the dimension of dominance and submissiveness no clear results can be presented. Phrasing of music was detected to generate emotional responses, too. Wedin (1972) found that staccato-note-filled music, a note which is played with a special technique and is thus shorter than the musical note value actually dictates, gives the impression of liveliness, energy and agitation. On the other hand, legato music, which indicates that the tones of a melody sequence should sound without interruption, was perceived as having more peaceful, gentle and dreamy characters.

The tempo of a piece of music is important because the perception of music reacts very sensitively to the speed with which musical structures are presented to the brain. Tempo and rhythm are closely related. Metric sequences and phrasings define the division of musical passages and thus also how fast a piece of music appears. Most tempo variations are deliberately used in music, since compositions without them may sound too boring. Even organic movements do not follow like robotic movements at the same pace. This is the reason why the human brain prefers varying tempos. Music has something to do with movement, which is why

music perception is also subject to the laws of the physical movement. The brain does not trigger movements of the body solely by issuing commands via the nerves circuits, but also by anticipating the prospects that result from these movements. For all that we do, these expectations are generated beforehand and then compared with the sensations that have arrived. People enjoy the metre, because one can anticipate the coming beats. Any sudden deviation in tempo or the number of beats per time confuses the human brain but gives excitement.

Different music tempo cause different emotional responses. Over the years several different researchers have studied musical tempo and arrived at the same general conclusion. Bruner (1990) recapped all these findings into one consistent statement: when all other things are equal, fast music is considered to be more happy and pleasant than slow music (Bruner 1990). There is evidence that tempo of music is also strongly correlated with arousal and tension. Fast music has been shown to raise listeners' self-reported arousal level, whereas slow music has been shown to lower listeners' arousal level (Knoferle et al. 2011). More specifically Hevner (1937) found that slow tempo music tended to elicit tranquil, sentimental and solemn sorts of emotional descriptions of people, whereas fast-tempo music evoked responses relating to exhilarating and joyous sorts of feelings. Therefore, tempo of music is supposed to influence the happiness, surprise, pleasantness, anger and the fear to the listener (Soh et al. 2015). Knoferle et al. (2011) further detected, that the effect of tempo on self-reported arousal is reflected in bodily responses to tempo. Fast music can increase physiological variables such as heart rate, blood pressure and breathing rate.

5.2.6.2 Pitch Dimension of Music

A melody is not merely a succession of tones, but the tones vary in their duration and accentuation. Just like in letter sequences, only a few of the possible melodies make sense to our brain. A memorable melody is like magic. Thousands of new melodies enter the market every year, but only few find favour. Changes in melody can be either ascending, up in pitch, or descending, down in pitch (Bruner 1990), When listening to music, people are relatively unobservant for exact tones. Instead, we focus on the sound of the muted tones. This means that even the immediate hearing of music has less to do with pure sound perception than with the active interpretation of this sound by the human brain. A human being can just as easily be carried away by the beautiful sound of an instrument, just as enchanted by melodic and harmonic structures and the overall form of musical genres. Different genres put different accents onto the melody.

When a melody sounds naturally and as expected we feel pleasure. However, if it fluctuates, we feel displeasure since our brain is in vain trying to recognize structures (Jourdain 2008). The effect of pitch on emotional responses has also been investigated by Hevner (1937). The findings suggest a strong association between pitch and perceived happiness. Music with high pitch was sensed as more exciting and happy while low pitch music was perceived as sad. Therefore, primary

emotional responses like pleasure and arousal are more linked to naturally melodies and high pitch music than to fluctuating melodies and low pitch music, which can be associated to displeasure and non-arousal. As low pitch music is perceived as sad it is nearby to be also linked to submissiveness.

One of the most fundamental dimensions of music is its emotional tone (Bruner 1990). Lundqvist et al. (2009) found emotion generated in the listener mind is similar to the emotion expressed in music. Happy music induces happiness and less sadness compared with the sad music. The perception, if a musical composition is happy or sad, is due to the tone and the melody. Music then, through its different elements, can arouse feelings such as happiness or sadness. For listeners it is possible to identify a feeling associated with a special musical composition in a consistent manner (Broekemier et al. 2008). The tonality plays a major role in the perception of happiness or sadness in the emotional tone of music, too. If a song sounds happy, it will probably be in a major tone and if the musical composition sounds rather sad, we are dealing with a minor tone. While a major scale takes a half-tone step from tone 3 to tone 4 and from tone 7 to tone 8, this shorter step is found in the minor scale between tone 2 and 3 and tone 5 and 6. Always one tone ahead. The spacing between tone 1 and 3 in the major scale is called a major third and in the minor scale a minor third. It has been found that people who are happy actually use the major third in their expressions much more frequently. In contrast people in a sad mood tend to use the minor third (Jourdain 2008). Thus a transfer of the usual, vocal emotionality to the emotionality of music suggests itself, which is also supported by Bruner (1990) and Hevner (1937).

An experiment conducted by Husain et al. (2002) showed, that listening to a piece of music in major mode changed participants' moods in a positive way, whereas listening to the same musical composition in minor mode had a negative effect on listeners' moods. The major mode evokes dynamic and positive expressions linked to pleasure and arousal whereas the minor mode produces the opposite feelings. Another study found out about the response towards soft or rough tones on musical pieces. Soft tones are characteristics of welcoming, as the nature of music is not vexing or daunting. Subjects in a supermarket survey were more likely to enter the market when soft music was played, because it symbolizes ease, composure and safety. Rough music was characterized with excitement, chaos and tense moments (Abimnwi and Njuguna 2015). Soft and soothing music's effect is clearest in arousing situations.

5.2.6.3 Texture Dimension of Music

Though time- and pitch-related components of music are likely to be the most essential features to create a musical composition, it is the texture component that provides the music colour and the aesthetic richness. Timbre is an important part of music's texture as it refers to the distinctiveness in tone that makes one instrument

sound different from another even if they both play the same melody (Bruner 1990). Timbre is the characteristic sound of an instrument. A trumpet or a violin basically sounds like a trumpet or violin because they differ in their timbre. Timbres vary by their composition of overtones and their relative intensity (Jourdain 2008). Instrumentation is the distribution of voices of a musical composition for the individual instruments. In an orchestral work one can also speak of orchestration. It is the art of weaving together the unique sonic properties of several instruments to produce the complex textural fabric of a musical composition (Bruner 1990). Additionally, volume also contributes to the texture of music. Volume is used to make one note louder than others around it, to make a passage of notes louder than other passages or to make a whole song louder than others (Bruner 1990). The sound intensity, specified as the force of sound waves, which strike the eardrum, is measured in decibels. However, decibel units only indicate the physical pressure of the sound waves, not its interpretation by the brain as loudness, because the ear is more sensitive to certain frequencies than to others. Our ears are the most sensitive to high tones that require only a fraction of the energy to sound as loud as sounds from the mid-range. Nevertheless, volume is the least flexible dimension of the music. Our coarse volume control does not allow a finely graded sound scale, which could be processed to interesting volume variations in musical compositions. Therefore, volume is used only for the formation of glaring contrasts. This can change and intensify the emotional content of melody, harmony and rhythm.

The primary emotional responses towards texture have been studied less than time- and pitch-related characteristics. In terms of instrumentation and orchestration Bruner (1990) summarizes findings as brass instruments are connected to triumphant, serious and majestic sounds, woodwinds express awkward, whimsical and mournful feelings, melodies played on a piano were perceived as brilliant and tranquil and string sounds were associated with gladness regardless of the music being performed. Nevertheless, different timbres are associated different by every kind of human being. That is why there cannot be clear and certain statement about primary emotional responses towards instrumentation. On the other hand, Bruner (1990) detected emotional responses towards the volume of music. Participants of a study described loud music as triumphant and animated. It was characterized as exciting and happy, whereas the softer and quieter pieces of music were judged to be delicate, tranquil, peaceful and serious. Thus, emotional responses towards a loud volume of music can be defined in the dimension of pleasure, arousal and dominance. Quieter music goes in the same direction in terms of pleasure, but does not affect the emotions as much as louder volumes. Submissiveness may be an emotion which can be evoked by quiet musical compositions.

Table 5.1 summarizes the findings of this whole section to give a short overview on the primary emotional responses towards different characteristics of music.

Table 5.1 Nonverbal response towards music

Primary emotional response	Musical characteristic	Defined feeling
Pleasure	Smooth rhythm	Happy, dreamy
	Fast tempo	Happy, pleasant
	Legato music	Gentle, peaceful
	Natural melody	Peaceful
	High pitch	Happy
	Major mode	Positive, pleasant
	Soft tones	Welcoming, ease, safety
	Loud volume	Happy
	Quieter volume	Delicate, peaceful
Displeasure	Monotonous rhythm	Serious, sacred
	Fluctuating melody	Unfamiliar
	Low pitch	Sad
	Minor mode	Negative
Arousal	Staccato-music	Liveliness, energy
	Fast tempo	Joy
	High pitch	Excitement
	Major mode	Dynamic
	Rough music	Excitement
	Loud volume	Animating, triumphant
Non-arousal	Monotonous rhythm	Sacred, serious
	Slow tempo	Sentimental, tranquil
	Minor mode	Negative
	Quieter volume	Serious, tranquil
Dominance	Rough music	Excitement, chaos
	Loud volume	Triumphant
Submissiveness	Low pitch	Sad

Own illustration based on findings

5.2.7   *Customer Shopping Behaviour in Fashion Retail Environments Corresponding to Emotions Evoked by In-Store Music*

Customers' emotional states have been found to display a significant impact on shoppers' behaviours (Donovan and Rossiter 1982). The existence of a relationship between positive emotions and approach, as well as between negative emotions and avoidance, has been well sustained by research (Mehrabian and Russell 1974; Donovan and Rossiter 1982). Hence, the two topics emotion, containing primary emotional responses, and behaviour, characterized by approach and avoidance, are the impact of perception of the consumer due to atmospheric cues.

As this paper looks only on the effects of the atmospheric tool in store music we will focus on customer shopping behaviour influenced by emotions evoked by in-store music in the following. Main behavioural responses towards emotions are due to Mehrabian and Russell (1974) approach and avoidance. Approach goes along with the primary emotional responses of pleasure and arousal, while avoidance is influenced by feelings like displeasure, non-arousal and submissiveness. Yalch and Spangenberg (2000) identified four main topics in behavioural characteristics due to approach–avoidance behaviours that are influenced by in-store music: Exploration, time, communication and satisfaction.

5.2.7.1 Exploration

Exploration concerns the desire or willingness to enter and explore an environment (Yalch and Spangenberg 2000). Research established that atmospheric music and store image played a significant role in influencing shoppers' behaviour (Abimnwi and Njuguna 2015). First of all, in-store music often reinforces prior perceptions of the brand, thus strengthening the customer–brand relationship. Beverland et al. (2006) found out that where consumers had no prior experience or expectation of the brand, music was an important cue about the brand's position and target market. Therefore, the right and matching music could allure people to enter the store, possibly beginning a brand relationship. In both cases, whether the customer already has a relationship to the brand or had no experience with the brand before, the brand effect could result in a pleasant, expected experience with music being a part of a transformational experience, resulting in delight and increased loyalty (Beverland et al. 2006). In the context of retail brands, in-store music was identified as an important brand attribute, reflecting the brand image. Abimnwi and Njuguna (2015) support this statement as they argue that retailers have discovered the relevance of using music to differentiate their stores from competitors. Consumers are more likely to visit new retail environments that play music they like. Thus, retail managers should use this information to underline the store design with appealing music when attempting to attract new customers to their stores. In terms of pleasure, soft tones were analyzed to evoke emotions like the feeling of being welcome, ease and safety which could be used to attract people to enter a store. Arousal seems to be the most important emotion in order to exploration because feelings like excitement, joy and liveliness occur. To encourage customers to enter the store, fashion retailers in particular work with their window design and visual merchandising, as sight is the most important key sense of human. Music, which relates to the emotion of arousal, can additionally accentuate these visuals and therefore can help to strengthen the sense of willingness to enter the store.

After entering the store customers start to explore the retail environment. Yalch and Spangenberg (2000) noted that exploration relates to how much area of the store is covered. Sometimes, stores are designed like mazes to encourage shoppers

to walk around in order to see every corner of the retail store. This type of exploration goes along with the time spent in store which will be discussed in the following.

5.2.7.2 Time

Although empirical evidence is exiguous, rhythm and tempo may be particularly important determinants for listeners' responses to music with regard to customer behaviour (Knoferle et al. 2011). Time relates to the desire to physically stay in or to get out of an environment (Yalch and Spangenberg 2000). This relates to the decision whether to purchase or not to purchase at the retail store. It also refers to the time spent in a particular retail environment. Thus, attractive store environments build store traffic and encourage customers to linger in the store. Psychological research has shown that the tempo of music and sounds can alter customers' perception of the amount of time that has past (Yalch and Spangenberg 1990). Sherman et al. (1997) found a relationship between the emotional state of customers and the time they spend in the store. While fitting music towards the brand image was found to encourage customers to spend more time in store, loud music triggered more memory traces that made people forgot the time (Vida 2008). Researchers recapped that planned, fitted background music makes shoppers to develop positive experiences that led them browse store merchandising more favourable. They spent more time and finances in the retail environment (Yalch and Spangenberg 2000 and Vida 2008). Furthermore these studies showed that louder music was also characterized by longer shopping times when compared to softer music. Morrison et al. (2011) support the statement that the volume of music affects shopper behaviours in particular time spent in store and perceived time spent in store. As mentioned in Table 5.1, loud volume music refers to the primary emotional responses pleasure and arousal. Pleasure as well as arousal was found to have a positive relationship with time and money spent in store and the number of items purchased (Sherman et al. 1997). The human sense of time is conducted by emotions to such an extent that time seems to drag when we are bored and fly when we have fun. That is why customers forget the time when pleasure and arousal are induced by store environments. Knoferle et al. (2011) maintain this correlation as they say that time spans filled with faster music are perceived to be shorter than those filled with slower music. Fast-tempo music was analyzed to refer to pleasure and arousal. Dubé and Morin (2001) support this statement as they assume that pleasant music, in contrast to unpleasant music, is associated with longer consumption times, longer time perception, less negative emotional response to waiting times and more positive service evaluation. When it comes to minor or major mode the same principle holds true. Time spans filled with music in minor mode are perceived as shorter than those filled with music in major mode (Knoferle et al. 2011). As minor mode leads to emotions of pleasure and arousal it underestimates actual time spent in a store. Subjective over- and underestimations of time can affect time spent in a store (Yalch and Spangenberg 2000).

Tempo is one of the most important determinants of human response to music, which is also shown in several supermarket studies. When talking about the tempo of music one must look on the supermarket study of Milliman (1982). This study found slower music to decrease the pace in a supermarket, which led to greater sales whereas fast music increased the pace of customers corresponding to lower sales. These findings go along with the fact that the tempo of music and music perception is subject to the laws of the physical movement. Yalch and Spangenberg (1990) support these findings in their supermarket study as they found a 38% increase in sales when slow music was played in store compared with fast music. This sales increase was attributed to music effects on customers' pace of movement in the store because of slower tempo. The shoppers spent 17% more time lingering between two observation points in the store when slow music was played relative to fast music. Customers' movement in the store is slowed down by slow music so that they can browse more merchandise. Abimnwi and Njuguna (2015) also discussed that the speed of music can dictate the pace at which shoppers move in a store, define a store image and attract or direct the attention of shoppers in terms of fashion retail stores.

5.2.7.3 Communication

Retailers of all types are paying more attention to customer service as a method of establishing a differential advantage (Jha and Singh 2014). Bruner (1990) concluded that the number, appearance and behaviour of sales staff may help to shape customers' perception of the service level within a retail environment. Important for retailers is the fact that customers who spent more time in store are more likely to interact with sales personnel, make a greater number of unplanned purchases and spend more money (Donovan and Rossiter 1982). Therefore, the willingness to communicate during the store visit goes along with the emotional responses pleasure and arousal. On the other hand a psychological experiment of Yalch and Spangenberg (2000) found that discussion groups spent a longer time and had more verbal interactions when exposed to soothing music compared to stimulating music or no music. This finding suggests that soothing music would be appropriate in retail settings such as fashion retail, where it is desirable for the salesperson to engage the customer in conversation prior to the purchase decision (Yalch and Spangenberg 2000). The results from a study of Dubé and Morin (2001) suggest the possibility that retailers can shift some of the demand committed on the service personnel by consumers' expectations for interpersonal service performance away from the actual providers towards atmospherics. Sales personnel and personal selling are considered as one of the strength of a retail environment and can be ways to achieve competitive advantage.

5.2.7.4   Satisfaction

As already mentioned before, pleasure and arousal have an influence on purchase, which is correlated with satisfaction towards a shopping trip. Donovan et al. (1994) confirmed in their study that pleasant experiences within a retail store can have significant influences on purchase behaviour. Customers' perception of pleasure increases, when music is congruent with the overall atmosphere of the retail environment (Rayburn and Voss 2013). Pleasure and arousal are positively related to the willingness to buy. Customers transfer their feelings and emotions on the evaluation of their satisfaction with the store and its products (Morrison et al. 2011). Hence, shoppers in a good mood, conducted by pleasure and arousal, evaluate their shopping experience more favourably then in a bad mood. Broekemier et al. (2008) found that customers' intentions to shop were higher if music perceived as happy was played. In order to achieve the greatest positive effect of music towards satisfaction they advise retailers to play happy music which is liked by their target group. When it comes to arousal, the positive effect of exciting environments on unplanned purchases and satisfaction towards the store is consistent with research in psychology, suggesting that high arousal lessens peoples' self-regulation (Jha and Singh 2014). Consequently, it is not surprising that store excitement can influence consumers' spending proposition. This statement is supported by Donovan and Rossiter (1982) who suggest that music in a major mode, which is related to the primary emotional response arousal, could lead to greater sales than music in a minor mode, which is perceived as negative.

5.3   Discussion

Most researches resulted in the fact that fit of music towards all other store atmospherics is more important than the overall emotions referring to the different characteristics of music. For example, classical music used in combination with soft lighting and multiple sales persons helps to create a prestigious image in a retail setting, leading to higher service and quality ratings of customers. Additionally, the fit between music and other in-store atmospherics is crucial for customers with limited brand knowledge, because they use store cues to form expectations of the products and the brand (Beverland et al. 2006). These customers also tend to base their purchase decisions on conclusions they make from various information cues communicated by atmospherics.

Another consideration in the choice of appropriate music in a retail setting is recognizing that customers' music tastes vary. It might be possible to segment a store's clients by music preference, but it is more common to choose the type of music that is preferred by the majority of customers sharing some key demographic characteristics (Yalch and Spangenberg 2000). Research shows that response to environmental music apparently varies by age and gender. Even if the result of the effect of liked and disliked music on shopping behaviour is limited, it is noteworthy

that playing liked music produces a large direct effect on customers' likelihood of shopping in the store the music was played (Broekemier et al. 2008).

However, generalizing appropriate music choice to specific retail environments requires knowing what behaviours are desired to conduct. For example, music that facilitates discussion between individuals may be desirable where customers are likely to seek the advice of the salesperson but be undesirable in a self-service grocery store, where customers engaged in conversation tie up the shopping carts and clog the aisles (Yalch and Spangenberg 2000). The tempo of music has different effects on shoppers depending on the retail format. Supermarket customers spent more time and money in the store when slow music was played whereas it was favourable for fashion retail environments to play faster music in terms of conducting feelings of arousal which made them stay longer in the store. Therefore, clear differentiations of store formats have to be considered.

5.4 Conclusion

Based on the first research question of what role music has on consumers' perception of atmosphere, emotions and behaviour the most frequent dependent variables observed in the literature review were that fitting music towards the retail environment can shape the whole atmosphere of the store, even when sight is the most important human sense, primary emotional responses, mostly pleasure and arousal, are generated through different musical characteristics on the dimensions of pitch, texture and tempo of music and that the shopping behaviour of customers is dependent on these emotional responses conducted by music. Most studies unify in saying that the mere presence of music has a positive effect on customers and on perceived pleasure. High tempo and high volume music increased shopping duration and shopping duration was overestimated with these musical characteristics in almost all of the reviewed studies. Also there is an agreement on music tempo having a great impact on the primary emotional response arousal. So it can be clearly concluded that the shopping behaviour is encouraged through positive atmospheric outcomes.

Therefore, retail managers must carefully plan an appropriate atmosphere, which leads us to the second research question on if retail managers can improve their store performance using matching in-store music to their brand image. In-store music that reinforces the desired brand personality was found to help to build a consistent brand image. Findings about different musical characteristics influencing emotional responses can help marketing managers or shop managers to influence customer behaviour. Music should match the intended purpose and target group to unfold its power. Hence, the choice of music in a store must be aligned with the overall goals of the firm and the picture it wants to present towards the brand otherwise it would bring about opposite outcomes. Music needs to be used strategically in an effort to ensure fit between the stores brand image and

positioning. However, managers should not overdo their music when aspiring to meet their objectives, as sight is a more important human key sense than hearing, especially in fashion retail environments.

To sum up it can be said that music is an attractive atmospheric tool for fashion retail environments because it is relatively inexpensive to provide, can be easily changes and is thought to have predictable appeals to individuals. As sight is the most important key sense of human beings and plays also the major role concerning fashion, retailer managers should continue to focus on visuals as the leading marketing tool in terms of store atmospherics. Nevertheless, research is sure about music having a huge impact on customers' emotions and behaviour as shown in this research paper. Therefore, in-store music can be used to accentuate the brand image represented by visuals to engage people into the purchase decisions and in the long run into a customer–brand relationship.

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Chapter 6
Music in Fashion Communication

Jochen Strähle and Mara Keibel

Abstract Music is omnipresent and an important factor for cultural and social development. Thus, the connection between music and fashion has rarely been contemplated yet. In particular, this research paper is concerned with the connection between music and fashion communication, with special interest to its emotional background in the context of neuromarketing. The research question of how music affects the perception of a fashion brand, when regarded as emotional stimulus in the context of neuromarketing, has been investigated by researching existing literature. Without attempting to explain neurological processes to their core, this paper tries to give an overview of how music generates emotion and how this can be used for branding activities. This led to the result that music causes positive emotional response of the consumer, when used in marketing actions. Through emotional response, the perception, identity, and recall of a brand are strongly influenced.

6.1 Introduction

Music is one of the most powerful transmitters of emotions. Depending on the type of music, whether it is a love song, an arousing punk rock anthem about rebellion and a better world, or the song one remembers to have always been playing on the old phonograph at their grandparent's house—music makes people feel a certain way and even makes them remember feelings they have once had while listening to a certain song (Munzinger and Musiol 2008). Sadness, happiness, compassion, or enthusiasm, the spectrum is as limitless as the opportunities this opens for modern

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marketing. Since smell, taste, and touch are hard to convey, the sense of hearing, along with vision, is the simplest way to reach the customer through mass media such as TV commercials and radio advertisements. Beyond this, music is a powerful tool to enhance a brand message by evoking emotions, simply because emotion is a main factor for perception and brand recall. The neurological processes behind these mechanisms in a marketing-relevant context are researched within neuromarketing, which uses neuroscientific methods and findings for marketing purposes (Raab et al. 2013). Music, in this respect, is an audio stimulus that can be analyzed within the scope of neuromarketing to get deeper insights on its influences on fashion communication. The research question arising from this is, how music, used as emotional stimulus in the context of neuromarketing, affects the perception of a fashion brand?

To answer this question, this chapter researches existing literature to investigate the basic physical processes an audio stimulus such as music unleashes in the auditory system and the human brain. Aside from that, thought has been given to the role of emotion for brand communication as well as the connection between music and emotion. Further, the application of music in modern brand communication is regarded from a neuroscientific perspective. Current examples give indication of how the fashion industry integrates music into their brand communication activities. However, this article does not tend to give far-reaching explanations for the neurology of the human brain. It rather tries to highlight the connection between music and emotion, and how this can be used to influence a fashion brand's perception, image, and brand identity.

6.2 Music in the Context of Neuromarketing

6.2.1 Introduction to Neuromarketing

Explaining consumer behavior by pure common sense may exceed marketer's and researcher's possibilities at times. Some processes leading to certain actions simply lay beyond the obvious and are not to be discovered without taking a deeper look into neurological structures and processes of the brain. As connection between modern marketing and scientific disciplines, neuromarketing explores this very question of how customer's responses can be explained in a neuroscientific context and subsequently utilized for the optimization of marketing actions (Raab et al. 2013). Defined as discipline that makes use of instrument-based methods and findings of neuroscience for marketing purposes, about one decade ago neuromarketing made its appearance on the scene and became a well-established topic in marketing (Häusel 2014).

In general, neuromarketing is classified as a subcategory of neuroeconomics and unites multiple scientific fields. In this respect, it employs procedures and insights from neuroscience, psychophysics, developmental psychology, artificial intelligence,

cultural studies, market research, and marketing. Those fields have researched human behavior, memory, perception, and connected topics for years. Partly, findings have been around for decades, they simply have not been used for marketing purposes. Yet, making use of these findings facilitates new perspectives on customers and their buying behavior (Scheier and Held 2007).

For research, neuromarketing applies a range of common methods such as functional magnet resonance imaging (fMRI), magnetoencephalography (MEG), electroencephalography (EEG) as well as very rarely near-infrared spectroscopy (NIRS) (Häusel 2014). Those techniques allow to measure and investigate brain activities during different actions relevant for marketing. Reasons for certain buying behaviors, influence on the process of decision-making, and response to various stimuli can be understood better, but the dream of the transparent customer remains unfulfilled. Hence, the complexity of the human brain and mind still is relatively unexplored.

Nonetheless, neuromarketing is a chance for optimization. Alongside with new insights and the confirmation of older hypothesis, the look inside the brain does reveal some assumptions as wrong. In this respect, the assumption of the 'relevant set,' a ranking of brands in the customers mind, has been disproved. The mind does not compile a brand ranking on preferences, there rather is one relevant brand while every other brand comes after (Scheier and Held 2007). Being forced to rethink old structures while integrating new findings creates a new potential for marketing applications. Some methods resulting from this potential, such as sound branding and multisensory marketing, are explained later in this article, after the basics of stimuli processing and topics linked to that have been discussed.

6.2.2 Audio Stimuli and Music in the Human Brain

6.2.2.1 Audio Stimuli in the Auditory System and the Human Brain

Audio stimuli occur in different forms. The environment surrounding us offers a wide range of different tones, sounds, and noises while complete silence is never to be found in nature. That condition can only be achieved in a particularly built sound-absorbing laboratory. Such complete silence, in fact, causes a feeling of indisposition and can even function as torment. In reverse, the human brain is exposed to plenty of audio stimuli on a daily basis, which need to be filtered and processed by first the auditory system and then the responsible systems in the brain itself. Yet, the auditory system does not sense every sound. It rather filters them in several steps until only relevant stimuli arrive in the brain. The human ear, different from other living organism, solely perceives sound waves with frequencies ranging from 16 Hz to 20 kHz, which transitions from the auricle, the external ear over the eardrum and auditory ossicle to the inner ear (Warmbier 2008).

The ossicle consists of three bones, the hammer, the anvil, and the stirrup. While sounds are passing through, the muscles around these bones can filter about two thirds of the sounds and thereby keep them from entering the inner ear, respectively,

the human perception (Zurawicki 2010). The approximately 16,000 hair cells of the cochlea, a part of the inner ear, then translate the remaining soundwaves into impulses/stimuli by "…[detecting] each sound frequency separately and in response to it move at a certain rhythm" (Zurawicki 2010, p. 15). These movements trigger about 30,000 neurons of the auditory nerve pathway which transfer "…the sound information via the thalamus to the temporal gyrus, the part of the cerebral cortex involved in receiving and perceiving sound" (Zurawicki 2010, p. 15).

Once the sound information has been translated and transferred to the temporal gyrus, the auditory system has accomplished its function and the acoustic information is now analyzed in the brain by differently responding neurons. There are various neurons existing, which can be distinguished based on their functions. Some are specialized on lower tones, while others sense higher tones, or the beginning or end of a sound. By responding, the different neurons communicate informational puzzle pieces to the auditory cortex. Subsequently, the pieces are combined and analyzed to recognize the sound and different harmonics. Inherently, all audio stimuli are processed in this manner except from spoken sounds. Neuronal signals recognized as speech are directed to the left hemisphere of the brain, where they are processed in the language center of the brain. Other than that, both hemispheres have different specialties. For instance, the right hemisphere is more concerned with processing tonal sound and frequency, while the left hemisphere processes musical stimuli. The peculiarity that occurs with this concept, is that sounds heard with the left ear are processed in the right hemisphere, while sounds from the right ear are processed in the left hemisphere (Zurawicki 2010).

Despite now knowing the hard facts of how the auditory system and the brain process sounds and tones, a center piece of understanding the effect of sounds and music on human feelings and behaviors is not yet contemplated. For that, it is required to address the topic of emotion and perception, since they influence the decision-making and represent the marketing key to people's minds (Warmbier 2008). As far as science allows, the following section of this chapter explains the emergence and processing of emotion in the human brain.

6.2.2.2   Emotion in the Human Brain

Explaining how emotions emerge to its deepest core is beyond words, since they are an arcane part of the human nature and mind. Still, scientists, psychologist, and other professions have researched the brain and the human mind for answers and developed several theories and models to explain how emotion and perception are processed. Regarding all of those models would go beyond the topic of this paper, only the basic assumptions and brain structures responsible for emotion are explained in the following. This will give a foundation for understanding further topics in the area of emotion.

The limbic system, located in the subcortical part of the cerebrum, is a conglomeration of different components of the brain, which are mainly responsible for processing emotions, learning, and memory. The structure and location of the
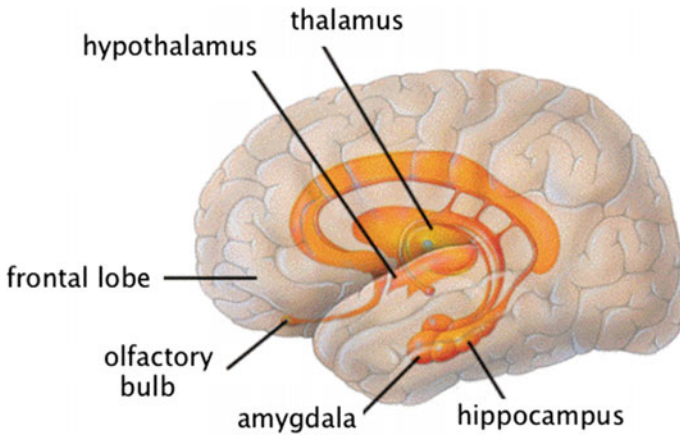
Fig. 6.1 The limbic system adapted from Boeree (2002)

components of the limbic system discussed in the following, are displayed in Fig. 6.1. It consists of the thalamus, amygdala, hypothalamus, and hippocampus as well as involving the cingulate cortex in its operations. At this, every component has specific tasks. The hippocampus is concerned with memory, by storing short-term memory as well as converting them into long-term memory. Another component associated with emotion and memory is the amygdala, which moreover processes fear. Because of this function, it is presumably connected to the regulation of attention and perception. The hypothalamus is responsible for visceral activities as well as two hormones. While being a composite structure of different areas of the brain, the corpus striatum acts as a transfer system for inputs from the cerebral cortex by sending them to the thalamus. The thalamus functions as a central collecting point for sensory information, except olfaction, before further processing. Furthermore, the thalamus is of special interest for neuromarketing because of its involvement in the regulation of perception. All sensory information regarding vision, hearing, and taste are gathered and in a way filtered, since the thalamus, amongst others areas of the brain, controls attention. As the topic of perception and attention is important for communication actions, it is regarded in the following section of this chapter (Warmbier 2008).

6.2.2.3   Conscious and Unconscious Perception

Every day our brain has to cope with a vast number of impressions and stimuli, which cannot all be noticed to their thoroughness (Warmbier 2008). Some of them are noticed consciously while the majority is processed unconsciously. Amongst impressions from nature, our nearest surrounding, and others, many of those stimuli are intended to make people notice a brand. Due to this intense competition, resulting from all different kinds of stimuli soliciting the attention of consumers,

Table 6.1 The 40 bits perception

Sensory organ	Sensorial bandwidth (bits per second)	Bandwidth of awareness
Eyes	10,000,000	40
Ears	100,000	30
Skin	1,000,000	5

Table adapted from Scheier and Held (2007)

it is of high importance for marketing and branding to know about how the brain decides about which stimuli to perceive and which not (Warmbier 2008).

To put it in numbers, every second the human brain receives 11 million bits of information, gathered by the five senses, while only 40–50 bits are consciously processed. This implies that only a maximum of about 0.000005% of stimuli are apperceived while 99.999995% affect us implicitly or rather unconsciously. As shown in Table 6.1, audio stimuli have a sensorial bandwidth of 100,000 bits per second while 30 bits are processed. In contrast to vision with 0.000004%, the awareness of sounds is about 0.0003%. This implies that an advertisement has a higher likeliness to get noticed when, additionally to a visual stimulus, an audio stimulus is integrated (Scheier and Held 2007).

As a similar example, verbal communication is processed consciously by the human brain, while reading one character complies about 5 bits. In consequence, only one short sentence can be noticed in one second. This means that whether a verbal message in an advertisement is consciously noticed by the consumer or not gets decided within seconds. Resulting from this, the verbal message is not crucial, while the remaining unconsciously processed bits are a huge chance to reach the consumer on a deeper level (Scheier and Held 2007).

Those bits are processed automatically as per autopilot by decoding prior implicitly learned codes. An example for such codes can be the association of cleanliness with the smell of citrus. Alongside speech, there are three types of implicit codes, which are storytelling, symbolic, and sensory information. All four codes are carrier of meaning and when used in advertising, they can help to get access to the customer's brain. For explanation, symbols can be the ocean, a brand logo, or even a person. Sensory information is every stimulus perceived by the five senses, which can be colors, sounds, light, haptic, or other stimuli. Depending on the target group, the meaning behind the codes can vary, since the cultural background, as well as personal experiences, influence how consumers decode and emotionally respond to the message. Even smallest sounds, like biting a cookie, can be a relevant code for the communication of a brand, not to mention the effect of music (Scheier and Held 2007).

Although these codes are perceived unconsciously, they trigger an emotional response of the consumer. Emotional response is a decisive factor when it comes to whether a stimulus is consciously perceived or not. This means that a consumer is more likely to draw conscious attention to an advertisement, when previously an emotion was created unconsciously. However, even without being noticed consciously, emotional stimuli support the development of memory, association, and recall. This emphasizes the importance of emotion for brand communication.

Advertising with a high level of emotional response, will cause a better brand recall and perception (Metha and Purvis 2006).

6.2.2.4 The Emotional Filter Model

A theory behind how emotion affects attention is described by du Plessis and is called the 'emotional filter model' (Du Plessis 2005). Based on common communication models similar to the SOR-model, du Plessis developed a new, more far-reaching paradigm to explain how emotions influence the effect of brand communication. This model has six basic assumptions. (1) The first is that the brain has an input and an output portal. All perceptions from the five senses are transmitted through the input portal to the brain. The output portal is concerned with neurological signals that control our behaviors. (2) The five senses are the only way stimuli enter the brain. (3) The output of the brain is behavior. (4) Every perception that enters the brain is interpreted by recruiting emotionally colored memories. (5) These emotional memories define the level of attention an input receives. Further, they create the basis for rational interpretation. (6) Each of these processes happens involuntarily (Du Plessis 2005).

Based on these assumptions, he developed the emotional filter model, as shown in Fig. 6.2, by integrating the media as variable as well as the feedback from researcher's experiences. The soma as illustrated in Fig. 6.2 describes a simple
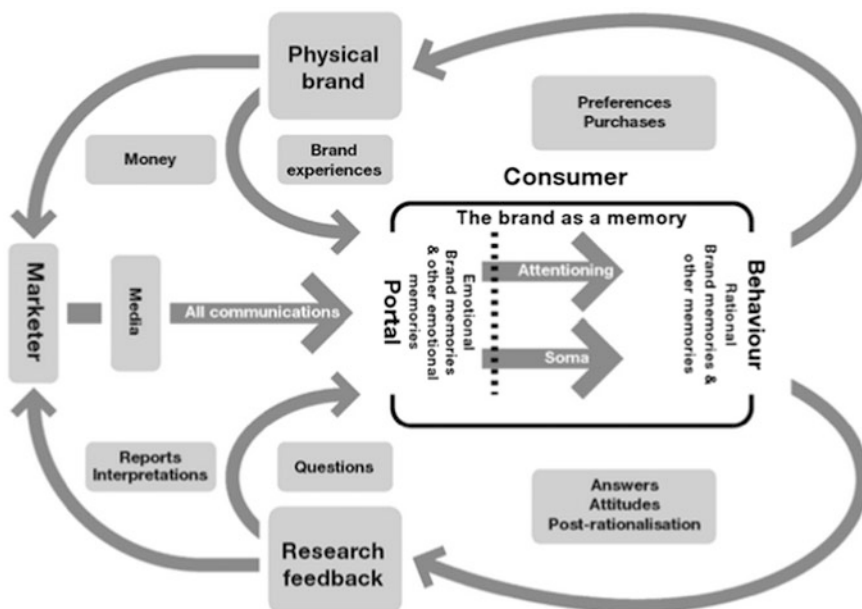

Fig. 6.2 The emotional filter model adapted from Du Plessis (2005)

limbic reaction caused by the instinctive centers of the brain and can be interpreted as either a positive or negative emotion, which can vary in its intensity. This basic instinctive emotion gets more complex in the next step, the rational processing. The upper brain and the midbrain include emotional responses such as jealousy, desire, or fear into the final rationalized emotional response. Whether an advertisement is remembered or not, is further influenced by likeability, which involves emotional and rational elements. The final decision to buy a product is not determined by the advertising solely, the characteristics of the product itself are a factor as well. Price, quality, functions, and other factors need to be right, in order for a customer to buy it. "There is no point in offering the market a product that everybody loves, if nobody can afford it" (Du Plessis 2005, p. 218). In general, the emotional filter model implies that perceptions are filtered by emotion and thus not all lead to rational thought processes or memory. The implication for marketing is that an advertisement or communication action needs to pass this emotional filter, in order to generate attention and memory, respectively, brand recall. As a consequence, brand communication needs to be emotionally stimulating to reach the consumer sustainably (Du Plessis 2005).

6.2.2.5   Music-Evoked Emotions

By understanding how sensory stimuli are processed as well as knowing about the influence of emotion on the perception of brand communication, it is interesting to take a deeper look on music itself and its correlation with emotion.

According to Koelsch music, in a neurobiological sense, can be defined as "structured sounds that are produced by humans as a means of social interaction, expression, diversion, or evocation of emotion" (2014, p. 170). This implies that the creation of music is an act of communicating a message in a way that it somehow affects other people's emotions. Whether it is compassion, happiness, tension, or simply the desire to move along to the sounds, music aims at evoking an emotional response, a feeling or the memory of a feeling (Munzinger and Musiol 2008).

Several studies have researched the effects of music on emotions and developed hypotheses and frameworks describing different mechanisms music activates regarding emotional response. One of these hypothetical frameworks has been outlined by Juslin and Västfjäll (2008b). They defined six complementary mechanisms activated by music, which might induce emotion. The mechanisms are brain stem reflexes, evaluative conditioning, emotional contagion, visual imagery, episodic memory, as well as musical expectancy. As the first of the mechanisms, (1) brain stem reflex is the response to music as audio stimuli in the brain. When the characteristics of musical stimuli meet certain criteria, the brain interprets them as sign for an unexpected or important change or event, which leads to an increased activity of responsible nerves of the central nervous system. Criteria triggering this process can be fast, loud, sudden, extreme, quickly changing, or noisy sounds.

Neurons next to each other respond to the same tones and therefore, send the same signal to further processing. In reaction to loud music, for example, many neurons are responding to the same sound. Based on natural instincts, this originally indicated danger, which is why the brain does react more intensely to such sounds. Secondly, there is the (2) evaluative conditioning mechanism, which basically is the reason of why people get emotional when hearing a well-known song, reminding them of a certain person. The repetition of listening to the song, when being with this certain person, created a memory, an association of the song with the emotion felt in those particular situations. Listening to the song on its own, later recalls the emotion. As the third mechanism, (3) emotional contagion is mentioned, which describes the phenomenon of responding with reflective sadness to a sad song. The atmosphere of the song activates, through for example peripheral feedback from muscles, the relevant emotional substitute in the human brain. Further, (4) visual imagery occurs when the music evokes mental images, such as the open sea. Resulting from those two, the music and image, being connected an emotional response is generated. Another mechanism similar to the second one is the (5) episodic memory. In this case, emotion is evoked by the memory of a certain event linked to a piece of music. The last mechanism in this framework is the (6) musical expectancy a listener has toward the tonal progress of music. If these expectations are unconfirmed because, for example, instead of keeping a calm tonality a song suddenly starts to be noisy, the listener may be surprised, which is an emotional response.

In a subsequently published paper Juslin and Västfjäll (2008a) another mechanism was added, which is called (7) rhythmic entrainment (Juslin and Västfjäll 2008a). The now seven mechanisms were collectively referred to as BRECVEM (Brain stem reflexes, Rhythmic entrainment, Evaluative conditioning, Contagion, Visual imagery, Episodic memory, and Musical expectancy). This additional mechanism describes the physical response of heart rate or breathing to powerful, external rhythm in music. This reaction then influences emotion.

Building up on the BRECVM, several researchers have changed or refined this hypothetical framework. One of them being Juslin (2013) himself, who later added another additional mechanism to the framework, which is referred to as (8) aesthetic judgment. This mechanism implies that emotion is influenced by the aesthetic experience someone has, when listening to music. The judgement itself thereby is subjective, since it is affected by several criteria such as cultural background and personal preference (Juslin 2013).

The introduced hypothesis highlights the enormous variety and complexity of emotional response toward music. Various factors of music contribute to the development of emotion. This framework gives a hint about the powerful influence, music has on the condition of mind.

6.2.3 Audio Stimuli and Music in Brand Communication

6.2.3.1 Sound Branding

Brand communication involves a range of actions and decisions concerning a company, respectively, a brand. Everything needs to be consistent to ensure an authentic corporate brand image. Alongside common marketing tactics concerning the product, advertising, public relations, cooperation with other brands, and other catchwords surrounding a brand, there is the topic of sounds and music. To give a brand the right sound is a task, which should not be underestimated. Companies invest large amounts of money into creating a specific sound for their brand. The automobile industry, for instance, pays close attention to how the car doors sound, when closing. Even the sound of the motor can have a branding intention. Similar to this, Kellogg's even developed a special sound of how their cornflakes should crunch. It is not enough anymore for brands and products to look or taste good, sound is a vital part in brand identity (Munzinger and Musiol 2008).

Therefore, the topic of sound branding, also called audio branding, sonic branding, or acoustic branding, becomes an important feature for marketing. Sound branding cannot be narrowed down to a simple jingle, it needs to be understood as a whole acoustic language, which transports the values and personality of a brand to the customer throughout all touch points. Key is a consistency within this language, from the product itself to TV commercials, brick and mortar stores, online presence, trade shows, and others illustrated in Fig. 6.3 (Minsky and Fahey 2014).

According to Groves, sound branding tends to create a sound ID for a brand (2008). This can include a variation of elements as shown in Fig. 6.4. From more commonly known elements, like jingles and background music, those elements include more abstract terminology such as soundscape, sound-icon, brand voice, sound logo, and brand voice, which need to be clarified.
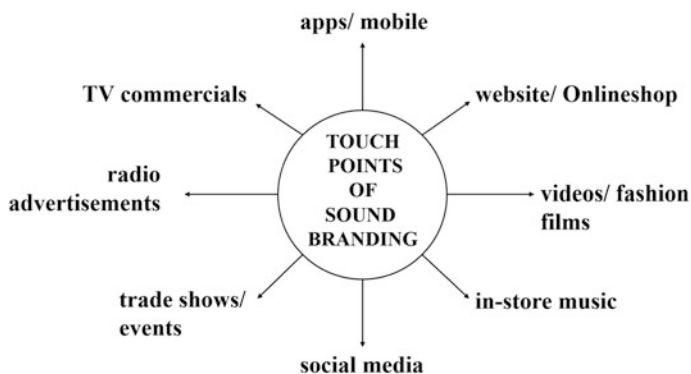
Fig. 6.3 Touchpoints of sound branding, own illustration based on Groves (2008)
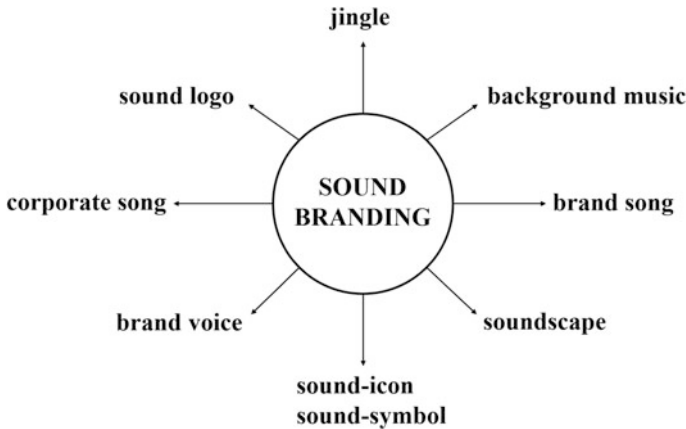
Fig. 6.4 Elements of sound branding, own illustration based on Steiner (2009, p. 40)

In this respect, jingles are short, sung, and are concise slogans, which are easy to remember (Wüsthoff 1978). Background music can be used in TV commercials, videos, in-store, or other touch points, to support the brand message by operating more toward the unconscious perception to emphasize more obvious stimuli (Steiner 2009).

A soundscape is a combination of sounds and tones, which imitate a specific location or environment that should put the consumer into a certain emotional state of mind. Such soundscapes can, for example, emulate the sounds of a forest or the ocean to impart the brand's connection to the nature. A successfully applied soundscape can be found in TV commercials of O2, which create an underwater atmosphere (Mediascale 2013). As smallest part of a sound logo or brand song, sound icons are single sounds that can be significant for a brand, just like the plop when opening a Flensburger beer (Steiner 2009). By choosing a corporate voice, consistently in communication actions used voice of a voice actor or celebrity, a brand gets a more present and emotional personality. Hearing a voice has a higher impact on perception and memory than other stimuli. Because of this, corporate voices can define a brand and create a deeper emotional connection with the customer (Steiner 2009).

Another element is the sound logo, which is described as short segment of sound or music with the function of creating an association to a brand, to make the brand easier to recognize and remember. This can influence the perception of a brand significantly, strengthen brand loyalty, and even denote the affiliation of a product to an umbrella brand. In order to achieve this, a high memorability and repetition is needed. The more often the consumer is exposed to the sound logo, the better it will be recalled. At the same time, it is not necessary that they are noticed consciously, the sounds are registered and memorized by the subconscious mind until, at some point, the brain links the specific sound to the brand. An example for a successful sound logo is Intel. Their signature sound instantly recalls the brand in our minds (Groves 2008).

A more internal action for building a brand, is to use a corporate song that, similar to a hymn, is used within the company to strengthen the team spirit (Steiner 2009). In contrast to this, brand songs have more far-reaching consequences. Placed in TV commercials or similar advertisings, brand songs are popular or new songs, which are already emotionally charged or specifically created for the brand (Steiner 2009). The branding effect of these songs is so intense, that they become a brand song. A song, that is highly associated with a certain brand (Bronner 2007). The impact of such songs in commercials can even cause old songs to become popular again. After 40 years, the song 'Paint It Black' by the Rolling Stones, found its way back into the charts after it was used in a commercial of Telekom (Munzinger and Musiol 2008).

Music in particular is a strong instrument for brand communication. By evoking memories, feelings, and associations, music influences our thoughts. Following thoughts, also the physical well being gets affected through changes in heart rate, breathing, blood pressure, and hormone release (Groves 2008). When in combination with other stimuli, the effect of music and sound is further increasing. Marketing and branding actions triggering all senses or multiple senses, are the secret to higher performance.

6.2.3.2 Multisensory Marketing

Humankind is blessed with five senses, which allow to seeing, hearing, smelling, tasting, and feeling our environment. The areas concerned with processing those senses, are located apart from each other in the human brain, but other than formerly assumed, they work interdisciplinary. While taste and smell, as well as vision, sound and touch, have built a deeper connection among each other, all of them are linked together. Especially in higher stages of processing in the limbic system, the multisensory combination of sensual stimuli influences the development and formulation of emotion and cognition. This interaction is responsible for a heavy object, to be assumed as more precious than a light object (Lindstrom 2014).

The brain reacts stronger to a combination or variation of sensual stimuli, than it reacts to only one. Going back to the beginnings of the human race, recognizing multiple simultaneously occurring stimuli as a pattern generated a stronger information than one stimulus on its own. Those patterns were linked to associations, such as danger. Swishing bushes paired with birds suddenly flying away, for instance, signalized a predatory animal drawing closer and triggered special actions predefined by the survival instinct. This behavior, caused by multiple stimuli in combination, is due to nerve cells reacting up to 10 times stronger when stimulated by various senses with the same message. This phenomenon, illustrated in Fig. 6.5, is called multisensory enhancement (Scheier and Held 2007).

Considering this phenomenon and the fact that our sensory impressions are the main factor for emotion and perception, the importance for branding is obvious. So far, most marketing actions mainly exploit visual and audition to communicate a message. TV commercials combine visual and audio stimuli, print media does only
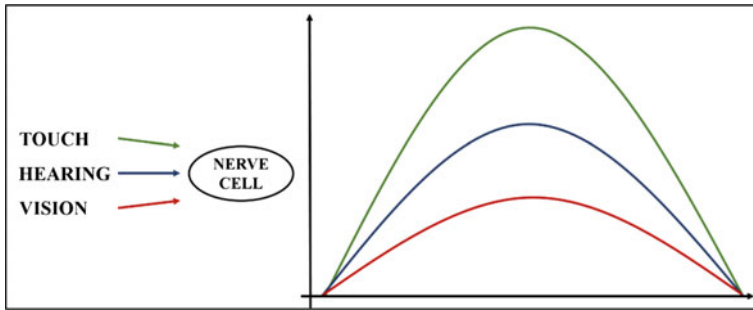
Fig. 6.5 Model of multisensory enhancement, own illustration based on Scheier and Held (2007, p. 82)

stimulate vision, and radio advertising effects only hearing. Sometimes, like in print or radio, the application of more than one stimulus is simply not possible and even vision and sound is not always adjusted to each other with regards to multisensory enhancement. Many TV commercials could have a stronger effect simply by adjusting the background music to the message given by the televised image. The smart combination of two stimuli can boost the performance, not to mention how the effectiveness of marketing actions can be boosted, when activating more than two senses with the same message. A very old example for such multisensory enhancement can be found in catholic churches, which are highly emotional places for a large number of people. The eye is stimulated by impressive architecture, beautiful mural art, and the warm light of hundreds of candles, while compelling chants and the smell of incense infatuate ears and nose. The entirety of all sensual stimuli create the experience and emotional association. The link between the different stimuli, and in this case the church, is so intense that even when perceiving one stimuli on its own, the memory immediately recalls the experience of being at church. Such strong associations are the goal of every branding campaign. Multisensory branding is the key to reaching this goal by using the power of multisensory enhancement (Lindstrom 2014).

6.3   Application of Music in Fashion Communication and Branding

6.3.1   Defining Fashion Communication

Before discussing the various areas of application of music in the context of fashion communication, it is necessary to clarify the term fashion communication itself as well as creating a differentiation to connected fields such as branding, advertising, and marketing.

For a holistic classification of the terms used in the following part of this article, the first superordinate topics to differentiate are branding and marketing. Marketing generally, is defined as "…the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large" (American Marketing Association Board of Directors 2013). This implies marketing as the instrument of a company to bring their product or service to the customer. Marketing is associated with the marketing mix, which divides the topic into four components, promotion, place, product, and price. Each of those elements uses different marketing instruments. In the context of this article, promotion is the most interesting, since instruments conjunct under this element, are used to communicate with the customer. Collectively, those instruments are referred to as 'promotional mix.' This mix includes sales promotion, public relations, personal selling, fashion shows, special events, visual merchandising, direct marketing, as well as advertising. In the further discussion of music in fashion communication, some of these instruments will play a role again. Advertising in this respect, is the overall term for placing a marketing message in form of a video, image, spoken words, or text in the mass media to reach the customer (Swanson and Everett 2016).

Another common term is branding. In contrast to marketing, branding is a more holistic approach to a company's overall communication with the consumer and other stakeholders. While marketing is more interested in selling the product or service to the consumer, branding tries to create an image and unique name for the brand by using promotional instruments. Nonetheless, both approaches are highly interdependent and cannot be operated individually (Heaton 2017).

After differentiating marketing and branding, as well as important subtopics like promotion and advertising, it is yet to define the fashion communication. At its core communication is "…the transmission or exchange of information" (Swanson and Everett 2016, p. 11). It is an umbrella term for all actions that in some way, communicate a message to the consumer or other stakeholders. In this respect, it uses the instruments of the promotional mix, which emphasizes the connection to marketing and branding (Swanson and Everett 2016).

6.3.2   Music in Fashion Shows

With long tradition and as highly prestigious heart of the fashion industry, fashions shows remain one of the most important instruments of fashion communication and branding. As main visual showpiece, they not only introduce new collection to the eyes of the world, but rather spread the spirit of the fashion brand along the audience, the front row, and the overall media. Since modern technology enabled online streaming, fashion shows are accessible for everyone, who is interested. By breaking down the borders of being invited or being excluded, fashion brands can reach more people through their shows than ever before (Moore 2012). This overall

accessibility brings new power to fashion shows as branding instrument, since the customer experiences a new feeling of affiliation.

Music obviously is an essential feature to create the holistic experience a fashion show aims to be. Watching the sleek movements of dozens of models walking up and down, simply is more impressive when backed by expressive sounds. Aside playing music from tape, brands increasingly use live performances as statement element in their shows (Kirshbaum 2016). In this matter, Victoria's Secret fashion shows feature live performances of popular pop musicians for years. Only last year the show included performances of Lady Gaga, Bruno Mars, and The Weekend (Victoria's Secret 2016). In preparation of the show in 2015, they published a playlist on Spotify, listing all tracks that were played in shows between 2001 and 2014 to communicate a positive brand image (Roberts 2015). By implementing such strong statement musicians in their show cases, Victoria's Secret enhances its image of youth, fun, and sexiness. This is only possible, because the selection of artists is perfectly fitted to their brand message. Further, not only the music itself supports the effects of the show and collection, another advantage is that the prominence of the musicians creates positive synergy effects with Victoria's Secret.

6.3.3   Music in TV Commercials

Television is a powerful medium to reach a multitude of people at once. By combining moving image and sound, it is highly stimulating the attention of the viewer. The connection between television and fashion has been close, ever since the medium made its appearance. The clothing worn by TV series stars, movie actresses, and TV presenters has formed trends by influencing the audience (Swanson and Everett 2016).

Being shown in commercial breaks between the different TV programs, television commercials have a high reach. In only a few seconds, a brand has the chance to communicate their message to the audience by showing persuasive visuals. Music, in this respect, is a strong leverage to enhance the effect of those visuals, since it can give the commercial a particular mood and atmosphere. The choice of a good song and its effect on attention does not only reflect in the success of the commercial for the brand. Many times a commercial also led to the success of the song applied in it. Regardless of the age of the song, whether it is a resurrected old song or a new one, and no matter how high its popularity is, TV commercials bring them into the charts. So it happened with many songs used in Levi's commercials such as 'When a man loves a women' and 'Be my baby' (Munzinger and Musiol 2008).

An example for this phenomenon from outside the fashion industry, is an Apple commercial for the IPod Nano, which featured the song '1 2 3 4' from Feist. After the song made its appearance on the commercial the formerly rather unknown artist gone up in the charts (Blau 2011). Looking on the fashion industry, Gap is an example for successful integration of music into their TV commercial. In 1999 they

aired a commercial for their campaign 'Everybody in cords,' featuring the models singing the song 'Mellow Yellow' from Donovan. The song was re-popularized only through this commercial (Santopinto 2012).

In addition to setting a mood for a promotional commercial, music can also enhance the story of a more narrative commercial. Embellishing such commercials with highly emotion stimulating music, can empower the customer's perception of a brand. John Lewis', the British department store uses the technique of combining brand values, strong narrative, and a perfect choice of theme song for their annual Christmas commercials. The songs used, usually are popular songs covered and reinterpreted by newcomer artists, which makes their commercials highly significate for their brand. The 'The man on the moon' commercial from 2015 featured the Oasis song 'Half the World Away' covered by singer Aurora. Those commercials shape the identity of the brand by strengthening their emotional footprint (Raso 2015).

6.3.4   Music in Fashion Films

Imagery has always been an important part of fashion and its communication. With fashion films, the static imagery of photography has been taken to the next level. As creative, audiovisual project, fashion films are used for communicating and promoting the message and product for branding purposes (Díaz Soloaga and García Guerrero 2016).

The instrument of fashion film can generally be divided into three types. The 'moving look book' represents the first of them. It broadcasts the collection of a brand in a dynamic and emotional way to give it more attitude. Usually those films are backed by a soundtrack suitable for the image of the brand and message of the collection. The second type is called 'moving editorial,' and it is comparable to editorials known from print. It focuses on promoting particular garments in a preferably visually appealing manner. The 'creative film' is the most significant type of fashion film due to its more artistic approach. Different than the other two, this type is not especially aiming at promoting a product or collection. It rather tends to enhance the values and ethos of a brand. Powerful application of visual and musical symbolism supports the narrative character and storytelling approach of such films (Cope and Maloney 2016).

The advantages of using fashion films concentrate on branding and the relationship to the consumer. Aesthetically and emotionally stimulating, such films have a deep impact on the consumer and create a strong relationship, while storytelling emphasizes the brand engagement. To get the message across, prestigious film directors, popular actresses, a significant location, music, and language are important elements. In many cases, the process of manufacturing is presented through a fashion film, as well as strong symbols associative to the brands values (Díaz Soloaga and García Guerrero 2016).

To set a mood or tone in a fashion films, music is a simple and highly effective instrument. When not focused on a pure narrative intention, when there are no

spoken words included, music has the auditory attention to communicate the message of the visual input. This kind of fashion film can be seen as a fusion of artistic short film and music video, since the music is an ever-present part of the totality (Campbell 2017).

An impressive example for how music can blend into a narrative fashion film, is the 'Reincarnation' film by Chanel. The film was published to accompany the Chanel Paris-Salzburg 2014/2015 Métiers d'art collection in 2014 (Chanel 2014). Staring Pharrell Williams and Cara Delevingne, the film had a narrative character, while artistically incorporated an original song by Pharrell Williams in a musical manner. In the middle of the film, both actors start to sing the song while dancing in the luxuriant hallway of an old mansion. The image of both actors, a model and a well-known musician, coincide perfectly with the image of the brand. Together with being supported by the highly emotional impact of the sung words, this concept emphasizes the message of the brand.

6.3.5 Music in Online Communication

The digital evolution has brought changes for nearly every aspect of life. Today, online media decisively influences communication and behavior. Being online at any time, whether it be via desktop or online devices, gives consumers access to any information needed whenever they need it. Thus, the internet brings a high potential for fashion communication and branding actions. Search engine marketing, remarketing, apps, newsletter, social media, and others are only some of these high potential marketing instruments (Swanson and Everett 2016).

Alongside with new marketing opportunities evolving, old instruments get a new dimension. With video sharing platforms such as YouTube and Vimeo the availability and especially the reach of commercials and fashion films have increased enormously, while social media provides the chance to build a community around a brand (Swanson and Everett 2016). In this context, also music has a new status for communication efforts. With new areas of application online, music can form a brand's identity in formerly unknown manner. In this respect, Burberry has found an innovative way of using music for shaping their brand identity. The brand introduced the project 'Burberry Acoustic,' a series of videos especially recorded for Burberry, in which musicians perform their songs live and acoustic. The series is available on their website as well as on their YouTube channel. The musicians featured, are all wisely chosen to fit to the brands image and values (Kravanja 2016). The brand itself describes it as "celebrating upcoming and established British artists …" and uses the music to create valuable content for the audience, respectively, the consumer (Burberry 2017).

Another new way of incorporating music into brand communication, is presented by the Canadian brand Frank&Oak, whose brand strategy contains a strong implementation of content marketing. Every three month, they published a magazine called 'The Edit' as well as keeping a blog. The differently themed editorials

released on both mediums, were each accompanied by a particularly made playlist (Stacey July 22, 2014). Today the magazine is not published anymore, but there are still playlists on their blog frequently (Frank&Oak 2017).

Taking these examples into account, they highlight the possibilities for innovative usage of music for an online marketing strategy. Especially social media is a powerful medium when it comes to spreading the brand message, since "…music is very engaging element people like to share with their friends and family" (Kravanja 2016).

6.3.6   In-Store Music

Shopping trips usually involve stops at several different stores, so that consumers are flooded by a multitude of stimuli. In this milieu, it is hard for a brand to stand out, but it is even harder when the music played in-store is just another constant stream of stimuli (Custom Channels 2017). Music is a powerful instrument to set a mood and to diversify from others, therefore it can either strengthen the atmosphere within a store or strive against what the brand tries to communicate. Thus, the choice of music is essential for the feeling of the customer and the identification with a brand's image and values (Faithfull 2011).

In order to achieve such branding effects, it is essential to fit the music perfectly to the brand, instead of trying to play the music that is most likely to make people buy something. Just like a commercial or fashion film combines consistent stimuli to evoke emotions within the consumer, a playlist needs to be integrated into the store environment seamlessly. It is about creating emotion and linking them to the brand. Since every brand has a different identity and image, there is no universal solution for everyone. The playlist needs to reflect the brand and communicate their specific message (Faithfull 2011). The music played in-store, has to blend in with the environment perfectly, so that "[it] feels like a natural extension of the physical stuff in the store: the arrangement of shirts in a pyramid, posters on the wall, racks of vinyl for sale in clothing stores like Urban Outfitters" (Matson 2012).

A salient example for expressive brand-fitted in-store music is Tally Weijl. Standing for young, loud, and sexy clothing, while aiming at teenage girls, the brand plays high volume party tunes in their stores. They are using a particularly for them designed fully automated in-store internet radio solution, provided by three companies. This solutions enables them to fit the music to their brand, as well as communicating promotional messages through the radio (Streamit 2017).

6.3.7   Fashion at Festivals

Experiencing music open air, in a large crowd of people, three days in a row seems to be an essential element for today's youth culture. In summer season, there is hardly any weekend without a festival happening somewhere. Over the past years,

the number and size of festivals has continuously grown. Festivals have now taken their solid place in society. For brands, such highly emotional events can be an interesting environment for branding activities. When looking at the context of how music in fashion communication is formerly discussed in this article, it occurs that festival do not offer a chance for direct application of music in fashion communication. It rather gives the chance for the application of fashion communication in a musical environment. Festivals are a great opportunity for brands to emotionalize their brand identity and image via music. By being present at festival through sponsorships, special campaigns, pop up stores or similar initiatives, a brand can create a link of the positive experience with music to their brand. This association will make consumers feel more connected to a brand (Kirshbaum 2016). In this respect, the influence of music is not as direct as in the other categories, but can still affect the customer's perception of a brand.

6.4   Discussion

At first sight music seems to be a simple topic to address. A form of art, without any complex connections to behavioral structures. At most an easy amusement, an anchor in times of grief or a way to find social belonging. In today's society, music is taking up various different roles concerning culture, art, self-expression, and social interaction. Though, there is more to music than what is obvious on the surface. Regarding it from a scientific point of view, a whole new perspective on music and its potential use for marketing and branding activities appears.

This article has started by regarding music as audio stimulus and discovered the high influence the audio stimuli have on perception and emotion. Already in the early stages of neuronal processing, sounds are perceived unconsciously and influence emotion. Sounds even have a higher potential chance to reach the conscious attention of a consumer. When sounds and tones are combined and become music, the effect even prospers as we learned within the concept of the eight mechanisms of how music evokes emotions. Alongside with physical effects, music triggers different memories, influences the mood only by the atmosphere and message of a song. Songs also can induce visual imagery, which leads to emotion. In conclusion, music creates emotion on various levels and in different situations. Used as sensual code, music can further achieve emotional responses within the unconscious or conscious mind and creates associations to a brand. For brand communication, emotions are of particular interest. Emotion was mentioned to have a high influence on the creation of memory, association, and in the long run brand recall. The emotional filter model explained how brands need to pass through to the emotional filter of the brain to even have a chance to get the attention of the consumer. Moreover, it was contemplated that emotion is a key factor when it comes to brand recall and the positive or negative perception of a brand. By connecting these points, it is made clear that music is an emotional stimulus and able to generate an emotional response of the consumer. For brand communication,

music therefore is highly valuable and an effective leverage for pushing marketing actions to get more attention. In this respect, the topics of sound branding and multisensory enhancement have been depicted, which are ways to make use of these findings. As holistic branding strategy based on music, a company is able to diversify its brand on a whole new level, while the principles of multisensory enhancement can lead to innovative use of sounds and music.

When regarding the fashion industry, overlaps of the application of music in fashion communication with the touch points of sound branding can be found. Online marketing, fashion shows, TV commercials, fashion films, stores, and special events such as music festivals are already used to integrate music into the branding strategy. The idea of sound branding has arrived. Hence, examples such as having particularly created in-store playlists fitted to the brands identity, are no rarity anymore. Fashion is a highly emotionally charged consumer good, used for self-expression. Together with being trend driven, fashion has strong similarities to music. Therefore the combination of music and fashion is even more convenient. All different applications of music in fashion communication imply this integrity and the emotional effect it has on brand image and brand identity.

6.5   Conclusion

This article regarded music as an emotional stimulus in brand communication in the fashion industry. The physical, neurological, and theoretical background of how music as audio stimulus is processed and translated into emotion has been contemplated, while the importance for advertising and branding approaches has been highlighted. Further branding techniques resulting from this were presented, as well as common and innovative applications of music in fashion communication. From all the topics discussed and the connection between them, the potential of music in the area of fashion communication has been derived and clarified. The influence of music on emotion and the importance of emotion for successful branding, give an idea about how the right application of music can change the perception of a brand. This can either be positive or negative. Used in the right way, music can make a brand emotionally reachable, create positive associations, and sustainably strengthen brand recall and perception. By exploring new opportunities, such as the integration of playlists, acoustic sessions, or festivals into a branding strategy, the identity of a brand can be shaped and formed for a higher level of differentiation and a more distinctive brand awareness.

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Chapter 7
Co-design and Endorsement

Jochen Strähle and Gabriele Strobl

Abstract The purpose of this paper is to determine the success factors regarding celebrities of the music business involved in fashion advertising. That famous people have the power to help brands and products to stand out among others is proven and popular. This paper is concentrating on successful musicians and their endorsements of fashion brands and examines the benefits for both, the brand and the artist. It investigates how consumer perceives brand and artist collaboration and what factors enhance the purchase intention and increase sales. This paper is structured in the following manner: The introduction presents the research question and sets the aim for the paper, followed by the analysis of the existing literature. The paper ends with conclusions, limitations and suggestions for further research.

Keywords Celebrity endorsement · Co-design · Branding · Identity · Advertising · Marketing · Music · Hip-hop

7.1 Introduction

Many big companies across all industries calculate a huge amount of their marketing budget for hiring stars and artists to advertise their products (Saumendra and Padhy 2012). Globalization led to high numbers of brands and products in the same branch which demands for a strategy to differentiate the brand and to cope with competition. One strategy is to establish a unique brand character by attaching individual characteristics to the brand and attracting the attention of the consumers through this measure (Mishra 2015).

Source credibility, meaning transfer and source attractiveness are three determinants playing an important role in the influencing process of the consumers' mind. In this regard celebrities play a crucial role. For instance two well-known companies, Pepsi and Nike, are spending millions of Dollars to collaborate with

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celebrities. The congruency of brand value and star value is important and should be considered when choosing the spokesperson (Saumendra and Padhy 2012). Studies suggest that attractiveness is not the most important factor, but brand and celebrity fit is substantial (Sääksjärvi et al. 2016). The advertising is more effective if the celebrity is perceived as trustworthy and has an adequate level of expertise (Ohanian 1991). These theories are supporting the success of music celebrities endorsing products, because in contrast to models who are famous for their physical attractiveness, music stars offer different characteristics, images, and talents, that people are admiring. The value that consumers attribute to a brand, reflected by the factors brand awareness, perceived quality and brand loyalty, can be described as brand equity, and can be enhanced by celebrity endorsement (Dwivedi et al. 2015).

The celebrity image can be defined as the associations that are held in consumer memory about a person who is of great popular interest (Dwivedi et al. 2015). Although the term "brand" in marketing is used for products, firms and services, celebrities can be also considered as "brands" regarding the features and associations coming along and the possibility to manage them professionally (Thomson 2006). McCracken (1989, p. 310) defines celebrity endorser as "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement".

Celebrity endorsement not only describes the contribution in advertising but also celebrity-branded products that are found more and more frequently in retail (Keel and Nataraajan 2012). Popular products for such cooperations are perfumes and clothing ranges. Co-Branding describes a public relationship of two or more brands (Seno and Lukas 2007). The term "Co-Design" describes the "collective creativity across the whole span of a design process. Broadly it refers to the creativity of designers and people not trained in design working" (Goworek et al. 2016, para. 11).

Especially in the fashion industry celebrity endorsement is indispensable, with many interesting collaborations of brands and stars, Keith Reichards and Louis Vuitton in 2008, to name a few (Miller 2011). Musicians in fashion campaigns are not a new trend and are just one of many points of contacts of the two industries. For music expression, the most effective and common way is to portray the taste with fashion. Na and Agnhage (2013) stated that certain trend in music will usually be picked up by the fashion industry. This strong correlation of music and fashion offers possibilities for both industries, especially when mixing the two elements (Na and Agnhage 2013). The turbulent times the music industry is going through and considering that streaming is getting more and more popular, artists are forced to look for alternative forms of income, what led to different formats of brand and artists collaborations (Buli 2014). Music artists as celebrity endorsers is a rather new phenomenon. Nowadays, these partnerships are not anymore seen as "selling out" but as desirable and ultimately boosting visibility (The Next Big Sound 2014). Especially in the streetwear and sneaker section, rappers seem to be an instant guarantee for success, considering the hype surrounding sneaker releases. In the past, there have been extremely successful collaborations between artists and

fashion brands, which even revived whole careers and the brands image. For both parties, there is the possibility to reach completely new audiences and refresh their image. Pioneering was the Blond Ambition World Tour in 1990, where pop star Madonna wore Jean Paul Gaultier's extraordinary designs on stage (Moore 2012). One part of the costumes was a cone shaped brad that is until now his most famous piece ("Vogue Paris" 2015).

This leads to the research question of this paper: *What makes music stars successful fashion endorsers*? This paper commences with literature review summarizing the existing literature with special focus on the music and fashion industry. Next embedded in this paper are the different types of fashion and music collaborations, concentrating on co-design and fashion ranges. The discussion sums up the findings about the success factors.

7.2 Literature Review

7.2.1 History of Celebrity Endorsement

Previous studies have investigated various aspects of the effectiveness of celebrity endorsement: A study by Malik and Guptha (2014) determined that this marketing technique has a great effect on persuading and influencing people in the buying process by creating awareness for the brand. Erdogan (1999) reaches the conclusion that celebrities draw attention to a brand and bring prestige. The factors attractiveness, believability and expertise and their impact on sales are discussed frequently and already decades ago from Ohanian (1991) and Erdogan (1999). McCracken (1989) developed a meaning transfer model that describes the transfer process of evoked associations connected to celebrities onto endorsed product. After the purchase, these associations are transferred to the consumer, who selected the brand regarding self-brand connection and their self-concept (McCracken 1989). The term "human brand" is sometimes used in this research field and refers to any well-known individual who takes part in marketing communications (Thomson 2006). Thomson's (2006) study investigates the characteristics of consumer–celebrity relationship and why consumer forges bonds with human brands. A significant share of literature examines which celebrity to choose for collaborations, and suggests three important factors: Source attractiveness, source credibility and product match (Keel and Nataraajan 2012). These three theories will be discussed later, with special focus on music artists and the fashion scene. A study by McCormick (2016) demonstrates that also unfamiliar celebrities can be very successful endorsers. The advertisement is more believable in the eyes of customers if the celebrity and the brand match, although the celebrity is unfamiliar to them (McCormick 2016). The advantage of non-celebrities endorses is that the brand can fine-tune the models image, matching the product, this guarantees that personality and action goes with the brand's image (Keel and Nataraajan 2012). Hence these non-celebrity endorsers are associated with one brand, it is nearly not possible for

them to promote other brands (Keel and Nataraajan 2012). The creation of brand equity is an important objective for marketers. Celebrity endorsement is a marketing strategy to generate not only brand equity but also celebrity equity. When reviewing the literature, it is noticeable that the equity effects of celebrities in advertising have not been researched to a great extend (Seno and Lukas 2007). It is as well noteworthy that there is very little literature on celebrity endorsement and sponsorship impact on brand awareness (Bergkvist and Taylor 2016).

The extend and scope of musicians endorsing fashion brands is wide ranging. There is no academic research showing the real financial value to fashion brands (Cope and Maloney 2016). Apart from Janice Millers publication "Fashion and Music" (2011), the intersections of these creative fields have not been investigated sufficiently. The question what makes music celebrities to especially successful endorses has not been examined in past literature.

Carroll (2009, p. 150) defines a celebrity endorser "as any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement". As Hancock (2016) describes, celebrity endorsement in marketing communication has a long tradition and was already used in the late nineteenth century. Weissmuller, an Olympian Champion already promoted swimwear in the 1930s. Through his name, the sales of swimsuits increased tremendously and swim camps were opened beyond his name. The powerful strategy of celebrity endorsement is therefore not a new innovation but a marketing method that is almost a hundred years old (Hancock 2016). From there, the appearance of celebrities in advertisement got more and more until there was celebrity endorsement in every fifth US advertisement (Motavalli 1988, as cited in McCracken 1989). The reasons why celebrities engage with brands are diversified, but often it is simply for monetary reasons (Moore 2012). Getting access to free products, to get the positive association with a prestigious brand or simply because they can identify with the products could be other reasons (Moore 2012).

Celebrity endorsement is classified as an effective tool because celebrities are perceived as more powerful than unknown models. The consumption of brands gives individuals the power to slip into different roles and express different sides of their personalities (O'Shaughnessy and Jackson O'Shaughnessy 2002). Consumers present themselves how they want to be seen or want to be: "They (consumers) dress up, now as skiers who never ski, now as pilots who cannot fly, now as soldiers who never see army life. In search for the expression of individualism bound up in a fantasy status" (O'Shaughnessy and Jackson O'Shaughnessy 2002, p. 531). The advantages of celebrity endorsement as part of the marketing strategy can include an enhanced attention, upgrade of the brand image, support the launch of a brand or the repositioning of an existing brand (Carroll 2009).

Celebrity endorsement is more common for products with a high price cost margins, such as sport articles and soft drinks (Malik and Guptha 2014). The customer base should also be wide and rather international in contrast to niche and local products, where other advertising strategies are more effective (Malik and

Guptha 2014). A study from Malik and Guptha (2014) under Indian customers revealed that film stars are the most preferred celebrity type with the most persuasive power. Also sportspeople are persuasive because people admire them and perceive them as honest due to their winning personality.

7.2.2 Types of Music and Fashion Collaborations

7.2.2.1 Reasons of Collaborations

Celebrity endorsement can happen in different ways depending on the marketing demand of the brand. The next paragraph will shortly describe the most common types how musicians engage in fashion promotion. It could be everything from the person simply wearing the pieces to being the brands' face, or support it as an ambassador:

Derived from Moore (2012) high-profile musicians are hired to appear in advertises to mass audiences (above-the-line advertising). For example, Rihanna for Balmain, Lady Gaga for Versace or Miley Cyrus for Marc Jacobs. Below-the-line advertising is for a selected customers or a niche audience including online advertising, advertorials like the fashion film by T by Alexander Wang starring Azealia Banks (Moore 2012).

Product placement that is either paid or unpaid, including musicians wearing brands on stage, in music videos or in their private life, captured by press photographers or Paparazzi. The role of a PR agency is to convince celebrities to wear a brand representing it in both magazines or online (Moore 2012). A picture of an influential celebrity wearing a special brand makes consumers finding this brand much more interesting and desirable (Moore 2012). Musicians are very careful when deciding what they are wearing, especially on stage (Johns 2016). Pop singer Demi Lovato on her Tour Wardrobe said that "The fashion and costumes in the show are an extension of me and the overall feeling and vibe of the show. […] So having the right look is very important" (Johns 2016, para. 3). Traci Morlan, Adidas' global director of entertainment and influencer marketing explains that trends are initiated by artists more frequently. "An alignment with the right artist can naturally bring added exposure and visibility. Our philosophy and approach is a bit different in that we seek to work with artists who already have an existing love for the three stripes" (Johns 2016, para. 5). Also luxury fashion brands are taking advantage on prominent musicians and their impact on sales. Giuseppe Zanotti designed special shoes for Selena Gomez and Rihanna because it has an "overall positive impact" on the brand (Johns 2016, para. 6). Reebok's director of entertainment marketing, Damion Presson, also believes in the effectiveness of partnering with musicians: "We don't want to just do an endorsement deal. We are looking for true partners that contain synergies between our brand and their brand and how we can both build together. It's going to create exposure and have a direct effect on sales" (Johns 2016, para. 7). Furthermore Moore (2012) points out that

brands are sometimes mentioned in song lyrics, or even named after them, as Jay-Z did in 2013 with his song "Tom Ford". In turn fashion brands name their products after musicians. Designer house mulberry named their Bag "del Ray" after music star "Lana del Ray" (Moore 2012). Design collaborations with musicians are another way of celebrity endorsement. This paper will discuss this topic in the next chapter. All of these strategies can be supported by social media, or social media endorsement can be the main part of the collaborations as Calvin Klein showed with their #mycalvins online campaign where different musicians took part, amongst others Justin Bieber and Kendrick Lamar (Cope and Maloney 2016).

According to Next big sound (2014), an online music analytics and insights agency, the most valuable benefits for an artist, besides the financial gain is the access to new audiences, the introduction into new global markets and the enhanced PR exposure. In the partnership of two brands a value exchange takes place, where both gain new customers, on the one side there are committed fans for the brands on the other side new demographics for the artist. The value for the brand, besides sales and access to new and broader audiences, is the association with magnetic personalities and the increased emotional attachment to the product. While the results are generally positive for artists, the impact for brands is even greater. Comparing the followers before and after the announcement of the artist collaboration, there can be recorded a 16% increase in new Twitter followers, 80% more Twitter mentions and nearly 100% increase of retweets. This can be explained by the additional press that comes along and increases the attention especially when the campaigns are compelling and creative. The brand and the artist both are using social media to boost the reach of the advertising and provide their followers with content (The Next Big Sound 2014).

Spanier (2016) explains that the music industry is feeling the pressure of decreasing sales and even record labels as Warner Music are pushing their artists to work with brands. The very successful band Coldplay collaborated with Apple and promoted its music speaker in the music video of the single "Adventure of a Lifetime". In return, Apple showed promotions of Coldplay and the speakers at electronic billboards at New York's Time Square. Brands are reaching people through the social channel of the artists they normally would not by using traditional ads (Spanier 2016).

7.2.2.2 Co-design

In terms of fashion, there are many examples of celebrity clothing ranges and even celebrity fashion brands which are extremely successful. Jessica Simpson, who is originally known as a pop singer, launched her own clothing and shoes collection in 2005, and reported an annual revenue of 1 billion dollar in 2015 (Savchuk 2016). According to Jessica Simpson the success of her line besides being affordable is that she has "been every size on the planet. […] I understand Middle America and their mind-set" (Savchuk 2016). Trevor Wade, a global marketing director, explains the

success of celebrity ranges: ("What It Takes to Market a Celebrity Brand" 2016, para. 8): "Celebrity brands enter the market with instant awareness. […] They're usually thousands, if not millions of people, possibly globally, who know who the celebrity is. That's something really unusual for a new brand. A new brand without prominent ambassador has to work really hard to gain awareness". Another example is Rocawear, the fashion brand founded by Jay-Z in 1999 was that successful that he was able to sell his rights 9 years later for 204 million dollars (Lipke 2012). A very recent successful collaboration landed Puma with Rihanna. Thanks to the music star the footwear section is the main driver for the sales growth in the first quarter of 2016 (Kim 2016). The singer is the creative director of the brand since 2014 and styles from her line "Fenty" sold out within days and are sold for 1000 dollars on the secondary market (Kim 2016). It brought huge attention on social media and in the press. New products and innovative marketing concepts should generate a positive forecast for the rest of the year 2016 according to Puma (Kim 2016). In May 2017 Zayn Malik, former member of One Republic, will release his Co-Design range for Versus Versace which is the edgier, younger line of the mainline Versace (Hua 2016).

7.2.2.3 Hip-Hop Artists and Streetwear

Derived from Miller (2011), hip-hop differs from other music genres because of its origin in the street and its reputation as a counterculture. Born in America the movement of hip-hop influenced cultures around the world, and fashion became the tool to transfer the ideology. The fashion that embodies hip-hop and rap music is multimillion-dollar industry (Miller 2011).

Since back in the days when Run-D.M.C's collaborated with Adidas and created "My Adidas" to Nelly's "Air Force Ones", it seems standard for rappers to get their own line of sneakers, Luckerson (2013) describes. Kayne West, Drake, Eminem, 50 Cent and Jay-Z all had their own shoe lines for well-known companies like Adidas and Nike. The launch of a new celebrity sneaker is often generating a huge hype as the styles are produced in limited numbers. To get a pair of the Nike Air Yeezy II in 2012, designed by Kanye West, people lined up for days in front of the stores and paid even 90,000 dollars for a pair on eBay (Luckerson 2013). Although the line of Kanye West was outstanding in success, in 2013 West left Nike and signed a deal with Adidas (Belzer 2016). The brand is since then distributing his limited sneaker and clothing line YEEZY and the significant collaboration between an athlete brand and an non-athlete is the most significant ever (Belzer 2016). Adidas' biggest competitor Nike landed a deal with another rapper—Drake. Drake is only five places behind Kanye West on the list of the world's highest paid hip-hop artists and the endorsement deal will additionally boost his career (Belzer 2013). The strategy of sportswear brands to collaborate with non-athletes-endorses has a long history when considering Adidas and Run DMC almost 30 years ago.

In 2005 Pharrell Williams, US Rapper, launched his own fashion brand, and is one of many fashion entrepreneurs. Only limited quantities of men and women

streetwear pieces were available—an approach that instantly boots the exclusivity and is crucial for Hip-hop mentality (Miller 2011). The rapper is also collaborating with other fashion brands, particularly interesting is his jacket collection for the luxury band Moncler (Ilari 2009). In 2008, Williams teamed up with Louis Vuitton and brought out a jewellery line. The music video of his song "Everyone Nose" had a double function: he promoted his jewellery line and himself as a rapper, that is when advertising became entertainment (Miller 2011). The collaborations of luxury brands and rappers are not something everyone would expect, but as will be discussed later, the congruency of celebrity and brand is not always the indicator for a successful relationship.

Muller (2014) identified the year 2014 as the one where music and streetwear came together, because of remarkably many successful collaborations between artists and streetwear brands. Besides the classic forms of musicians as endorses in campaigns or soundtracking shows and designing collections, there was this entirely new trend. Beyoncé collaborated with Topshop and designed a streetwear line. Her sister, Solange Knowles, designed a sneaker collection for Puma and also Rihanna fixed her deal with Puma. Especially Adidas focused on celebrities and their influence and won, among others, the musicians Kayne West, Pharell Williams and Rita Ora for collaborations (Muller 2014).

The key to success of these collaborations is primarily the limitation of quantities: After the first hype of Jay-Z's shoe line S. Carter for Reebok the popularity constantly went down due to the wide availability, although it stayed the fastest selling shoe in history of Reebok (Luckerson 2013).

7.2.3 Success Factors

7.2.3.1 Image and Extended Self

In case of fashion, the promotional image is nowadays of higher importance than the promoted object itself. Miller (2011) described this using the example of luxury designer bags which have obviously a function that exceeds the real function of being a tool to transport belongings. Objects that are part of the social life are seen as status symbol, and this function overtakes the physical function. Consuming a particular brand or product that is advertised by a celebrity becomes a way of communicating to others and gaining meaning for oneself (Miller 2011). Consumers believe that an endorsed product would add more value than non-endorsed products from competitors (Malik and Guptha 2014). Social standing could be the reasons for people to justify their purchases, they want to have the "right" clothes, fragrances and so on (Malik and Guptha 2014). In the consumer psyche, possessions are playing an important role and are more than just psychical objects. Belk (1988) came up early with the concept of the extended self, which combines the own self with our possessions, which are reflecting and parts of our psyche: "Our accumulation of possessions provides a sense of the past and tells us

who we are, where we came from, and perhaps where we are going" (Belk 1988, p. 160). Possessions are defining ourselves and are reminding us of experiences we have made and goals we accomplished (Belk 1988). Nowadays brands are much more than just traditional indicators for quality and trust to consumers, but brands offer customers the opportunity to express and identity themselves and are indispensable anchored in consumers' psyche, what is particularly crucial for fashion brands (Carroll 2009). The extended self has its roots in the consumer culture, a phenomena that Miller explains in "Fashion and Music" (2011): Modern days new technologies led to faster production and a more mechanized way of manufacturing. With the increased production and the aim of the companies to sell more and more, the cycle of consumer culture was born. Consumers are encouraged to not only buy what they actually need but out of different reasons to increase the amount of purchases. To keep the cycle going functions that go beyond the physical need evolved and anchored in the customers psyche. These functions are mostly related to identity and enhanced social life. Miller (2011, p. 17) summarized: "consumer culture has become the place where identities and lives are played out and made tangible" The need to show identity creates a desire for products, experiences and services with greater meanings which are serving this purpose. A solution for the problem of finding identity is consumerism which is offering different goods for variable ways of being. Another reason for consumer culture is the lack of cultural belonging in the modern era. For this lack of the sense of belonging fandom is one possible solution. Fan identities are a form of response to this crisis which are shown through consumer culture (Miller 2011).

7.2.3.2 Fan Identity

Miller (2011) showed correlations of fandom and fashion. According to her, fashion can be seen as a possibility to show the fan identity, to take a position and show through clothing the affiliation to a group. Identity can be described as the combination of what we actually are and how we want to be. Fashion as an expression of social position works through nonverbal language. Not only position but the fashion style can express all aspects of identity including the taste, status, and ethnicity. Fashion is a method to visualize the identification with a group or a community, and at the same time show distance to other possible groups. Both fashion and music imply the possibility for the expression of the own self or the belonging to a certain community from which one originates (Miller 2011).

As part of a study Thomson (2006) interviewed young people (aged 18–25) regarding human brands. The respondents were allowed to explain their relationship to any human brand they wanted. They primary chose musical performers and described their attachments to them as they would use it for relationships to "real" people: "I can't really remember when I started loving them. […] I think probably I fell in love with the song 'Rose Coloured Glasses'" (Thomson 2006, p. 111).

The pattern of referring to strong and meaningful emotions leads to the conclusion that these attachments are not unimportant or trivial. Celebrities, for example sport teams and musical acts, can be perceived similar to interpersonal relationships, as if they were in the group of friends (Thomson 2006). A recent example of an artist endorser with a hug fan base was announced in December 2016: Pop star Selena Gomez will collaborate with the American fashion and accessories brand Coach (Schneier 2016). She will be the face of the brand, appearing on print advertising and on social media. This announcement quickly spread around the web due to the huge online presence of Selena Gomez: She has the most followers on Instagram (106 million) and one of her photos is the most liked of all time (Schneier 2016). Coach is using the image of the extremely popular star to refresh its own image, because although the brand looks back to 75 years of existence it had to face a few challenging years (Schneier 2016). Creative director Stuart Vevers explains the involvement of Selena Gomez in their campaigns as a way to show people that Coach is reinventing itself. In an interview with the New York Times he stated: "I've found that when people know what we're doing, they tend to be very positive about it. I think sometimes it's about getting the message out" (Schneier 2016, para. 11).

Music stars are role models for consumers to escape from mainstream behaviour, because they are often associated with bohemian lifestyle (Miller 2011). People strive to live like these bohemian outsiders and to bring some of these aspects into our own lives (Miller 2011). Consumers tend to imitate the style and behaviour of celebrities they idolize, and consuming the brands and products the celebrities are endorsing is the easiest way to do so (Yang et al. 2012). The engagement of people with fashion and music is associated to their sense of who they think they are and the understanding of where they are coming from (Miller 2011).

7.2.3.3   Credibility, Attractiveness and Trustworthiness

Literature identifies credibility, source attractiveness and trustworthiness as very important factors regarding buying intention of celebrity endorsed products. Newer research refers to studies from the last decade of the twentieth century which are still valid.

Literature identified the credibility of a source (in this case the endorser) as an important factor of the effectiveness the message has for the consumers, whether the message can be trusted and is objective regarding the topic. Credibility is described as expertise, trustworthiness and attractiveness (Ohanian 1991). Further Ohanian (1991) explains that expertise is the knowledge of the endorser that allows him or her supporting the claims made in advertisements. Hence, athletes and doctors should be suitable to endorse products of their respective field of work. The advertising target needs to believe that the endorser has a sufficient experience and knowledge in the field of the advertised product, that makes him or her credible to endorse the brand or the product (Erdogan 1999). Trustworthiness is an essential factor that should be taken into consideration by the firms when choosing a

celebrity endorser. Trustworthiness is the perceived honesty and objectiveness by the consumer (Ohanian 1991). Good friends are trustworthy in the eyes of most people, whereas salespeople's opinion appears questionable because the potential conflict of interest exceeds the knowledge of the products. The type of endorsement should be reliable und believable therefore the celebrity should like and use the product but not eclipsing it (Doss 2011). The perceived trustworthiness and expertise of the celebrities can be diminished by endorsing an unsatisfactorily product or brand (Doss 2011). In most of the TV and print advertising physically attractive spokesperson are used, and attractiveness is considered to play an important role in source credibility. Research has shown that opinions about products are rather changed by attractive endorsers as by unattractive endorsers (Ohanian 1991). The source attractiveness model claims that customer react more to attractive people and that similarity and sympathy of the endorser influences the effectiveness of the message (Carroll 2009). Consequential attractive celebrities increase the chance to convince consumer and arouse purchase intention. Hence the attractive celebrity is a perfect endorser for fashion, as there is no "function" the textiles have to fulfil and no promise the celebrity could break. The results of a study by Kamins (1990) confirmed that a product that is attractiveness-related, benefits more from attractive spokesperson than other products. The credibility, likeability and familiarity of the visually appealing endorses is higher for products such as cosmetics and fragrances. On the contrary, these effects do not occur when the advertised product has nothing to do with beauty and attractiveness, such as a computer. Whereas (Ohanian 1991) claims that the components can independently from each other influence the source effectiveness. This means that an attractive endorsers can be perceived as neither trustworthy nor as an expert. The combined value of the three is the transferred credibility of the spokesperson (Ohanian 1991).

The exclusivity of celebrity endorses is also a factor that should be considered. In today's diversified marketing environment celebrities usually promote more than one brand (Chen et al. 2013). Bergkvist and Taylor (2016) made it obvious with the example of George Clooney who is endorsing only a few brands that are carefully selected. When thinking of him as an endorser, Nespresso is the one brand that promptly comes to our mind. On the other end of the scale, Kim Kardeshian is the face of more than 20 brands at the same time, in all different product categories. The more brands a celebrity is collaborating with, the weaker is the link to a particular brand. The image of the relationship is much more consistent, as the example with George Clooney demonstrates. If the relationship and communication is inconsistent because of the high number of partners, consumer expectations are unclear and the trustworthiness will be reduced (Bergkvist and Taylor 2016).

7.2.3.4 Congruence and Meaning Transfer

Celebrity endorsement is a strategy that belongs to the collective term of "leveraged marketing communications" (LMC) defined by Bergkvist and Taylor (2016). LMC are strategies to strengthen a brand by pairing it with other objects to gain profit

from the associations the consumer has with the partnered object. Next to celebrity endorsement, sponsorship and co-branding are considered as LMC strategies. The chosen objects for partnering are typically classified as brands as well, as they have certain associations, that can be transferred to the focal brand (Bergkvist and Taylor 2016). In terms of celebrity endorsement, McCracken's (1989) identified the time when the consumer see the similarity between brand and celebrity as starting point of the meaning transfer, provided that the consumer "is prepared to accept that the meanings in the celebrity (by dint of long and fond acquaintance) are in the product"(McCracken 1989, p. 316). According to a study by (Oeppen and Jamal 2014) collaborations with other brands (e.g. celebrities) is a kind of "borrowing" brand equity from this partner. The match-up hypothesis becomes effective when relevant attributes of the endorser are congruent with the brands' characteristics. Consumers' perceived similarity of the celebrity endorser and brand is essential. To give an example: James Bond driving a Nissan would be seen as a bad match, an Aston Martin would be a fit (Bergkvist and Taylor 2016). Research has shown that the congruency of endorsed brand and celebrity caused positive attitude whereas incongruence resulted in negative attitude towards the brand (Ilicic and Webster 2011). In (1989), McCracken developed a three-stage transfer model that describes the process how a celebrity endorsed advertising is adding value to the product: In Stage 1, consumers associate characteristics to celebrities due to their roles in film, on the stage and athletics. These attached meanings will be moved to the advertised product (Stage 2). The final stage describes how the meanings will be transferred to the consumer when buying the product (McCracken 1989). To sum up, a celebrity has the arguments of recognition, style and popularity and is bestowing his or her own image characteristics into the endorsed brand (Ohanian 1991).

7.2.3.5 Social Media, Attachment and Risk

Today's advertising possibilities are much broader than in the past, where there was just print and broadcasting. The current advertising involves social media, where consumers follow their preferred celebrities. Celebrities tweet where they are and post pictures of products they are using and show their daily lives. These platforms allow them to interact with their fans around the world fast and easy. Also they are using social media to control their appearance in media and post pictures of themselves faster than any gossip magazine is able to (McCormick 2016). There is a strong tie between music celebrities and their fans, because latter may believe to even know the person behind the fame, when musicians express their feelings through songs. That is what makes music celebrities even more interesting to hire them as brand ambassadors, as a study indicates (Miller 2011). The online presence of celebrities on social media improves the connection to consumer, makes them feel appreciated and puts the economic motives in the background (Thomson 2006). Therefore, it is desirable for brand managers to foster the communication between consumer and celebrity to enhance their connection. Ilicic and Webster (2011) found out that consumers want their aspirations of freedom and individuality and

want appreciation by celebrities. This gives them a degree of autonomy in the brands they are choosing with regards to the advertised brand. To address the desired relatedness of consumers, celebrities should be pictured as individuals who truthfully care and respect consumers (Ilicic and Webster 2011). By fostering the connection between the two parties, positive consumer attitude, degree of satisfaction and commitment are leading to an increased purchase intention (Ilicic and Webster 2011). A positive attachment is unlikely to occur if the relationship is right from the start associated with negative feelings (Thomson 2006). This poses as the challenge for marketers to choose and introduce human brands thoughtfully.

7.3 Discussion

It proved to be difficult to gather information about music celebrities in advertising. Research is limited to a general approach of celebrity endorsement and the impact of the strategy on consumers. In the following paragraphs, the findings about success factors, that are applicable to musicians, are summarized.

There is a fine line between a celebrity liking a brand authentically and over exposure: When the endorsement is too obvious and a brand or product will be mentioned repeatedly on social media this can evoke negative reactions of consumers (Bergkvist and Taylor 2016). Successful musician's online activities are generally limited to share new songs, albums and music videos. Their interaction with fans is primarily music-related and not about fashion and lifestyle products, as it is the case with full time It Girls (for example Paris Hilton and Kim Kardashian). If a celebrity is apparently more motivated by monetary reasons than by the product itself and this will have a negative impact on the value of the brand. This effect has been demonstrated for sponsorship and celebrity endorsement several times (Bergkvist and Taylor 2016; Thomson 2006). That artists are endorsing fashion brands is an exception and not the general rule. Most of the time they are teaming up with only one fashion brand at a time what enhances their trustworthiness and credibility. The more credible a source is perceived the more it affects the consumers' positivity towards a product or a brand. Celebrity endorsers are working as conduits for desirable characteristics, which have the power to convey meanings in the shortest time and represent ideal tools for self-identity (Carroll 2009).

There is a more powerful correlation between taste in music and fashion, if someone is very interested in fashion trends. A particularly strong correlation exists when people are interested as well as in fashion and music and effectively express their style (Na and Agnhage 2013). This indicates that fashion buyers are more sensible for musicians in advertisement. Fashion and music are seen as powerful instruments for self-expression, whether it is the actual image or an aspirational one. Clothing can be seen as a form of language giving the possibility to create a message and communicate. Consumption happens when a product gives the feeling to possibly improve social life. The whole life we work on social identity, and goods we acquire help us creating it and showing it to the people around us.

As there are so many celebrities from all different genres, the difficulty is to find the best matches in terms of attributes and characteristics. The advantages of celebrity endorsed advertising can be significant but so are the fees and the involved risk. The attraction of the brand can be affected when the celebrities image is tarnished trough inappropriate or immoral conduct (Popescu 2014). Although there are studies that proved that a good match of celebrity endorser and brand is the best basis for successful collaboration, examples of the past show exactly the opposite. In 2008, Rolling Stone guitarist Keith Richards was the face of Louis Vuitton. The campaign showed the luxurious Louis Vuitton suitcases in a posh hotel room, mixed with Richards' Rock-n-roll lifestyle. Through the mixture of their clashing images, the luxury brand absorbs some Richards' style, aura and coolness (Miller 2011). Somewhat contradictory seems the alliance of Hip-Hop artists and luxury brands, for example Pharrell Williams jacket line for Moncler. The advantage of adding contrasting values to a fashion brand is the refreshed image and the reach of new customers (=the artists fan base). The use of musicians in fashion imagery symbolizes a way for consumers to run away from everyday life: into a lifestyle which only exists in their fantasy (Miller 2011).

7.4   Conclusion

Consumers live in a promotion saturated environment, where celebrities are able to gain more attention and differentiation in the product-cluttered atmosphere. Brand and artist partnerships are alternative ways of income for the music industry and in turn have a positive impact on brand image and ensure increased media attention. As brands are investing billions of dollars year over year to push their reach and enlarge their online community, the collaboration with a popular musician gives them access to his or her fan base along with other benefits. Celebrity endorsement is not a new concept, but exists since the early twentieth century.

To answer the research question, many aspects can be taken into account. First, fan identity and identity in general are powerful drivers for the purchase intention. Consumers have many choices when it comes to choosing brands and products, that the actual function is less important than the brand itself or who else is seen with the brand. Fashion and music are both ways to express the social identity in an environment, where the people are getting more and more anonymous. They are searching for a way to show who they are and that they want to belong to a special group. The most powerful connection of the music and fashion industry is that they are closely linked to consumer culture (Miller 2011). Both can be seen as constructed ideas of culture life: listening to music and strive for a certain sense of style gives sense to life. Second, many authors assigned the attractiveness of the celebrity endorser an important role. Hence the attractiveness has various positive effects towards purchase intention and brand believability and general attitude towards the brand. Music celebrities can almost without exception described as "attractive" in the conventional ideas of beauty. Credibility and trustworthiness are two other

important factors decide on the success of advertising. In the fashion industry, no real expertise of the products is required, as it would be for technological advices that could lower the trustworthiness of endorsers, which means that textiles are perfect products to be promoted by celebrities with different professions. When musicians are wearing pieces and brands they are collaborating with in their "private life" and are captured by photographers, their credibility is enhanced. An overexposure of branded products on the endorser's social media channel could have the opposite effect, that is why it is crucial for the success of campaigns to choose the right celebrity. Celebrity endorsement is one of the marketing strategies that is based on consumers leverage through the celebrities associated characteristics: When consumers have positive associations with the celebrity these associations will be transferred to the brand. This transfer of values takes place when the advertisement is perceived as credible and has the power to influence behaviour and attitude of consumers. The process of internalization adds value to the fashion brand and boosts sales.

The main limitations are the little results on the specificities of music artists as celebrity endorses. In most literature, there is a unification of all celebrities and no differentiation of professions, such as athletes, actors or musician is made. Furthermore, the different music genres and their relevance in fashion advertising could be part of further research. Are the consumers who buy music celebrity endorsed products all fans of the specific music? Especially for the hip-hop genre this would be of great interest. There is little literature on celebrity endorsement in the fashion industry but many factors are disregarded. Especially in the era of social media, the constant exposure and interaction of celebrities and brands online plays an important role on brand awareness, but has not got much attention in scientific work. There is a surplus of information on the effectiveness of celebrity endorsers, regarding attractiveness, congruency and expertise. For further research, it would be interesting to place special attention to the age of consumers when analysing the effectiveness of music celebrity endorsement.

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Chapter 8
Creating Differentiation by Style

Jochen Strähle and Patricia Dürr

Abstract The purpose of this paper is to find out how musicians are able to differentiate themselves from their competitors by using their style. Casting shows and the evolution of the contestants' style during and after the show serve as a paradigm for creating differentiation by style. The method of research was diverse but largely drawn from research papers as well as online magazines and newspapers. Within the scope of the research, it was feasible to draw on a varied range of sources to answer the research question. In the course of this research paper, it was possible to define key factors for a musician to create differentiation by style in modern times. By examining the style of casting show contestants, it was explored to which extent they transform from rather normal people to pop stars. In reducing the detailed analysis of casting shows to three shows and contestants, only a broad overview was provided. The paper is of interest to those working for casting shows in order to develop those.

8.1 Introduction

In her book "The Clothed Body", Patrizia Calefato (2004) argues that fashion and music go hand-in-hand as they are connected worlds in terms of sustaining the other world in mass communication and creating a common understanding which leads into taste. Subsequently, the relation between music and fashion is key of effective positioning of the individual musician within each industry. This underlines the fact that it is crucial for a musician to be proactive and successful in both industries (Miller 2011).

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Based on this assumption, music and fashion share a powerful relationship. They merge to sell images to the trend seeking public. Designer Hilfiger (1999, p. 114) endorses that both aspects, music and fashion, are equally important for a musician, because "if you have the greatest music in the world, when you're boring on stage, it's like a dead balloon". Moreover, musicians like Jimi Hendrix understand how vital it is for their career to change their look every time you see them. He managed to mix styles with confidence and gave his visual presentation a fresh taste (Hilfiger 1999).

Nowadays, contemporary society is fed with produced images in the media of musicians wearing the latest styles and trends. This means that the musician has to choose his or her clothes carefully in order to represent the image he or she wants to embody. The musician is confronted with the question: What does it mean to have an own style and to differentiate himself or herself by style from his or her fellow human beings? What factors need to be taken into consideration when dealing with this differentiation?

Over the years, music genres and fashion styles continued to progress. Na and Agnhage (2013) contend that fashion styles had initially been adopted as a mechanism to express the individual music type. However, the fashion styles soon had become a discerning aspect in the presentation and explanation of music itself. Furthermore, Na and Agnhage (2013) found out that people who listened to the same music started to have the same style of clothes.

The aim of this research paper is—on the basis of having a correlation between fashion and music—to find out the key factors of how a musician is able to differentiate himself from other musicians, his competitors, by using his style, namely clothes and accessories. This implies that a person can express different meanings with its style. It is assumed that in a competitive industry like the music industry, it is not sufficient enough for a music star to just focus on its music and not on its outer appearance.

Going into further detail, the focus of this paper lies on the role of casting shows nowadays and how the contestants of those shows develop their own style. This is based on the assumption that establishing a style using clothes and accessories or make-up is a crucial part in the process of style evolution as well as the wearer's personality. The contestants of casting shows will be the basis of the analysis part. To underline the analysis part, the literature review mainly deals with contemporary musicians. The paper attempts to paint a picture of the given situation within the music industry, first by describing the characteristics of style and differentiation and second by reflecting those results on casting show contestants.

Based on the literature, the research question of this paper is: How can female and male musicians use their style to differentiate themselves from their competitors with reference to casting show contestants?

As the purpose of the research paper is to provide scientific answers in literature, it is only based on secondary research, which is also known as descriptive research. The approach of this research paper is to gain an understanding of the current status

of literature as well as to structure the key findings into a reasonable order and to identify missing gaps. Before going into further detail of the meaning of fashion styles and differentiation in the music industry, one needs to evaluate the current state of literature on the paper's topic "Creating Differentiation by Style". Previous studies and research papers have investigated various aspects of music and fashion like Miller (2011) for example. However, Miller (2011) or Lieb (2013) focus more on a general point of view of the music industry and provide an essential base for this research paper. Looking at the factor of style and differentiation, main research was conducted in journals, newspaper articles and books. Especially, the topic of gender identities was reflected in literature of sociology and psychology. Less research was found in the context of casting shows, which is part of the second main category of this paper. Here, the main research was conducted by online literature such as glossy and celebrity magazines. Further research on this topic is essential. A challenge for future research might be the role of television casting shows in modern times, which implies a shift due to new possibilities in the Internet. Based on the literature review, a solid understanding of the style in the music industry as well as the fashion industry was developed.

The paper is outlined in two main categories. The first one, listed as chapter two, is the pure research and literature review. It is meant to give background information—based on literature review—about what style and differentiation means and how style evolves in the music industry. It argues that the identification of personal style is crucial for the musician's success. Furthermore, it covers the role of fashion stylists for a musician. Afterwards the term differentiation is reviewed. This includes important factors such as establishing recall value and creating a signature style by fashion statements. The second part of the first category discusses the meaning of gender identities within the music industry and is divided into female and male gender identities. The first one addresses the emphasis of sexuality on the female's style and the latter focuses on the importance of hyper-masculinity and heterosexuality for men's style by the means of hip-hop music.

The second category analyses the transformation of casting show contestants based on the characteristics found out in the literature review in chapter two. In the first subchapter, the role of casting shows in modern time is explored. More specifically, the three different casting shows "Britain's Got Talent", "The X Factor" and "American Idol" are described along with their influence in the music industry. In the subsequent subchapter, the likes of Susan Boyle and Kelly Clarkson and the band One Direction are examined, who are former casting show contestants. The discussion here is served by affirmation that there is a set of core values shared among the casting show contestants. The examples discussed in this paper are only a few among many and are supposed to be seen as representative of the industry.

8.2   Literature Review on Creating Differentiation by Style

8.2.1   Definition of Style and Ways of Differentiation in the Music Industry

8.2.1.1   The Meaning of Style in the Music Industry

When thinking about a person's style, the first thing one notices is the external appearance of the counterpart. Bovone (2006) puts further the point of view that the first access to a person's identity is the body itself. Since the body usually needs to be clothed, it is unimaginable to neglect clothing itself. Fridland and Porter (2010, p. 105) argue, "that style is visual and not verbal {…}. Style does its visual presentation through dress, shoes, hairstyle, accessories, jewellery and body marking—through the personal garb and decoration".

In a documentary film of her life called "Diana Vreeland: The Eye Has to Travel" (Immordino 2011) Diana Vreeland, former editor of Harper's Bazar, talks about the meaning of style:

> You gotta have style. It helps you get down the stairs. It helps you get up in the morning. It's a way of life. Without it, you're nobody. I'm not talking about lots of clothes.

Diana Vreeland states that the development of an own style is essential for a person's personality. According to her, it is the only way to form your personal identity and this can be achieved not with many but the right mix of clothes. A closer look at defining identities is provided by Miller (2011, p. 110) stating that,

> Music operates to assist in the formation of identities and also in the recognition that these are something constructed rather than fixed or factual since it is the concept of boundaries and differences that creates demarcations rather than any tangible, physical separations. Consequently, music has long had a social function to assist in the negotiation of identities {…}.

This means that musicians form identities and styles accordingly to the music they want to present. Taking the current changes within the society into account, material objects like contemporary clothes and accessories can be seen as a metaphor of identity choices. People adapt to those changes and therefore chose their clothes accordingly (Bovone 2006). Further research in this area includes social identity, which results from "goods acquired by the individual, allowing this identity to be enacted to those around them" (Miller 2011, p. 17). Identity means to build on what we think we are now "together with what we think we would like to be, the trajectory of our hoped-for future" (Barker 2000, p. 167). De Beauvior (1953, p. 533) underline this statement and add that, "what matters is not so much the person one is but the person one {…} strives to be". Applied on the musician this means that her or his style is a "conception of the kind of person one aspires to be, {…} so-called personal ideals" (Riggle 2015, p. 721). In sum this implies that, "personality is expressed in style: Style can mark and accentuate personality; and personality can be expressed in the contours and character of one's style, but it is

not the primary aim of stylistic expression" Riggle (2015, p. 720). For musicians, style is the identification with an unreal figure, they want to represent the image they want the audience to believe and perceive as themselves.

Addressing music stars, one needs to differentiate between the style of the particular musician on stage or on the red carpet and its style in private life, as those reflect different situations. In this research paper, the main focus is on the appearance in public life like on stage and at events. Looking at popular music stars with extraordinary fashion styles like Lady Gaga, Madonna, Miley Cyrus, the question arises whether they use fashion as opportunity to distance themselves from their official role or to allow them to cope with a variety of roles (Bovone 2006). There are many music stars who are not able to break down their style to one specific recognizable one like Madonna for example. Going back to Lady Gaga, she does have indeed an own style, which she presents at every single gig. It is extraordinary and incomparable. For musicians like her, style is also a way of expressing their feelings. Her appearance is intended to indirectly communicate and send messages to her audience. Sometimes those messages are political or rebel like Lady Gaga's meat dress for instance, which she wore to the MTV Video Music Awards in 2010 (Goodman 2011). The result is that musicians chose a certain style depending on their mood (Bovone 2006, p. 374). The central point here is to be aware of one's style and its meaning.

As one can see in articles music magazines, there is a linkage between the music style or genre and the clothes the musician wears. If one pictures the hip-hop artists Kanye West and 50 Cent, one can tell instantly that they neither are an opera singer nor a country singer. They typically wear long and loose shirts, covering the leg almost until the knee, and so-called snapback caps. Wearing those shirts and chains around their necks has become their own style and way of expressing themselves.

One can even go further saying that having style is an achievement. We tend to admire those musicians who we think are stylish. A person's style is not only clothes but also the "way of doing things: of dressing, decorating, walking, gesturing, talking and so on" (Riggle 2015, p. 711). According to Hornby et al. (2005, p. 1527) style is "the particular way in which *s*th is done".

Central for success of many music stars is to be in the fashion front, which forms an essential connection between themselves and their audience (Miller 2011). However, this requires continuous work on the outer appearance and evolution of style. As mentioned above, style can be transferred into the musician's image. Taking the example of the former American teen star Miley Cyrus, she has changed her image extremely by adjusting her outfits and attitude. When her Disney Channel show Hannah Montana premiered in 2006 (Blistein 2013), she used to be the girl from next door wearing not-over-the-top and age-appropriate clothes (Thompson 2008). Her looks were mainly defined by the image the producer of Hannah Montana, The Walt Disney Company, created for her. During that time, she basically embodied three different identities with which her supporters could identify. Two being her characters on the TV Show, Miley and Hannah Montana, and the third being Miley Cyrus as person herself (Miller 2011, p. 44). This demonstrates how clothes can be used to show different identities. When examining the style of

Miley Cyrus today, there is great evidence that there is no longer a version of empowered girlhood but rather a compulsion to sexism and nudism, which does not fit to the girl from next door she used to be. A good example for this is her performance with Robin Thicke at the MTV Video Music Awards in 2013, where she only wore a bear-adorned onesie (ELLE.com 2014). This change of style has often been titled in magazines as rebellion to the fake image Disney created. Relations to designers like Jeremy Scott supported Miley Cyrus in her way to develop a new style and wearing more reckless clothes. In an interview for the October 2015 issue of Elle UK (de Casparis 2015), she talks about sexual identities and her role as gender activist: "If you get your tits out, and they are all looking, then you can use that space to say something and get them to listen". She continues with, "I'm 22, I'm going on dates, but I change my style every two weeks, let alone who I'm with". One way to interpret this statement is that she does not want to commit to one specific style. She wants to change it accordingly to her mood. The reason for this is that musicians not only have to deliver constantly new songs but also new outfits and looks in order to keep abreast with the Zeitgeist and to not bore the audience.

The pop icon David Bowie, who was famous for revolutionizing the aesthetics of fashion and rock, sums it up. He was able to reinvent himself throughout his career (Trochu 2016). For him anathema to success was "standing still and repeating the same mantra because it once worked, following instead of leading, being wary of innovation because of uncertainty of what might happen" (Feller 2016).

Nonetheless, research shows that a musician rarely chooses his outfits by himself but has stylists working for him and creating the so-called unique style. In the Oxford Dictionary (Hornby et al. 2005, p. 1528) a stylist is described as "a person whose job is to create or design a particular style or image for a product, a person, an advertisement, etc". Often musicians do have a whole creative team consisting of hair stylists, make-up artists and the fashion stylist per se. Along similar lines, it is all about behind-the-scenes tastemakers who dress the music stars. According to Brooke Wall, CEO of The Wall Group, which was acquired by WME/IMG in 2016 and represents the world's top fashion stylists, hairstylists and make-up artists, "There's strategy behind every look". The Chief Content Officer of WME/IMG Mark Shapiro adds by saying that "perception is reality in this business {the entertaining industry}. By pairing the right individuals in this always-on media environment, our stylists can change public opinion, attract opportunities and help their clients be the best versions of themselves" (McColgin 2016). According to Tejeda (2014) stylists "need to know the ins and outs of the fashion business {…} and go to fashion shows, keep up with the latest trends, and study different celebrities and their individual looks". They are also professional when it comes to reinventing a musician's image (Tse 2016).

In the following, one stylist and her work will be examined by the means of Justin Bieber. In an article on the Billboard Website, Bee Shapiro (2016b) states the relationship between the stylist and the pop star. Karla Welch, who is represented by The Wall Group, is responsible for Justin Bieber's style evolution and his love

for fashion. Karla Welch first signed on to work with Justin Bieber for his Believe Tour in 2012. Whether it is a "satin bomber jacket" or a "Saint Laurent white jacket and tuxedo pants" (McColgin 2016), the stylist is able to change the musician's style away from the casual long shirts and loose jeans to a sophisticated stylish one. When Justin Bieber wore a Nirvana T-Shirt to the American Music Awards in 2015, the press went viral and he was criticized in terms of him associating with a grunge band. However, this is a symbol of his growing style influence. Karla Welch defends Justin Bieber by stating, "He has been pushing men's fashion for the last five years. At the beginning of Believe, he was getting heat for the drop-crotch pants and long T-shirts. But now, if you go to any menswear store, you see those styles reflected". How important the relationship between a musician and its stylists is, underlines Justin Bieber's statement, "I like to take risks with fashion and Karla supports me in doing that". Karla adds, "His approach to fashion has evolved the way his music has: more chill, but super-fun risks" (Shapiro 2016a). This shows the correlation between fashion, music and the outcome of a personal style. As a last note, in an article about celebrity stylists Gemma Kim (2016) explains the down side of being a fashion stylist for a musician. On the one hand, there is the effort to create the memorable look on a red carpet or on stage. On the other hand, it is the less attention of stylists in the media. Mostly, it is all about the musician himself or herself.

To conclude, the central point for a musician is to develop its style in order to express its personality. Furthermore, it is essential to continuously work on the style and to deliver new looks for the audience. The result is not only a popular musician but also a global style icon for an entire generation.

8.2.1.2 The Meaning of Differentiation in the Music Industry

In conformity with the Oxford Dictionary (Hornby et al. 2005, p. 423), the term differentiation and its meaning is described as follows. To be different is stated as to be "not the same as sb/sth; not like sb/sth else". When distinguishing between to things, this means, "to recognize or show that two things are not the same". To sum up, differentiation means the result of efforts to stand out as a product or person and to be a provider of unique value in comparison to its competitors (BusinessDictionary 2016).

According to Bovone (2006, p. 371) and Goffman (1961), an important element of the interest in fashion is "the obsession with change and the desire to differentiate ourselves from others, and most of all what others would normally expect from us". Considering musicians, this can be interpreted as their constantly aspiration for not only new styles but also for being different from the mainstream and being extraordinary. Looking at Lady Gaga and her outfits, she manages to repeatedly present new remarkable looks. She even goes so far as to be seen as a living work of art (Goodman 2011). Former Harper's Bazaar's Senior Fashion Market Editor Joanna Hillman describes Lady Gaga as living sculpture, "She's the excitement because she's so outrageous, but she always looks outrageously fabulous.

She walks in these living sculptures, and it's fun to watch" (USA Today 2010). The American teeny star Miley Cyrus adds, "I love her as a person because she doesn't do what everybody else is doing, and that's very important". Ultimately, Lady Gaga provides a prime example for differentiation.

This brings up the next step of creating recall value by differentiation. Recall value starts with the recognition itself. Most studies assume that "in order to develop a practical identity, persons fundamentally depend on the feedback of other subjects" (Iser 2013). To further develop this idea, this includes refusal and ignorance that destroy musicians' success by failing to embracing themselves and their projects profitably. In order to prevent this misrecognition, a musician has to establish recall value. In marketing, researches call this "top of mind recall" which demonstrates the name, image or sound that immediately comes to mind when asked about the specific product (Springer Gabler Verlag 2016). For musicians having recall value means that the audience pictures an image of its idol in its mind referring to fashion style and music style. Kylie Minogue sums it up by saying, "Over the years we have built a language, which I feel is our own. Music and fashion, music as fashion, fashion as expression—it's so important because it's able to pinpoint a moment in time without any dialogue" (Baron 2016, p. 27). This way of communication without any dialogue is what recall value by style stands for. One part of recall value is creating a signature style, which will be discussed in the following.

After having established recall value, the musician has to continue to create fashion statements in order to remain in the mindset of people. It is assumed that a fashion statement is part of creating a signature style. In current research, a fashion statement is according to Scapp and Seitz (2010, p. 5) "an attempt to address some of the peculiarities that unfold within the fabric of the domain of the appearance(s)". Coyne (2016) argues that a fashion statement is "something original worn to make a bold statement about fashion knowledge or draw attention to oneself". Going back to the 1950s, a pencil skirt was a typical fashion statement. Reflecting this on the music industry nowadays, an example is the green Versace dress of Jennifer Lopez that she wore to the Grammy Awards in 2000, exposing almost the complete front of her body (Akbareian 2015). This outfit is, to some extent, a fashion statement in terms of presenting herself as a woman who is confident with her sexuality.

In their essay "Jackie O., Or: How I learned to Stop Worrying and Love my Chanel", Fridland and Porter (2010) go one step further explaining the difference between style and fashion. Whereas style is associated with imagination and creativity, fashion is described as the activity of copying others. This means that fashionable persons present the trend of the moment and the stylish ones create this moment. "Style pushes the limits outward" Fridland and Porter (2010, p. 108). In the end style is what makes a musician having a signature look. To extend this view, The Beatles' look provides an example of establishing a signature style. In contrast to their competitors with rocker image and leather jackets, "they traded their leather jackets to present something less threatening" (Marshall 2000, p. 170). The chosen garment for this signature looks was a suit. Even if a suit is not something extraordinary, it helped The Beatles to present "respectable masculinity"

(Miller 2011, p. 78). Simultaneously, the suits were extremely stylish and did not portray the classic business suit. This suit created a signature style for the band.

All in all, it turns out that it is essential for musicians nowadays to reinvent themselves. Presenting constantly new outfits and staying true to their own personality accomplishes on the long run a signature style with recall value and a strong competitive position within the market.

8.2.2 The Role of Gender Identities in the Music Industry

8.2.2.1 Gender Identities: The Female Body

The author Berger (1972) outlines in an analysis about the female nude in the history of European painting that the presentation of women is demonstrated and controlled by reiterated images. Those images expose similar "patterns of behaviour", which define our perspective on "how things should be" and "give meaning and order to the world" (Miller 2011, p. 54). The naked and dressed female body is often portrayed as something to look at in terms of making it available or accessible. In such embodiment, the female body is rather centred in sexual desirability and as a visual object. According to Miller (2011, p. 57), fashion plays a central role by which female "bodies are formulated towards and measured against the norms of heterosexual". Among different authors, this is shared both for music and fashion as both partake in the management of female sexuality. Transferring it on the music industry, it is significantly important—as mentioned before—how the female musician appears in front of her audience and general public. On the basis of Miller (2011, p. 54), the female body though has to reveal more than "just a passive avowal of the heterosexual desirability". Hence, in some degree, the female musician is ought to counteract the music industry which restrains the women's role and value. In examining the women's role in the music industry under the aspect of fashion, it is often linked to anti-fashion. On the one hand, anti-fashion is exercised with regard to the counterflow of the fast fashion trends and its seasonal changes. On the other hand, it is seen as a move against the passive objectification of the female body as an erotic phenomenon (Miller 2011).

Recent representations of females in music videos and fashion press like female hip-hop megastar Nicki Minaj for example, "may constitute a clear break with representations from the past in which women were passive and objectified, now showing them as active, desiring and taking charge sexually in a way that clearly reflects feminism's aspiration for female sexual self-determination" (Harvey and Gill 2011, p. 54; White 2013, p. 610f). It is arguable, whether the representation of musicians like Nicki Minaj is socially the appropriate one. Even if she does create her own individual identity, she sees a chance in being successful by being objected as an active sex symbol, like many other musicians. However, Nicki Minaj's fashion has shifted over the years and became more globalized. Even if she still stands to some extend for sexuality and femininity, her "edgy, form-fitting, colorful

outfits are now considered high fashion and avante-garde" (White 2013, p. 618). In an interview with the Interview magazine, Nicki Minaj talks about redefining her sexuality, "By just being myself, I end up touching a lot more people who might never have paid much attention to a female rapper {…}. I made a conscious decision to try to tone down the sexiness. I want people—especially young girls—to know that in life, nothing is going to be based on sex appeal. You've got to have something else go with that" (Cole 2010). The result is to address a global audience with the new style which correlates with the music itself as "rap became more mainstream then ever" (White 2013, p. 619). By doing so, Nicki Minaj differentiates herself from her competitors like life-long rival Missy Elliot.

To provide another example, music star Lady Gaga has achieved a level of "cultural resonance that made her ubiquitous" (Lieb 2013, p. 1) by wearing dramatic and provocative wardrobe. Those provocative costumes have made critics call her "a true game-changer for women in popular music" in terms of femininity. The author Lieb (2013, p. 1) counters that Lady Gaga sells without the make-up, wigs and costumes just the "same old-school sexual fantasy offered by countless others" and only is "differentiated by a dash of modern fear, a heap of insecurity, and a series of exciting art installations". It is clear however, that Lady Gaga does indeed introduce a new way of self-portrayal. Lieb (2013) furthermore, brings in the fact of presenting herself as sex symbol because of insecurity and that Lady Gaga does hide her own personality behind a façade. In interviews, Lady Gaga often talks about sex and femininity and justifies that she wants to do something remarkable which awakens the audience (Goodman 2011). There is some controversy as to which extent her style generates more discussion and importance than her music. Lady Gaga's key to success, however, is not just the emphasis of sexuality but also the "shock value over musical talent".

Throughout the years, Lady Gaga has created new styles and different personas always trying to top herself with new sexy outfits. With the launch of her fifth album, she once again reinvented herself, however in a totally other direction. Namely, just to present herself (Ryan 2016). This so-called backward transformation is the cause of all the effort to constantly reinventing herself and creating new looks. The reinvention started in 2014, when she published a jazz duet album with Tony Bennett and stared in different movies and performed at the Superbowl 2016. From then on, she presented herself without the constant attempt of being sexy by overestimating, but still embodying sexiness in pureness. This shows the connection between the music style and the fashion style of the musician. Conclusively, sometimes going backwards is the right way to differentiate yourself from your competitors who always try to outperform each other.

8.2.2.2 Gender Identities: The Male Body

As mentioned before, traditionally, women are subordinated as passively in the power system of men, whereas men are the active superordinate. Certainly, both women and men are a subject of patterns and modes of behaviour. Nonetheless,

those modes are "equally limiting" (Miller 2011, p. 73). Over the years, the expectations of appropriate or fitting gender outfits have faded. With the help of fashion, which initially defined gender identities, shifts in identities become visible.

Contrary to females, men are a subject to "the anxieties and contradictions of masculine identities" (Edwards 2006, p. 108). This means that men are afraid of losing their hyper-masculinity when wearing fashionable clothes, which are not gender appropriate in the original sense of the word. Therefore, they maintain a façade "since masculinity is held up as a signal of the norm in western culture, any derivation from conventional male attire is viewed with great unease" (Arnold 2001, p. 111). Looking at the cover of David Bowie's album "The Man Who Sold the World", one notices that the musician wears a dress which was a shock to the industry during that time (Miller 2011). This demonstrates that "traditionally, men who blurred definitions of masculinity by expressing an overt interest in fashion were viewed suspiciously within Western culture" (Arnold 2001, p. 111).

In the following, the gender identities of male music stars will be examined by the means of how important masculinity is in contemporary hip-hop music. Considering this specific music genre and the corresponding musicians, the genre stands for a tough masculine image. Fleetwood (2005) characterizes the stringently gendered dress code of hip-hop in her essay on the genre's fashion industry. Using examples of the "hip-hop-oriented clothing companies such as Phat Farm" (Penney 2012, p. 326) Fleetwood identifies baggy jeans as part of masculine style. Whereas the female line called Baby Phat sells "highly sexualized {…} tight-fitting body suits, miniskirts, and revealing lingerie", the men are able to buy looser fitting designs. This signals, "how gender norms within hip-hop culture are powerfully reinforced through the materiality of clothing practice" (Penney 2012, p. 326).

When in 2008, the rap group Thug Slaughter Force from Brooklyn launched their song called "Tight Clothes" they gained huge media coverage because of the song's controversial lyrics (Childs 2008). In their opinion, rappers who wear tight clothes in terms of form-fitting shirts and pants, are associated with queer or femininity (Penney 2012). Instead there are supposed to wear baggy jeans, over-sized throwback jerseys and numerous layers of T-Shirts as well as chains around their neck (Auguste 2014). The Thug Slaughter Force member Blanco the Don says in reference to musicians wearing "man bags", small jackets and dress like shirts,

> It basically boils down to you: You are in the homosexual attire, and you are claiming to be something else. That's what I have a problem with – not the homosexualism. You're a front artist, and you're promoting homosexuality with your actions and dress code, but you're promoting gangster lifestyle with your lifestyle with your lyrics. The two don't match up (Childs 2008).

It remains questionable whether the rap group tolerates gay men but it gives rise to the ambiguity of straight rappers wearing tight clothes (Penney 2012). This song describes a common attitude among many rappers during that time comparing it to feminization of hip-hop style. In the song, loose clothes symbolically stand for the male genitalia as the more fabric is used, the bigger the body part underneath the baggy pants, and therefore the masculinity (Penney 2012). Due to the rise of

queer-friendly and fashionable male hip-hop stars like Kanye West, who has adopted the tight clothes styles addressed in the antagonistic song, many rappers were offended by that new style. Thanks to changing economics and dynamics in the hip-hop industry, wearing tight clothes nowadays as hip-hop musician is not a big deal anymore. Through the Internet a larger window was provided and access to different styles was given. It seems like traditionally rap, representing physical toughness and heterosexuality as well as dominance over women, is no longer superior. On the contrary, the hip-hop genre literally runs after stylish rapper (Penney 2012). This movement demonstrates that the hip-hop industry is progressing and there are fewer constructions for masculine hip-hop artists. The example shows how an entire music industry is able to change by the influence of style.

Given these points, it is clear that gender identities and the transformation of the musician's body are a crucial factor when analysing the style of musicians nowadays. It needs to be taken into consideration that the transformation of style depends on the person's attitude towards femininity and masculinity.

8.3 Analysis of the Transformation of Casting Show Contestants

8.3.1 The Role of Casting Shows in the Music Industry

In this chapter, the discussion points to the role of casting shows nowadays and the transformation of contestants of castings shows within the music industry. Although there has been relatively little research conducted on this topic yet, the chapter introduces casting shows and their talents providing an overview. Throughout the years, many casting shows arose and published talented and successful artists. Those talent shows redefined the term "talent" in modern days as from then on nearly everyone was able to become a talented star (Watson 2010, p. 61). Usually, talent casting shows represent "the stories of very ordinary people who are given the chance to show a nation just what they can do" (Polly 2016). Authors suppose that there is a correlation between the participation of a person at a casting show and the development of his or her identity. To extend this view, it is discussed how the development triggers down to the contestant's style evolution during and mainly after the show. Casting shows have continued to become more advanced (Watson 2010) and expose hidden talents. It is a chance for successful contestants to become recognized in front of the public eye. Nevertheless, this brings along a whole string of converging negatives factors. When reading interviews given by contestants, they highlight the fact of being under heavy pressure to succeed but also that they are not in accordance with the image they are portrayed on the show (Polly 2016). The show creates an image for the contestants by selectively editing video clips, which do not represent the contestants at their best. They have to deal with identifying with a carved figure and not being able to portray themselves. Often

unconsciously, contestants position themselves to fit in the moulding pattern (Watson 2010). This makes it even harder for the contestants to remain true to themselves and develop an own personality and style. The consequence is that many talents quickly disappear afterwards.

Looking at the factor of criticism during the show, there are different ways of dealing with it. Negative criticism results in low self-esteem or depression and failing at the contest. Others contestants know how to handle constructive criticism. They see the criticism as a chance to improve themselves. This differentiates them from their competitors and sets the path to a successful career.

One may argue that by participating or even winning on those shows, the contestants have a set career path ahead and it is much easier for them to be successful. However, Mark Collen, Senior Vice President of International Operations for Sony Music UK, disagrees by stating that those contestants have to prove themselves a lot harder, especially when proving themselves internationally, outside their home country (Sutherland 2013, p. 20). According to Williams (2013, p. 12), Head of Business Analysis of Music Week, music television casting shows have "made the market more homogenised", and he says that, "acts on the show get more mainstream exposure than any others". He even goes further mentioning that the music industry "became too reliant on X Factor and other realty shows as an A&R source". Simply put, A&R stands for artists and repertoire and means that artists do not write their own songs but are provided with the corresponding material by the record label. In this respect, television casting shows mainly publish mainstream pop music and are an important player in the charts. Casting shows contestants have dominated the charts for more than a decade and have come an integrated part of the music industry (Williams 2013).

Referring to the "Billboard Charts" and its Hot 100 today, it is clear that the impact and the number of former casting show contestants in the charts decreases (Billboard 2016). Due to new media influences like the Internet, the role of casting shows changes. Especially, the great influence of YouTube has helped young talents to establish a music career without participating at casting shows. This however, reduces the amount of people watching and being interested in those shows (Welsh 2016a). Another major issue with participating at casting show is the lack of autonomy, especially when starting a professional career (Polly 2016). This includes legal aspects as well. After the show, the contestants hardly have any rights of their published songs and the musician is tied to the record label. They have to contribute to the record label according to its vision. Although the artist receives monetary compensation, the artist is not able to develop his or her own path and even is "forced into adopting a certain style of dress", the end result being a "manufactured performer" (Polly 2016). They forget what they really want in live and become a toy figure of the record label. This leads to the fact that it is more and more important for casting show contestants to stay true to their own identity and use the show as a platform for following their own path.

Comparing present casting shows, representatives of the industry and according to Rankers.com ("The Best Talent Shows Ever on TV" 2016) the best casting shows voted by fans are "America's Got Talent", "The Voice", "Britain's Got

Talent", "Dancing with the Stars" and "The X Factor". The chapter takes the following casting shows into consideration: British Version of "The X Factor", the American TV Show "American Idol" and "Britain's Got Talent". Whereas in "Britain's Got Talent" the target group goes from dancers over musicians, shows like "The X Factor" and "American Idol" focus purely on singers.

The British talent show television programme "Britain's Got Talent" kicked off in 2006 and is produced by music producer Simon Cowell (Lansky 2014). Over the years, the show has become a worldwide spectacle. According to Cowell, the success of the show results from the changing needs of the current generation and lies in the interest "in watching wacks stuff on the Internet" like on YouTube. For him that is one of the reasons the reality television programme works as a format (Lansky 2014). Among the participants of this show are talents such as the singer Paul Potts, The Carphone Warehouse manager who won the first series of the show in 2007 and whose life was made into a movie called "One Chance" in 2013 (Midgley 2016). Furthermore, Susan Boyle became famous for her performance during the show. Her career will be analysed later in the chapter.

"Britain's Got Talent" biggest competitor in the UK called "The X Factor" is seen as the biggest music reality talent show in the UK (Music Week 2012). The show debuted in 2004 (Williams 2013) and returned with a fresh format in 2011, also produced by Simon Cowell. As reported in Music Week (Williams 2013, p. 12), acts of "The X Factor" sold around 30 million UK singles (status 2013) since the show's inauguration. According to Music Week (2012), the show provides an essential platform for participants like One Direction or Leona Lewis. The latter was the winner of the show in 2006 who achieved not only national but also global success (Polly 2016). Since her breakthrough, likes of One Direction, James Arthur or Olly Murs gained success overseas in foreign markets. The interesting point is that runners-up like One Direction had higher singles and album sales than some who actually won the contest (Williams 2013). This shows that the programme is able to produce extremely successful musicians internationally.

The American television show called "American Idol" is an "offshoot" of the casting show Pop Idols (Amegashie 2009, p. 267) and was inaugurated in 2002. As one can guess by the name of the show, the contestants pursuit to achieve their American Dream by participating at the programme (Amegashie 2009). Among the winners are women like three-time Grammy winner Kelly Clarkson (2002) as well as country singer and seven-time Grammy winner Carrie Underwood (2005), the shows best-known exports (Schillaci 2016). Furthermore, worth mentioning are Jordin Sparks, who participated in 2007 and had a leading role in a Whitney Houston movie, or Taylor Hicks who won in 2006 and is, according to Forbes, one of the highest earning graduates of American Idol (Schillaci 2016).

In the following chapter, the focus is on the contestants of these three casting shows as well as their individual fashion style. As mentioned above, there is a connection between the contestant's personality and the clothes he or she is wearing. The casting show itself is seen as the steppingstone for a successful career, which includes an appealing styling in order to differentiate themselves from their competitor during as well as after the show in the music industry.

8.3.2 Comparison of Casting Show Contestants in the Music Industry

Susan Boyle who is a Scottish singer, came to international attention when she participated at the TV show "Britain's Got Talent" in 2009. When she stepped on the staged, the—at that time—unemployed woman has not achieved and experienced much in her life. She had a dream though. Namely "to be the next Elaine Plage" (Leyland 2009). Her performance of "I Dreamed a Dream" from the Musical "Les Misèrable" literally blew the audience and jury away and the Internet went viral afterwards. The video of her first performance on the show has been clicked on millions of times on YouTube. At the audition, the audience saw an unfashionable woman at the end of her forties wearing a golden dress. Referring just to her style, she did not look like a pop star. The judges consisting of Piers Morgan, Simon Cowell and Amanda Holden, therefore were pleasantly surprised after her performance singing with her extraordinary voice. Piers Morgan said during the audition, "without a doubt that was the biggest surprise I have had in three years of the show". He continues, that when she came in "everyone was laughing at you. No one is laughing now. That was stunning, an incredible performance. Amazing!" He ends with saying that she is the "biggest Yes, I've ever given anybody". Amanda Holden goes on with that at the beginning when she walked in "everybody was against you {…}. I honestly think that we were all being very cynical. I think that's the biggest wakeup call ever". For her it was a "completely privilege" listening to her (Leyland 2009). Holden makes a good point here because everybody stereotyped Susan Boyle due to her outer appearance and lack of style (Polly 2016) assuming that nothing good can come out of her mouth (Thomas 2009). Thomas (2009) goes further saying that Susan's body language and outfit is not what society expected. Narcissism teaches that only beauty counts and not the person's character and skills. The problem is that society judges people because of their look. Susan Boyle, though, sees herself as a lesson or role model to teach them better. That is what Amanda Holden realized after the act and declared Susan Boyle's performance as a wakeup call.

The show was a life-changer for the Scottish woman, added to the fact that she did not win the show. However her first album, which debuted in 2009, was sold over ten million times followed by more songs and acquired international fame. But why do people react strongly to Susan Boyle, who gained initials expose via reality TV (Williams 2013) wearing discounter dresses (Thomas 2009)? As mentioned in Sect. 8.2.2.1, traditionally female gender identities mainly consist of a passive objectification of the female body as an erotic phenomenon (Miller 2011). Looking at Susan Boyle, there is clearly a move against that objectification and the traditionally attractive women who, according to Susan Fiske, professor of psychology and neuroscience at Princeton University, do not present any threats (Belluck 2009). The media has never portrayed her as a sex symbol or attractive woman but rather as "frumpy" one (Daily Mail Online 2009).

According to Daily Mail Online (2009), Susan Boyle always stayed true to herself after participating at "Britain's Got Talent". Even if she did undergo a

makeover after the show, it only costed her not more than £100. This report about her change of hairstyle, which went from "frizzy grey hair" to a cut and coloured one and her reshape of her eyebrows, shows how the media is involved in the musician's outer experience. One of Susan Boyle's judges during the show, Amanda Holden, told the People magazine when speaking about Boyle's style that, "Whether she knows it or not, she is standing for the average person in the street. I am sure she will comb her hair and have a bit of {lipstick} on. But she won't be going under the knife {…}" (Perry 2009). This highlights the fact that Susan Boyle, despite British press reports about her look, evolved her style slightly keeping it low-key without experimenting or exaggerating. In contrast to British media and communications, the New York Times featured Susan Boyle in their Fashion and Style column, captioning her as a style icon. The feature reflects how the general public stereotypes "people into categories" and how it is the "victim to the prejudices of ageism or lookism" (Belluck 2009). Susan Boyle provides a great example that people judge about others based on their look.

As mentioned musicians often try to represent the person they strive to be and do forget their inner self. Simon Cowell, creator and judge of Britain's Got Talent, realized this issue at Susan Boyle's style evolution during the talent show saying, "Get yourself together sweetheart for the big one—the semi-final. Shut the door, choose the right song and come back as who you are, not who you want to be" (The Telegraph 2009). During the show, Susan Boyle appeared to be trying to fit in the show's construction of representing attractive and sexy talents. She assumed that on programmes like "Britain's Got Talent" one has to be personable and sexy (Belluck 2009). Even if she established a neater and more sophisticated look during the talent show, the important thing is that in the end she focuses on her music and does not get lost in styling. The interesting thing about Susan Boyle is that despite all counterforces, she managed to become a unique and famous figure within the music industry by the means of her studio-quality voice and her individual style. Over the years, Susan Boyle stayed true to her personality and created her own signature style. Compared to other musicians in the charts, her style is not the most fashionable one, but that is not what matters. It matters, to differentiate herself from her competitors and not following the mainstream. It is said that the divergence in Boyle's "unkempt appearance and angelic singing voice" was her key to her future global success (Daily Mail Online 2009). This delivers the explanation of the large number of people identifying with her and being drawn to her story.

All in all, Susan Boyle sums it up with, "You have to look a certain way, you have to be a certain thing, you have to {…} there is a lot of emphasis—especially on younger people—to look a certain way. Because they're led by these, kind of, icons {…} and they want to look like them. But they should be their own person, and be comfortable the way they are" (Welsh 2016b).

Unlike Susan Boyle, the American singer Kelly Clarkson has evolved her style constantly and has gone through different phases. Kelly Clarkson emerged victorious in the first edition of the American singing contest "American Idol" in 2002. During the show, she portrayed the ideal pop starlet in top shape wearing cropped shirts, (Bunte.de 2010). The former cocktail waitress from Texas (Meizel 2011,

p. 82) has the most number one records American Idol's history and is endorsed as best-selling "American Idol" contestant (Angermiller 2012). In an interview with The Hollywood Reporter the musician talks about the reality television casting show as a "hard season" that prepared her well for the music career that followed.

In 2016, Kelly Clarkson returned to "American Idol" and celebrated her 14th anniversary of her victory of the show. In a Twitter post, she thanks for the opportunities that opened doors and experiences "American Idol" brought to her (Angermiller 2016). This acknowledges that after 14 years Kelly Clarkson continues to be successful, which is rather an exception than the norm under the likes of casting show contestants. In accordance with Stephan Thomson, NPR online music producer and columnist, Kelly Clarkson is not only a talent show winner but also a legitimate artist thanks to "good fortune and hard work" (Lieb 2013, p. 45).

The press has entitled her career and personal transformation as from "small town girl to pop princess" or "from innocent all-American girl to rock star siren". At the beginning of American Idol, they even named her style "eccentric". In a press report about her style evolution, Billboard (2011) goes through the different stages of her career. One main part of her style evolution is the changing hair colour from brunette to blond and back and forth. After being in the spotlight for quite a long time, she became more fashion-forward but still stayed down-to-earth wearing her favourite piece of clothing, denim. In 2004, Kelly Clarkson began to wear more feminine clothes and chic dresses to red carpet events and went from "beautiful disaster to just plain beautiful" (Koday 2013). This shows a great improvement of her outfits. As her songs include rock elements like in "Since U Been Gone" for instance, she still managed though to combine chic and rock-like but yet casual looks. After over 10 years in the spotlight, Kelly Clarkson "still has her innocent and charming persona and raw style to match" (Billboard 2011). This shows that even if she did go through different phases of style, she evolved to a sophisticated woman who is aware of her outer appearance and able to deal with it.

One aspect, the newspaper and magazines focus on since Kelly Clarkson's start of her career at American Idol, is her body weight. This lies at the heart of the previous discussion in the presentation of the female body as erotic phenomenon. The underlying assumption is that females with more body weight are not seen as sexual and attractive as skinny ones. Kelly Clarkson has often received negative comments on her body, which Kelly Clarkson bounces back with her high self-confidence she established over the years. In her opinion, she is fine with her body and is not part of the slimness craze within the music industry anymore (Bunte.de 2010). This attitude once again demonstrates her strong personality. However, this has not always been the case. Kelly Clarkson is a typical representative of the "American Idol effect". In her book about gender, branding and the modern music industry Lieb (2013, p. 102) describes this effect as the transition of "good girl" to a "temptress". The consequence is that female casting show contestants wear "more provocative, form-fitting clothing" which Kelly Clarkson did at the beginning of her career. This leads to more access to the person herself through interviews, social media and websites including information about her personal life. Moreover, the effect includes the fact of losing weight when entering the "temptress-laden" music industry. Lieb (2013) continues with the

temptress phase, in which stylists and PR team of the record label make the artist as ubiquitous and appealing as possible. Controversially, those women are less analysed for their musical abilities, but more for their "lack of model-esque looks" (Lieb 2013, p. 102). This strongly indicates the majority opinion held about female musicians nowadays, especially when entering the industry over the platform of talent shows. Kelly Clarkson though, is seen as the light at the end of the tunnel of the endless body weight discussion. Even if her body weight jumped up and down, her album and single sales have been remained constant. According to her, it is her own choice to eat more or less than what the industry thinks is appropriate (Lieb 2013). All of this triggers down to the clothes she wears and therefore her own style. By going against the current, Kelly Clarkson differentiates herself now from her competitors.

After looking at female casting show contestants, the evolution of the boy group One Direction will be centred in this context hereafter. The band was founded during the Casting Show "The X Factor" in the UK in 2010 and was signed by Simon Cowell's music label (Hampp 2012). Even if they only came in third on the casting show, they gained huge success afterwards (Spanos 2016). The band originally consisted of Zayn Malik, Harry Styles, Liam Payne, Louis Tomlinson and Niall Horan (Spanos 2016). In 2015, Zayn Malik decided to leave the group, and the boy group went through a strong transition phase in terms of restructuring from five to four members (Chiu 2015, p. 60).

As stated in the previously the consensus is that casting show contestants are worse of to be a success internationally. Yet One Direction provides proof to the contrary. One Direction was the first British act to debut number one in the U.S with the first four albums. Their success was "completely global—there's not a developed record music market on the planet that hasn't had a 1D {One Direction} fever {…}" (Sutherland 2013, p. 20). The band mainly owns its success its mentor Simon Cowell who was involved in the creation of the band and helped them to deliver great success post the show (Williams 2013).

Even if the band does not exist in their original form anymore, they provide a great example of the development of casting show contestants' style. One thing that sets One Direction apart from all their competitors is their fashion evolution (Szubiak 2015). They transitioned from "nervous kids in baggy jeans, unlaced gym boots and confused neckwear into self-assured, stylish rockstars with one Chelsea boot-clad foot firmly planted in the fashion world" (Lancaster 2015). In an interview with one of One Direction's Stylist, Carolin Watson, the interviewer Brodie Lancaster (2015) asks her about how she transformed the band into one of the best-dressed boy band in history. She wanted the band to be the male counterpart of the Spice Girls in terms of every member having an own identity. This leads to the result that the five boys wear different styles and do not look the same but still represent a unified overall picture. Every member has its own role. Niall is the "sporty boy", embodying the skater boy look (Lancaster 2015). Harry is the rock and roll like boy with bowties and blazers including retro elements (Kershaw 2015). He later moved to vintage and Boho/Indie looks (Sirera and Caldwell 2015). Zayn has always been the mysterious and cool one with high fashion potential and Louis used to be the one with braces and suspenders, but represents now a cool debonair

man (Sirera and Caldwell 2015). In the early days, Liam represented the boy form next door but later transitioned into the sexy mature guy (Lancaster 2015). Looking at the members individually, it is clear that two of them are seen as the most fashionable ones: Harry Styles and Zayn Malik. Proof of this was given when Harry won the British Style Award in 2013 and Zayn was listed first on the GQ Reader's poll about Best-Dressed in 2014 (Szubiak 2015). Over the time, the preppy image vanished and the group members became adults and rock stars, representing more manly styles and less pop music style just like their music did. They no longer looked like "pre-school kids" but rather like a "refreshing non-matching boyband" with tailored silhouettes and lowered necklines (Parks 2015). As mentioned in Sect. 8.2.1.2 creating recall value and the corresponding signature style is essential for a musician. Given the evolution of the style of One Direction, it emerges that the band was able to create a signature style as a group but also for each individual member, which was prerequisite of their success. One Direction is not afraid to lose their masculinity by wearing fashionable clothes. They are even hyped by the media for their stylish approach. This approach does not reduce their heterosexuality or manly approach they established over the years. Their stylish appeal even supported their career in terms of media resonance. Having established individual styles and appeals prolongs the life expectancy of the band itself.

Looking at those contestants described above, it is notable that there is indeed a transformation during the casting show. Moreover, the casting show helps the musicians to evolve themselves and form an identity. There is one thing all of them have in common. Namely, that at the beginning they were hesitant rather less stylish people. Through the show and the music career that followed, they developed their own personality and style. One can say that casting shows are to some extent the instrument for the contestants to find their own personality and style, even when the artists are tied to the record label including provided stylists. Due to various performances on stage, the musician gets more comfortable and experiments with new outfits. Even if the outfits are chosen by stylists backstage the musician has to feel comfortable and therefore is obviously involved in the style procedure and states its opinion on the proposed outfits. The main challenge is to not get lost after the casting show and to make use of the established identity and style. It is essential for the former contestant to further develop his or her style in order to stay successful and to create a signature style over time. Those examples give answer to the question, why some casting show contestants are able to maintain a successful career and whereas others vanish into thin air shortly after the contest.

8.4 Conclusion

Dressing for public events or performances on stage is a serious matter in the music industry. Musicians have very specific requirements to meet. Despite physical features, the clothes need to look appealing to the audience and general public (Hilfiger 1999).

Overall, there is an effect of a musician's style on his or her musical career by constantly evolving and differentiating himself or herself. Studies have shown that there is a correlation between the clothes a musician wears and the personality he or she represents. As with the music, musicians have to know what outfits and looks go along with their personality. If outfits do not fit, the artists look awkward, while exposing themselves to the public. But if they do fit, it will support their career by setting them apart from their competitors. This leads to the fact that many musicians are insecure and hesitant with fashion. However, they have to create their own style in order to stay competitive. Therefore, they have to establish their own personality and identity. One of the key factors established in this paper to achieve differentiation is the evolution of personal style. Hilfiger (1999, p. 13) sums it up by saying that evolution of style is "about moving ahead but at the same time not going too far". Another crucial factor for differentiation of a musician by style is to create recall value. By wearing different outfits corresponding to her or his personal identify, she or he portrays an image in the audiences' mind, which not only makes the audience aware of the musician but also creates recognition.

Also, with conclusive evidence, the paper shows that through clothes the musicians wear they create their own appearance. This is described by the key factor of creating signature style. By constantly making fashion statements the artist develops its personal signature style, which goes back to the mentioned recall value. The paper clarifies how important stylists are for musician in order to achieve recall value and a signature style. Moreover, the paper demonstrates the importance of the redefinition of gender identities within the music industry. Even if the industry is still focused on the representation femininity or masculinity, it is essential for the musician to develop its own level of involvement in this topic.

At a last note, the issue of casting shows nowadays serves as a blueprint of a person's style evolution in front of the cameras. They start as unknown individuals without a direction and are raised to confident musicians with their own path ahead. All things considered, this is associated with the link to develop and evolve the personal style, to create a signature style by means of stylists as well as its attitude towards gender identities. However, the examples provided in the paper prove that to go against gender identities by not following the emphasis on passive sexuality and hyper-masculinity as in the example of Susan Boyle, Kelly Clarkson and One Direction, do not prevent them from success.

As starting point for further discussions and debates regarding this topic, further research in terms of self-definition and cultural influences can be taken into consideration. Furthermore, the changing role of casting shows needs to be developed further as new influences through the Internet introducing new musicians constantly arise.

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Chapter 9
Merchandising in the Music Business

Jochen Strähle and Charline Susan Jackson

Abstract The purpose of this research paper is to find out to which extent rap music merchandise is influencing the fashion world of today. The research design is mainly created through analysing Internet sources. The key findings of this paper describe the way rap merchandise is created and distributed nowadays. Furthermore, is explained how an idea becomes trend and how rap artists influence trend creation, especially through social media channels. The topic around rap merchandising products and strategies is a very new one, thus there is barely any literature to find. Nevertheless, trend leading online music platforms and blogs offer a lot of grey literature about the research topic. In this paper, the analysis of rap merchandise and fashion is focused on clothing items to create a better understanding in which dimension the influence of rap merchandise on the fashion world is given.

Keywords Pop-up store · Limited collection · Influencer · Fast-paced trend environment · Social media · Retailer · Ambassador

9.1   Introduction

There has always been a connection between rap music and fashion. Fans of rap music love to wear the shirts of their favourite artists to be part of the saga and to show their appreciation through buying merchandise articles. For rap artists, it is crucial to involve their supporters and followers through offering such articles like shirts, beanies, bags or even mugs to let them be part of the whole happening.

From the original roots of roadies selling merchandise items in withdrawn booths at concerts the journey continued the last recent years to entire merchandise gear collections created by the rap artists themselves and were even sold at some of the most well-known retailers of the world (Danforth 2016a). The lines between

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standalone clothing labels and merchandising are blurring (Danforth 2016a). Meanwhile, there are offered great opportunities for rap music fans to buy a piece of their beloved artist nearly anywhere in retail or almost nowhere in case of limited article collections.

Merchandise becomes chic and en vogue and it changes the whole system of selling fashion clothing through creating new distribution systems with captivating retail experiences offering limited collection drops for a short time only (Danforth 2016a).

Social media and the enormous influence of rap artists like Kanye West or Drake change the whole fashion game and suddenly rappers like A$AP Rocky sit in the front row of a Chanel Haute Couture show and are booked for huge fashion editorials to serve as muses for the biggest avant-garde designers of the business.

To examine the further influences of rap merchandise on the fashion world is the purpose of this paper, so there will be a need of a more detailed analysis of what rap merchandise and rap culture means in a traditional way, and how the recent years changed the whole model of merchandising in total. Including the topics of cultural development, the fast-paced trend environment of these days, the execution of new marketing ideas for merchandise and the system of collaboration between artist and fashion brand, there is some insight given about how rap merchandise is presented today and why buying fashion merchandise articles is such a big trend that it is changing the game in the fashion industry right now. Hence there is examined what kind of challenges and possibilities rap merchandise has to face now and in near future.

9.2 Traditional Rap Merchandise

9.2.1 Merchandising

There is a need to say that there are different understandings of the word "merchandising". This is why there is a short insight given into the terminology. The term "merchandising" stands for the distribution of goods (Handelswissen.de 2014). The original word "merchandise" has its roots from the Latin term "mercator", which means merchant or trader (Handelswissen.de 2014). In American English, the meaning is closer to sales, distribution strategy and sales policy (Handelswissen.de 2014). Merchandising includes all the advertising actions that need to be done to sell the goods (Handelswissen.de 2014). These can be, for example, the distribution of product samples and include also the presentation of the goods at some shelf or in an online shop (Handelswissen.de 2014).

In German-speaking areas, the term merchandising is frequently equated with what is internationally known as licensing (Handelswissen.de 2014). The licensing process includes above all the distribution of articles, which belong to some licenser, through paying a particular fee for a certain time interval to get the

permission of usage for these licensed products. Licensing products can be, for example, popular items like the Coca-Cola bottle, a mascot or a suspicious character like the Disney figures or a real person like a football team (Handelswissen.de 2014). Due to the popularity of the product or figure represented, the licensee is promised high consumer demand. The concept of licensing includes all sales promotion measures that are associated with such licensed products (Handelswissen.de 2014). Through the use of a famous licensing item integrated in the own brand, the company who is licensee can become popular itself at the consumer's side through creating some specific quality idea in the mind of the consumer (Handelswissen.de 2014). Additionally, there can be made use of a hype of the licensing product for setting up the own brand management and for further specific branding policy purposes.

Thus, merchandising is about products, which are distributed to consumers or fans to create some certain image of a brand. In this paper "merchandise" or shortly "merchandise" is seen as the fashion item, which is bought by the music fan via online shops, through booth sales after a concert or through any other distribution channel given (EMP 2016). This merchandise can be a licensed item, for example, in the case of Justin Bieber, who gave the Scandinavian retailer Hennes & Mauritz the permission to sell his Purpose Tour Merchandise in his stores (Sawyer 2016), or just a merchandise item created and distributed by the artist and his brand itself. This format of merchandising is a new one and will be examined in further detail in the next chapters.

9.2.2 Rap Culture

Hip-hop has a huge influence on society and especially the black community as a whole (Odenthal Romano 2016). The reason for this status is the importance of rap music for culture. It is not just music, it is a self-developed lifestyle that grew over the last decades and influenced not only Americans, but the entire world in total, serving as a mouthpiece for multiple generations (Odenthal Romano 2016). Hip-hop served and still serves as a platform for rappers and MCs to express their feelings and words about the government, the society and other social issues they have to face on a daily base (Odenthal Romano 2016). With these changes in society and history in especially the American world hip-hop music developed and still progresses, and with it the whole lifestyle around it. Fans of rap music and everyone else can feel the strong power of hip-hop music, and especially of the rap artists, having enormous influence on the international music and lifestyle culture these days. People feel attracted to the way rappers live, how they are presented on social media and want those people to be omnipresent in their own lives. Rap artists create a huge brand image around themselves and fans want to imitate or even adopt everything their idol is creating or doing.

To sum up what makes rap culture so valuable nowadays, there is to say that hip-hop culture redefined cultural norms and offers a way to express yourself and

shows how to stand up and have a voice in troubled times to multiple generations (Odenthal Romano 2016). This changes social interaction plus lets consumers have a look at rap artists as a person, what they do and how they behave, developing a preference over other so-called "normal" artists who are not as omnipresent as well-known rap artists mostly are.

9.2.3   Example

The probably biggest example for rap merchandising in a traditional way represents the rap trio Run DMC. The three rap artists from Queens, New York City, became famous through bringing their music directly to the fans since the mid-eighties of the last century (Rolling Stone 2017). Although earlier artists, such as Grandmaster Flash and the Sugar Hill Gang, already succeeded in striding forward to the finishing line of a glorious rap career, they could not make as big changes in rap music culture as Run DMC did (Rolling Stone 2017).

Run DMC was not just a cool band making music, but they created socially conscious records and radio shows, which were lamenting the social issues and the negativity in current hip-hop on a weekly base (CNN 2016). The people listening to Run DMC got ideas about change and this was one of the most important issues back then in New York, because during that time there was a huge problem with poverty in the inner cities and places like New York suffered of a major crack cocaine epidemic (CNN 2016). Social problems like drug dealing and selling, as well as teenage pregnancies and disputes with the police, were on the daily agenda of the inner city population (CNN 2016). Thus, the hip-hop trio wanted the people to wake up developing their own master of their fate. The situation got out of control when President Reagan declared the use of illicit drugs as a national security threat in 1982 (CNN 2016). According to a report of the U.S. Department of Justice, drugs arrests grew as a result between the years of 1980 and 1989 to a percentage of 89% (CNN 2016). Run DMC were fighting in these years with their songs against the drug epidemic and wrote lyrics, for example, for their hit "It's Tricky", about being okay without drugs (CNN 2016). DMC himself said that their song "It's Like That" helped some kids to stay out of gangs (CNN 2016).

But not only the music was outstanding back then, Run DMC presented themselves in a very different optic which made them looking conspicuous and attracted their fans to adapt to the style the band created out of nowhere. The trio introduced hats, gold chains and untied sneakers to one of the most stubborn demographic groups of youth culture: white male rock fans coming from suburbs (Rolling Stone 2017). Run DMC supported the change of popular music through paving the way for the next rap generation (Rolling Stone 2017).

People were thrilled about the three rappers, their appearance and new thinking and wanted to be close to their idols. That resulted in the fast spread of the Run DMC logo which can be still seen everywhere in the fashion world nowadays (EMP 2017). The famous logo was available on merchandising shirts sold right

after concerts in withdrawal booths or printed on licensed products appearing as mugs, shirts, hats or other items. Mainly, shirts were essential to express the affiliation to the band and until today Run DMC shirts can be bought at mostly every big retailer in the fashion business (EMP 2017).

In hip–hop, the public presentation and the hence attracted respect was everything (Givhan 2015). The early influencers like Run DMC fought for respect, freedom and independence, that is why fans wanted to be like them and searched for any merchandise of the band to be part of the saga (Givhan 2015). Their idols influenced their own behaviour and norms, bringing new ways of interactions into consideration. Even today DMC from Run DMC takes care of political issues in the US. After the death of some kids who were shot either by other kids or by the police in the recent years, DMC wants the American government to reconsider the gun laws in the country to improve public safety and to reduce violent actions, especially in the hoods as well as in youth culture (CNN 2016). Thus, it is not a surprise that the popular Run DMC logo is spread everywhere worldwide and is still influencing the people's minds and their will to buy a Run DMC merchandise item.

To dig deeper into the topic how merchandising works today and to find out what changed compared to the traditional way of merchandising, the following chapter gives closer details about the biggest characteristics in culture these days, what kind of meaning the fast-paced trend environment has in this context, and how important brand ambassadors, influencers and collaborations are to create and distribute great merchandise for today's savvy customers.

9.3 Rap Merchandise Today

9.3.1 Cultural Development

Rap merchandise nowadays differs from the traditional way back then when fans just got the chance to buy their favourite band's T-shirt with a logo on the front side after a concert next to the stage. Today rap merchandise is a big business, which had its peak especially in 2016 when popular celebrities like Justin Bieber, Kanye West, Rihanna or Drake spread their own merchandise collections worldwide (Danforth 2016a).

Music inspires and influences fashion. Fashion leaves traces in the music industry. That is what we know so far. Rap musicians are omnipresent and like to share their opulent lives via social media. Artists like, for example, Drake reach rounded 32 millions of followers of every age and nearly every country on the planet watching them day by day (Instagram 2017). Our culture changed into an all-time available status where celebrities become idols and everyone can buy the same articles, which these idols are using on a daily base, because everything is linked and tagged on the Internet.

On the other side, rap artists today are struggling with the music business as they fight against shrinking music sales caused by illegal downloads and streaming platforms like YouTube and Vevo (Kane 2016). That means that one part of the business model of today is to innovate with tour merchandise to earn money as a rap artist (Kane 2016). The biggest sales to expect for a musician come out of the revenues from live concert productions and merchandise sales, what explains, why Justin Bieber's "Purpose World Tour" was such a massive event in 2016 and will still continue until mid-2017 (DefJam Records 2017). Album sales are dropping by 13.6% in mid-2016, fans are not willing to buy CDs anymore and even music purchasing via the Apple iTunes store is not longer an interesting format for customers (Gaca 2016).

Artists need to be flexible, and this is maybe also the reason to say, that rap merchandise in the way it is presented in 2016 is not just a trend wave, but reaching new heights. Album- or tour-focused merchandise by Justin Bieber or Kanye West assists in the longevity of their projects to create strong connections and memorable branding effects between artist-to-album or artist-to-tour titles (Gaca 2016). The biggest fashion merchandise associations in the year of 2016 were put up by Justin Bieber's "Purpose World Tour", Drake's album "Views", Beyoncé's album "Lemonade", and Kanye West's "The Life of Pablo" collection for his tour and same titled album (Kane 2016).

It was also Kanye West who started this kind of tour merchandising already for his "Yeezus" tour between 2013 and 2014, what initiated the whole way of creating a hype around fashionable rap merchandise and "dropping", what means to launch, limited collections (Danforth 2016a).

In 2015, we could see hip-hop already melting together with high-end fashion as many artists started to make merchandise gear on their own (Danforth 2016a). This happened probably also because of the shift in design. While the focus was in the past to produce cheap mass product merchandise designs with a picture on the front and tour dates printed on the back, the newest releases of hip-hop leaders feature one-of-a-kind designs printed in limited numbers (Danforth 2016a).

In this context, it is important to know that a "trend" is not what is used to be in the past (Zegheanu 2016). Fashion customers and rap music fans are savvy consumers who know about fashion, street styles, as well as niche music, and so they follow their own rules to find identity and to become someone they want to be. The Internet shows everything they want to discover and through live streams and blogs they can sit in first row when it comes to fashion trends. Whereas trends were made in the past by a group of few creative directors, spreading the message through shop windows and advertising, the trend story is passé today through 24 h access to the World Wide Web for everyone (Zegheanu 2016). Fashion lovers can draw their own conclusions and trend creation is more defined of who you want to be than how brands wanted you to be in the past. And the consumer wants to be like his idol, like Kanye, Beyoncé and Drake. So that is exactly the reason why this kind of trend of rap merchandise exploded in social media and made such a success out of this business model.

When, for example, Drake announced the release date of his new album "Views", fans and listeners waited in anticipation for his own "OVO", meaning "October's Very Own", and "Views"-related merchandise collection, because it was spread over the Internet. So 1 week before the album dropped a pop-up store was opened and people got crazy about the limited merchandise collection (Kane 2016). And the album was sold with 2.6 million units, what makes it the most successful album of 2016 (Kane 2016).

With concert gear being a crucial element in a rap artist's business model, musicians have realized that their merchandise should be a reflection of what is trending with the youth in order to create a hype and earn money (Amarca 2016a). Members of especially the youth culture are not interested anymore in shirts with just tour dates on the back. They want to look cool and with the "band shirt" trend of the last years rap artists created together with their designers authentic looking concepts, which remind of the original eighties' metal-band shirt look of a Metallica merchandise, for example (Amarca 2016a).

Some of the big artists of the hip-hop area have crossed with their recent albums one million dollar sales (Caulfield 2016). Exactly those artists have also used their merchandise for building up a strong correlation between their music and fashion. If the music helped to sell the merchandise or if the merchandise supported the sales of the albums is a fundamental question. But what is known is that this kind of merchandise changed everything in the fashion world in latest 2016. But not only culture and norms changed the recent years, also the way merchandise is distributed and offered differs these days and this is mostly because of the fast-paced trend environment that developed over the last years.

9.3.2 Fast-Paced Trend Environment

The last years have made an outrageous example of trend creation and execution. Social media created an own new channel for trends and especially apps like Instagram and Snapchat helped to make the trend consumption easier than ever. Fans of merchandise are well informed about launch dates, because through the Internet, blogs and Social Media access to information is available everywhere at every time.

This is one of the reasons why artists use more and more new ways to distribute their merchandise to raise up suspension for the fans and to increase their sales through new selling systems. This is also changing the buying behaviour at the consumer's side to a very short-lived one. Limited merchandise collections like Kanye West's "The Life of Pablo" collection are mentioned online somewhere a few days before dropping and pop-up stores are opened just for some days with a limited amount of gear (Cheung 2016). Fans get crazy about these limited merchandise items and wait days before the launch in front of the stores to get just one T-shirt which costs them up to 60 dollars or—in case of Kanye West's collection—350 dollars for a bomber jacket (Kane 2016).

The excitement of owning some new merchandise from the consumer's favourite rap artist is proving to be extremely appealing, and so many of the attendees spent hundreds of dollars to have exclusive merchandise items matching to Kanye West's recent album (Kane 2016). West even customized the designs for the cities hosting his pop-up stores and thus the collection pieces became even more valuable (Kane 2016).

Other artists from the scene, like Justin Bieber, Drake and Beyoncé, have also already been aligning pop-up shops to present their merchandise whilst running a concert tour or launching their new albums (Kane 2016). Through this successful concept of selling merchandise, rap artists have the chance to work with higher price margins to romanticize the exclusiveness of the products, which are trend pieces involving a piece of time and culture (Kane 2016).

Frank Ocean, for example, launched his highly anticipated studio album named "Blond(e)" in 2016 as well and opened in this context four "Boys Don't Cry" pop-up shops in four cities (Kane 2016). In these shops a free 366-paged magazine, which is a physical version of the album, was given to the attendees (Kane 2016). This magazine being originally free of charge is now sold on eBay for one thousand dollars because of its status of being limited to just a few printouts (Kane 2016). This is a new issue, which came up the last few years: merchandise is being resold for high amounts of money at platforms like eBay and even increases the value of the designs made of rap artists to raise up brand awareness.

As already mentioned before, merchandise is taking its course today through other distribution systems than in the past. Merchandise sold at the big retailers like Hennes & Mauritz, California's PacSun or Urban Outfitters has become the new way to reach even consumers who cannot afford going to concerts or purchase expensive merchandise online (Sawyer 2016).

Instead of just using, for example, Justin Bieber's face through a license on a retailer's shirt, the artist chooses with which retailer he wants to work with and creates whole concept collections with his own merchandise for the retailer's assortment. Justin Bieber connected therefor with various retailers to create a number of collections out of his own merchandise range at several price ranges for different customers. Fast fashion retailer Urban Outfitters sold the items of Bieber's "Purpose" merchandise at a price point of between $35 and $89, concept street wear boutique VFiles for $30–$360 and even high-end retailer Barneys offered pieces including a leather jacket selling at $1695 (Kane 2016).

Paul Bloom, a psychologist who analyses human nature, explains in his TED talk "The Origins of Pleasure", that humans are natural born essentialists who care about the pure origin of a thing (Bloom 2011). That means that luxurious and exclusive products have a high-perceived value for humans because of its history and to possess these items is experienced in a heightened way giving people pleasure. It is about the origin of the item people think it has, so duplicates with exactly the same appearance and function are not perceived with the same value as the original one, because the history of the item is not the same one (Bloom 2011). That is why a shirt of a limited collection can activate stimuli of pleasure in the human's brain and make the consumer paying so much money for it (Bloom 2011).

The memories made at a concert or just seeing Kanye West wearing his own merchandise on Instagram can already influence the people's minds to make them want a piece of trending history.

To be flexible is one thing we learned out of the development of culture, especially the youth culture's claim for new trends and innovation. With the fast-paced trend environment and the decrease of CD sales it is important for rap artists to create extravagant merchandise collections to encourage fans showing their love and support for their favourite artist through their own style.

As Pop (2015) compares two artists, it is more likely to fall in love with the one whose label is on your shirt and poster at the wall instead of the one who is just listed somewhere in between a giant iTunes catalogue. It is crucial today to create a history and lifestyle around the artist and to generate hype through a matching branding strategy including the perfect extraordinary merchandise.

9.3.3 Merchandise Marketing

Not only the distribution strategy and the design of the merchandise are important, the musician who is making up and representing the merchandise articles is decisive for creating hype as well. Therefor rap artists need to be in focus of the fans to arouse positive associations to the musician and in consequence to the merchandise as well. To achieve this goal, they work as influencers and often serve as ambassadors for well-known luxury or streetwear brands and provoke as a result attention on themselves.

Rap artists need to be versatile and innovative. Hip-hop artists like A\$AP Rocky present themselves in luxurious clothing connecting high fashion with the rap scene (Hip Hop and High Fashion 2014). You can see Rocky in Gucci or Louis Vuitton while Drake is making orange Esprit jogging suits cool again (Fisher 2016). Rap stars update old-fashioned luxury labels through their own identity and gain a lot of attention in the international fashion world for it.

But not only they wear other brand's clothing: Musicians wear their own merchandise and are able to blur the lines to a standalone clothing line (Danforth 2016a). The appearance of the collections is almost equal to brands and offers a trending alternative to the remaining assortment of the fashion market. To be versatile is absolutely important these days to gain attention of the fans. One of the best examples to name is Tyler the Creator. He understands the need of managing all areas of planning and execution around his person and merchandising brand "Golf Wang" through directing his own music videos, producing his own beats, creating his own merchandise and shooting lookbooks for the collections on his own (Danforth 2016a). His tour partner A\$AP Rocky participated in the "Winter's Calling" lookbook as model, what even increases the authenticity of the two artists' friendship and brings the musician closer to his fans (Danforth 2016a). In addition to shooting the campaign, in which is also an appearance of Pharrell Williams and Tyler himself, Tyler the Creator even styled the project and added his own style to it (Danforth 2016a).

Tyler the Creator continued taking steps forward to make a brand out of "Golf Wang" merchandise when he set up a fashion runway show in 2016. The collection was presented via life stream online by real models, Tyler's friends, and some skaters, who just randomly skated in a skate bowl in the middle of the runway (Golf Wang 2016). Tyler created out of this event a relaxed come together, which is modern and was never seen before.

This kind of authenticity is the reason for fans to believe in their idols and to continue following them on social media. Rap artists like Tyler the Creator and Kanye West are very creative in setting up their merchandise and so they succeed in effectively manage the marketing of their merchandise.

Kanye West on the other side was using another strategy to get attention for his Adidas YEEZY Season 4 collection, which was presented on Roosevelt Island in New York City in 2016 (Danforth 2016b). He and his wife Kim Kardashian presented Adidas produced Calabasas merchandise articles on Snapchat and during a Harper's Bazaar event (Danforth 2016b). YEEZY Season is a project of Kanye collaborating with the big athletic sports player Adidas, producing collections since 2013 with the designs of Kanye West and the technical knowhow of Adidas (Adidas 2017). Calabasas is the name of the neighbourhood outside of Los Angeles where celebrities like the Kardashians or Drake live (Danforth 2016b). Kanye West created the Calabasas trackpants as a merchandise invite to his YEEZY Season 4 show, but as the timing was too short, they were just presented online and not produced for every invited guest (Danforth 2016b). After the show the limited printed items were gifted to some visitors of the YEEZY Showroom in Paris (Danforth 2016b). Kanye West already sent out wearable invitations to his previous fashion show presentations. For YEEZY Season 3 an army green coach jacket served as invitation while attendees of Season 2 were invited through a camouflage Rothco jacket (Danforth 2016b).

This kind of use of the merchandise articles is innovative and gives them a totally new task. To send clothing printed with invitation dates for the fashion show of the actual brand is an interesting way of marketing and makes the few printed invitations a special must-have item themselves.

Drake is another hip-hop artist who is creating hype around his person through influencing the whole youth culture. Through using simple phrases and words in his lyrics Drake's statements become important components in the English language, and especially in the pop and rap culture, what has become to his formula of success (Miller 2015). Drake made phrases like "YOLO" or "Started From The Bottom" popular and they can be seen in fashion worldwide as well as on merchandise items and on social media platforms (Miller 2015). Drake has conquered nearly all boundaries in music history and this in just a short amount of time (Miller 2015). He achieved the most number one singles and platinum prizes for two of his albums in just 2 years becoming an established name in the hip-hop and with his brand OVO in the fashion scene (Miller 2015).

A very new system of marketing her merchandise was brought in 2016 to the fans by British rapper M.I.A., who is environmentally aware and already fought together with retailer Hennes & Mauritz in 2016 for a "World Recycle Week" in the fashion

industry (Campbell 2017). As she was going one step further by asking fans to download her AIM tour merchandise designs online, she took a stand against sweatshop production. Fans could choose between five ready-to-print design vectors at M.I.A's website in order to print the logos on their own hoodies and T-shirts, which was a totally new and up-to-date method of marketing merchandise (Campbell 2017).

Wearing tour merchandise was a huge trend for streetwear in 2016 as hip-hop artists used their high degree of fame to create products that presented themselves more like standalone fashion labels rather than "one-off souvenirs" (Amarca 2016b). Every trending rap artist, like Travis Scott, Rihanna, Future, Zayn Malik or The Weeknd, had his own fashionable tour line with a pop-up store joining the niche trend. Hip-hop musicians have become entrepreneurs building up their own aspirational brands and designs for their merchandise (Givhan 2015). Through clever marketing ideas they spread creativity and enter a new decade of merchandising. Additionally to an imaginative marketing for their merchandising, rap celebrities like Rihanna get the chance to work with big fashion companies like Puma to set up whole collections and even fashion shows (Amarca 2017), or musicians like Kanye West work with designers, for example, from Adidas, to set up their merchandise collections, like the Calabasas collection (Danforth 2016b). This kind of collaborating has been becoming the "new thing" the last few years and is further explained in the upcoming chapter.

9.3.4 Collaboration

Nearly the most important fact these days is that everyone is working with each other to reach new targets, to create new innovative products and to mix for example one's technical knowhow with the other's fashion knowhow. Athletic brands like Adidas work with high-end designers like Yohji Yamamoto while the new it-brand Vêtements collaborates with nearly every other well-known fashion brand (Lindig 2016). In case of rap merchandise, this means that artists collaborate with fashion companies, designers and graphic artists to execute their ideas or give the other way around their face to the brand, so there can be a benefit generated for both sides.

R&B singer and ex-One Direction member Zayn Malik worked for his concert gear collection, which accompanied his first solo album "Mind Of Mine", with illustrations from Mark Wilkinson, who is the designer behind the aesthetic of heavy-metal icons Iron Maiden and Judas Priest (Amarca 2016a). The collection, released in March 2016, comprised 23 pieces and had the same look like Kanye West's, Rihanna's and Justin Bieber's merchandise collections, which were created the same year (Stansfield 2016).

Kanye West's adoption of rock and roll aesthetics was a colossal success in streetwear and hip-hop fashion in 2016 using grunge style elements and metal logos on the merchandise (Amarca 2016a). Already for his Yeezus tour he collaborated with artist Wes Lang creating graphics for black T-shirts (Hypebeast 2014).

For "The Life of Pablo" merchandise, West hired the creative Cali Thornhill DeWitt to make up the gothic style logos (Amarca 2016a).

Justin Bieber used the talents of Jerry Lorenzo and Mark Riddick, who is a popular illustrator in the death and black metal scenes, to design the "Purpose" merchandise (Amarca 2016a).

Bringing all this information together, there is to explain, that most of the trendy hip-hop celebrities collaborate with freelancer designers from Bravado, the Universal Music Group-owned full service merchandise company (Sanchez 2016). Most of the logos and merchandise designs for West's, Bieber's, Drake's and rapper Future's merchandise were designed, manufactured and distributed by the global company Bravado (Sanchez 2016). Bravado enlisted for example Jerry Lorenzo, menswear designer of "Fear Of God", for Bieber's Purpose gear and previously for West's Yeezus merchandise, taking care of Bieber's pop-ups at Barneys and in boutiques like Nomad in Toronto, VFiles in New York and Alchemist in Miami (Sanchez 2016). Despite of being part of the Universal Music group since 2007, Bravado is not restricted to collaborating just with artists who are signed to the label (Sanchez 2016).

Coming to collaborations between artist and fashion brand, there is mainly one man to name, who introduced this system already in 2013 (Adidas 2017). Kanye West started working together with Adidas for his YEEZY Season 1 merchandise, developing a wearable invite in the form of a Adidas windbreaker jacket (Cardiner 2017). For Season 2, he printed the invitations on a camouflage long-sleeved shirt, which was produced in collaboration with Rothco, an American military brand (Rothco 2016). In the beginning of 2016, the invitations for Season 3 were sent out featuring an emblazoned Augusta sportswear jacket (Highsnobiety 2017). In this way, Kanye West is teaming up with labels, which translate his upcoming shows in a perfect product, serving as wearable invitation for his shows.

Today hip-hop fashion is defined by hybrids and collaborations (Givhan 2015). Performers of the music business have formed relationships with fashion labels such as Barneys New York, Adidas, Louis Vuitton or Chanel, and thus they get the chance to climb a little higher in social hierarchy while luxury and streetwear labels enjoy a tougher image through working with rap artists (Givhan 2015).

While most of the merchandise of 2016 was directly sold out, the high demand from fans and fashion trendsetters will lead to more collaboration in 2017 (Krastz 2016).

9.4 Challenges and Possibilities for Rap Merchandise

Previous chapters examined the strong influence of rap merchandise on various sectors of the fashion business. Hence there is analysed in the following what kind of challenges and possibilities rap merchandise has to face now and in near future regarding its further successful influence in the fashion industry.

One big challenge for rap merchandise is the short-lived trend aspect. It is the question, if the way of limited collections sold for huge amounts of money can be an accepted way of selling the next years, or if it is just about a dying trend which is disappearing soon (Zegheanu 2016). Only a few trendsetting artists can work in this big dimension like they are doing right now and for small artists who cannot afford creating whole lines and collections it is hard to compete on the market with their merchandise items (Danforth 2016a). Normal merchandise becomes boring for the fans and they expect innovative ideas when it comes to a trendy product of their favourite rap artist, what brings a lot of pressure to the musicians (Hypebeast 2016).

Moreover the collections need to stay interesting for not being just one in a million merchandise and to keep up the fan's enthusiasm for buying it (Amarca 2016b). The huge amount of pop-ups in 2016 bored already some fashionistas, because there were simply too many same looking ones with similar products the last year (Amarca 2016a). The way merchandise turns out to be a success or failure is somehow a reflection back to the artist and cannot be underrated. If the items are too cheap or in bad quality, the image of the musician can be downgraded fast.

Artists like Justin Bieber, who worked with Hennes & Mauritz for his merchandise collection, already need to have a certain stand in society to offer their cheap items at such a retailer's assortment without worrying about their image (Sawyer 2016). But as Bieber also collaborated with other high fashion retailers like Barneys and Slam Jam with the same designs in higher price ranges there comes up the challenge of not confusing the fans (SlamJam 2017). It is not quite easy to explain why the same product has a different price in another store, and this can offend fans or even lead to anger around consumers.

What is confusing is the fact that the lines between merchandise and standalone collections are blurring intensively these days (Danforth 2016a). Only if consumers are aware of every step their favourite artists is taking, they can understand, if some Drake or Kanye West is dropping a merchandise collection, a collection, a capsule collection or any other fashionable compilation of designs, what makes the whole understanding of merchandise in the traditional way insanely complicated (Danforth 2016a).

Additionally, there is to say that the fashion world might not be amused about this development. Rap merchandise is taking another step into fashion and rap artists like A$AP Rocky or Rihanna sit in first row of Chanel and Gucci fashion shows, becoming even more famous and using their power to collaborate with the big fashion labels (Hip Hop and High Fashion 2014). In this way, musicians like Kanye West can easily cooperate with huge companies like Adidas or Nike and develop merchandise collections, which have crucial influence on the whole fashion and youth culture as well as on music culture, what might be a problem for other members of the fashion world who need decades to achieve the same status in fashion like rap artists do have these days (Danforth 2016b).

Another challenge to overcome is to get on top of counterfeit products. Through the huge demand for rap merchandise products, platforms like Amazon and eBay are flooded with counterfeits like YEEZY Sneakers, which look like a perfect twin to the original ones (Young 2014). As there is the first thought about being a pretty

good marketing tool for the real item through creating so much buzz on the internet, there is to say, that there is meanwhile nearly the same price generated for the "fugeezys", coming mainly from China, like for the original ones on eBay (Amarca 2016b). While the retail price for the original YEEZY Boost 350, as well made in China, was at \$200, a well-made fake pair can cost around \$210 on the Internet (Luk 2017). At the resell, the real difference can be seen by paying around \$1000–\$2000 USD, while the fake sneakers just generate around \$500 USD (Luk 2017). The introduction of the counterfeit products results in lowering the sales revenues for the original product, hence the copy items do not bring good marketing and the fighting against counterfeits is important for the business.

To set up such a big marketing around the merchandise collections, like well-known rappers have one, there is a big team needed. Distribution and marketing strategies need to be set up and designers or graphic artists hired to develop innovative designs and to organize the whole pop-up process (Sanchez 2016). There is so much workload next to making music for creating and keep on creating merchandise collections like we saw them in 2016. It is a big challenge for the musicians to succeed in both areas, the fashion and the music one, at the same time.

One more challenge for rap musicians is probably to reach older fans. Through the always-updated young fan, it is not hard to reach the youth with the merchandise collections. But the influence of the fashion collections is stagnating when it comes to the older ones. The trendy and short-lived designs of rap artists are more likely to be sold to the younger ones, because they understand the fashion aspect. The older fans, who are not likely to stay for hours on social media platforms chasing their idols, cannot relate to this kind of fancy merchandise like the young ones do and would probably rather keep on to the traditional old shirts printed with tour dates on the back, what is missing in the assortment these days (Sanchez 2016).

The last challenge rap merchandise needs to face is the pricing strategy. Fans pay whatever the merchandise costs, because they see worth in being close to their idol (Amarca 2016b). The problem is that the products are mostly cheap and artists make millions of dollars through sales (Cheung 2016). The questions for the future are, how much are fans willing to pay for merchandise and where are the pricing limitations for cheap made items, even if they are in some special way customized or limited (Kane 2016).

There are also possibilities coming up for rap merchandising. Hype sells and high revenues are generated through selling successful rap merchandise collections. In times of shrinking album sales and omnipresent streaming platforms, musicians can earn some more money through their merchandising assortment (Pop 2015).

Social media supports the artists in having influence as a person or musician on the fans and thus through their collections and collaborations on the fashion world. Hence musicians, like British rapper M.I.A., get the possibility to make a positive change in the world and rewrite the rules in fashion and culture (Campbell 2017). This includes adapting to trends and cultural development as well as even set trends on their own. Kanye West is the best example of 2016 to show that rap artists have huge influence through their person and creativity on the fashion world

(Cheung 2016). He redefined borders, changed distribution and presentation systems and made a completely new thing out of merchandise itself (Danforth 2016b).

Through fashion rap artists get the chance to become trendy and even trendsetters, and develop a better status in society (Hip Hop and High Fashion 2014). But also for their own, it is crucial to realize themselves and to achieve self-fulfilment through presenting their own designs. The innovation is often times brought by the artist himself, like in the case of Tyler the Creator, for example, and this creates authenticity towards the fans (Jonathan Sawyer 2016). The hip-hop artist has the possibility nowadays to create the brand of his dreams and to make up something extraordinary and individual for the consumers and himself. Through innovative designs and the support of emerging designers, a feeling of buying a piece with meaning and personality is created and has so much more value than just a cheap shirt with a logo put on it (Zegheanu 2016).

Collaborating with big fashion companies hip-hop artists get the possibility to customize products and to enforce their own branding effects regarding an upcoming album or tour. New ways of working together can be opened up and hence products like Kanye West's merchandise collection "Calabasas" or the 366-paged magazine of Frank Ocean can be produced and brought to the fans (Yeung 2016). In this way, merchandise products support the memorization and favorability towards the musicians and give the item an emotionalized value (Pop 2015).

Reaching higher margins with the selling of the merchandise articles could be another given possibility, which was executed at Justin Bieber's collaboration with Hennes & Mauritz in 2016 (Sawyer 2016). But this action stands in contrast to the wish of producing limited and customized gear. Every artist needs to reflect about his plans and goals and about how far to go in this case, but the possibility of creating merchandise for the masses, like Bieber did, exists.

The last possibility for rap merchandise is the encouraging of fans to show their love and support towards the artist wearing his merchandise designs. This was the past impetus to wear rap merchandise and will be the best reason to buy the gear of the favourite artist in future as well. In using cool designs and customization, the possibility of selling rap merchandise can be increased.

The reader should bear in mind that the examination of the topic is based on grey literature and that the topic is a very new and not very explored one. Thus, it would be interesting to examine, how strong the influence of other music artist's merchandising on the fashion world is. However, there is to say, that there has been no other music genre like hip-hop influencing fashion so strongly in the year 2016. Therefor, the next years will come up with a lot of interesting information about this topic and will definitely provide new aspects of the influence of rap merchandise on the fashion world.

9.5   Conclusion

Concluding the examination of the topic, there is to say, that rap merchandise has indeed a huge influence on the fashion world today. Rap stars changed the game in fashion and become more and more trendsetting figures. Social Media and the collaboration with high fashion labels make idols out of the artists and they use the power of their status on the other hand to create successful merchandise marketing actions. Artists influence trend creation and the way merchandise is distributed through pop-up stores, social media channels or though other innovative ideas. The way, how a particular design becomes a trend, is highly influenced by rap culture these days and will increase throughout the upcoming years.

Rap merchandise was a huge trend in the year 2016 and will definitely be for the next years, but as it is a trend for itself, regarding the "band shirt" trend in fashion, it will lose some of its influence over the time if not diversified.

Rap artists, who create and represent their own merchandise, have become important persons in the fashion business, especially regarding streetwear and the fast retail business, but exclusive high fashion areas like the Haute Couture are not yet as effected by the influence rap artists exert.

Hip-hop culture and the world of fashion are inseparable. Musicians are rapping about fashion designers while sitting in front row of a fashion show (Hip Hop and High Fashion 2014). Moreover, the dynamic of power has shifted as every brand likes to work with rap artists (Yi 2013). Hip-hop aesthetics are trendy and the endless creativity of the rap artists is bringing new ideas into the outdated parts of the fashion world.

It is not just a question how much influence fashion has on the music business, but also how much influence music has on the fashion world. Both possibilities exist in interaction with each other and both topics are mutually dependent and nourish each other.

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Chapter 10
Case Study: EMP

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Abstract The purpose of this research paper is to investigate the business model of the retailer EMP. The in-depth literature review develops the relevance of merchandising for the rock and heavy metal scene and the relevance of EMP within that market. Literature about existing approaches of multi-channelling has been reviewed. Based on this theoretical framework, a case study of EMP has been drafted. Findings are discussed, focusing on the performance of EMP as a multi-channel and lifestyle retailer and additionally provide valuable managerial implications for fashion retailers. Implications for further research address lifestyle retailers to contribute to the findings or validate them with different examples. The research is clearly limited by the amount of scholar literature concerning EMP in particular. Hence, magazines, journals and information provided by the company serve as reference. Even though EMP provided some information, gathering any information about how EMP manages multi-channelling operationally was not possible.

Keywords EMP music merchandise · Multi-channel marketing · Retail · Lifestyle

10.1 Introduction

The music industry is challenging a steady loss in profitability. The sale of records is not as profitable anymore as it has been before the digital revolution had changed the way how music is distributed and sold. With record sales declining, merchandise can serve as a steady source of income for artists and other participants in the music industry. Since merchandise, for instance posters, t-shirts, hats, belt buckles, books, and other apparel containing the name, logo, photograph and other likeness of an artist or a band, has been part of the music business for 40 years, there exist a lot of literature about why artists should pay attention to merch-deals.

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However, literature about how merchandise can be sold online and about how an online retailer can successfully sell merchandise, is fairly limited. EMP Merchandising is Europe's biggest retailer for rock merchandise and entertainment. Started as a mail-order company, popular for their magazine, they have now become an excellent multi-channel retailer amongst metal and rock fans. Therefore, the research questions of the paper are the following:

- How does EMP perform within their market segment in terms of multi-channel management?
- Do they only sell merchandise or do they provide inspiration for the entire lifestyle of rock and metal fans?

Within this paper the rock music industry is being analysed with a special focus on the heavy metal scene, and another focus on the relevance of merchandising in this scene. The analysis is carried out on two levels. First of all, the existing literature about artist and fans in the heavy metal scene as well as literature in the area of concert merchandise are being collected. Thereafter a case study on EMP is carried out. Findings of the case study are discussed, following that, conclusions are made. Multiple sources of information were used to collect data, including: scholar literature, published articles in magazines and journals, books, multimedia documentaries, e-mail interviews with EMP and, a store conducted by the reasercher.

10.2 Literature Review

10.2.1 Music Industry and Merchandising

The music industry is a part of the economy operating in the production, application and recording of music as a cultural asset. The focus lies particularly on all companies and professionals who create and sell music, for instance music producers, music recording studios and publishers. The value is created through recording, copying, marketing and distribution of all musical content. The centrepiece of the industry is the music and the artist who produces the music (Unverzagt and Koch 2006). Apart from that there exist numerous secondary market activities with various upstream or downstream activities, such as artist management, tours organization, licensing and merchandising as well as advertisement (Schulze 1996). The music industry has been undergoing an intense transformation process since the 1990s, caused by the emergence of digital music and digital storage devices (CD/MP3) as well as the continued development of the Internet. Facing a loss in sales and profit trends, the recording industry has been forced to tap into new sources of revenue. The industry, therefore, is making increased use of fields outside traditional business and relies on revenues generated with licensing, merchandising, sponsoring and endorsement (Wellhoff and Masson 1996). Activities on these related markets do not only generate revenue streams, but can also have a

major impact on the image and development of the brands (Engh 2006). Due to the highly dynamic markets there is limited chance of entering the merchandising business with own resources and knowledge, what is a main reason for the upcoming phenomenon of takeovers and cooperation's in the music industry. Universal Music, for instance, recently took over the merchandising company Bravado and Sycamore Partners has acquired EMP Merchandising, the German-based merchandising retailer in 2015 (Anyanwu 2015).

10.2.1.1 Rock and Metal Music Scene

The case study shall pay close attention to EMP Merchandising, that operates within the rock and metal music scene. It is therefore necessary, to describe the characteristics of this certain genre highlighting the development of rock and heavy metal music as well as popular bands that have been influencing its development.

Rock music can generally be described as hard-edged music, performed with electric guitars, bass and drums, and mostly accompanied by lyrics sung by a vocalist. Several styles and influences have shaped the development of rock over the years. Grierson (2017) describes that the origins of rock with its aggressive style can be traced back to the late 1940s and since then has constantly reinvented and redefined itself. By the early 1960s, rock expanded its scope by transitioning from artists into musicians capable of producing full albums of songs. Led Zeppelin then became one of the most popular bands in the 1970s, giving rock a darker, heavier tone. They helped developing a new genre today known as hard rock or heavy metal. As a response, bands, such as The Sex Pistols simplified rock down into core ingredients that were loud guitars, enraged singing and rude attitude what was then called 'Punk'. During the 1980s rock was fragmented into different genres (alternative and industrial rock). After Kurt Cobain's suicide, alternative music lost luster and set the stage for mainstream rock bands such as Limp Bizkit. Rock music entered the twenty-first century with Linking Park, fusing hip-hop with metal, and 3 Doors Down, emulating hard-rock traditions while providing a contemporary signature (Grierson 2017).

In 1970 the genre evolved out of blue collar towns where young men were poor, tumbled, frustrated and felt marginalized from mainstream culture and connected through hopelessness and cynicism about the evolution of western culture. England's West Midlands, Birmingham in 1968 can be pinpointed as the moment, when heavy metal burst onto the scene. Black Sabbath succeeded in synthesizing hard-edged blues and rock 'n' roll and unleashed a sonic revolution. Lyrically, Black Sabbath addressed socially taboo subjects ranging from social ostracizing to political corruption (A Brief History of Metal 2017). As metal gained new popularity in the 1980s, major record labels such as MTV embraced the music genre and dramatically expanded the reach of the music. However, with grunge coming up in the 1990s, MTV lost its interest in metal. Christe (2015) states, that metal continued to thrive outside the major media spotlight as it had done for most time. Various literature characterizes metal as distorted guitar sound, pounding rhythms and

screamed lyrics. Walser argues that "heavy metal is one among many coherent but richly conflicted records of people's struggles to make sense of the contradictions they have inherited and the tensions that drive and limit their lives" (1992, p. 171). Today, heavy metal still places a huge amount of significance on its past. Partly because of the genre's own relative youth as it is not like the blues, whose histories have become history. The first metal bands are still active (Kelly 2015).

10.2.1.2   Merchandising in General

Merchandising, in general, is the licensed production and marketing of peripheral products associated with one common main product (e.g. movies, real-life and fictitious characters from the widest variety of genres, such as music and film). The products can be a range of media articles (e.g. records), non-durable goods (e.g. wine) as well as durable consumer goods (e.g. t-shirts). Merchandising as a concept is part of marketing and represents a series of measures promoting sales. Ultimately, the aim is to use the image and profile of a brand to promote different groups of products by means of names, titles, logos, designs and pictures taken out of their normal operating area (Dunker 2003).

Agreements between the licensee ["licensee refers to the recipient of enumerated rights under any type of licensing agreement" (Gonzalez 2010)] and the licensor ["licensor refers to the grantor of enumerated rights under any type of licensing agreement" (Gonzalez 2010)] are mostly written down in a merchandising agreement, that can be defined as follows:

> Merchandising agreement refers to an agreement where merchandising rights are granted, either in general or for a limited channel of distribution or for all products or one or more specific products usually in exchange for the merchandiser paying the artist royalties and, perhaps, an advances. (Gonzalez 2010)

The distinction between the terms merchandising and licensing is blurred. In music merchandising is the more commonly used term. The intention of the licensor, is to increase the recognition, improve the image, access new target groups and reinforce customer loyalty. The licensee seeks for profit maximization (Dunker 2003). Profit is allocated between the music act and the merchandiser, whereby royalties depend on distribution channel (Korn 2009).

10.2.1.3   Merchandising in the Music Industry

As previously discussed, the music industry has been facing unprecedented challenges since the end of the twentieth century. Availability and use of digital music formats and especially their legal and illegal distribution have extensively changed the music market. Given the increase in complexity and transience of music acts, there is an intensified fight for market share. Participants, therefore, must find different instruments to attract and guide potential customers. Merchandising is a

marketing instrument that can provide guidance and compensate for profit losses (Korn 2009). Music merchandise can be considered as integral part of communication of a brand. In terms of distribution policy, there are three main distribution channels for music merchandise: tour merchandising, online retail as well as offline retail. Online retail shall play a key role in this paper, as the online retailer EMP is analysed.

10.2.1.4 Merchandising in the Rock and Heavy Metal Scene

With its products EMP addresses rock, metal fans. In order to explain the relevance of merch for that target group, this chapter deals with rock and metal artists and their relationship with fans.

The t-shirt has not always been as popular as today. Before the 1950s, t-shirts were worn underneath other garments especially by blue collar workers and veterans. When Marlon Brando then wore a white t-shirt as outerwear in the Hollywood production 'A Streetcar Named Desire', it became cool and fashionable to wear a t-shirt as an outer garment. However, it was not until the 1960s that they gained momentum as 'self-expression', wearable art, and became souvenirs. In the 1970s, rock bands also began to sell t-shirts at concerts. Since the 1980s t-shirts have been used to express personality, rebellious ideas against society and passion for the ideals of the band printed on them. In the 1990s, t-shirts became a trend and are in mainstream fashion today says Rebel Circus (2016).

MusicWeek published an article about the importance of merchandise sales in which Pakinkis says, that "sales generated through merchandise have always been important but are becoming more important, given the valued status of recorded music" (Pakinkis 2012, p. 19). The way how music is bought and consumed by fans has changed with the increase and popularity of music downloads. While many bands have turned down the notion of merchandise years ago, the sale of merchandise has become essential to a band's growth and accounts for a major part to their income. Furthermore, artists have more opportunities to connect with their audience and reach it outside of music in a different level (Seckler 2009). Live Nation Merchandise CEO Dell Furano says:

> Merch is increasingly integrated into an artist's career now…We have a lot more cross-marketing. That's a growing trend. Sell the music, sell the merchandise, sell it together, package it and cross-promote it. (Waddell 2011)

The rock band Kiss, for instance, have become the largest and best selling rock 'n' roll band, as they have embraced merchandising as an integral part of their business since its very beginning (Lisanti 2011). Kiss was founded in 1973 ("How Kiss became Merchandise Kings" 2014). Led by its co-founders Gene Simmons and Paul Stanley, manager Doc McGhee and their partnership with Live Nation Merchandise, Kiss has generated 599 million Dollar in sales of merchandise since 1996. Thanks to live performances including pyrotechnics, blood spitting, fire breathing, comic book-inspired costumes and make-up, Kiss created an intense and

mysterious persona what made them become idols for a generation of loyal rock fans, basis for their success in merchandising business (Lisanti 2011).

Waddell argues, that online and third-party retail distribution has made merch a stream of income for artists (Waddell 2007). Waddell also (2011) believes, the only missed opportunity with merchandising is the lack of deeper product lines from artists, as most of the artists are basically only sell a t-shirt. He adds that quality and innovative products, efficiency in distribution and modern marketing solutions are the assets that the artists should get. These are arguments that justify the existence of retailers, such as EMP.

As mentioned previously, heavy metal created a subculture by criticizing by then existent social values. A subculture "is a social subgroup distinguishable from mainstream culture by its non-normative values, beliefs, symbols, activities…styles and music" (Haenfler 2012, p. 3). Walser describes heavy metal stars as non-traditional role models, who provide a sense of belonging and do not judge youth for being outside the mainstream, moreover, they celebrate it. These kind of subcultures provide alternative behaviour that come along with instructions for fashion and political attitudes (Walser 1992). Heavy metal fans in general have painted themselves as rebellious individualists, expressing their inner tensions within long hairdo and black clothes (Gracyk 2016). Arnett (1991) found out that female fans got into the scene by either imitating the behaviour and appearance of the men ('female metal heads') or by becoming sexual objects ('glam chicks' or 'groups'). Walser (1992) describes that 'female metal heads' felt especially empowered by dressing similarly as their idols: black jeans, concert t-shirts and leather jackets. Their boyish style moved them away from traditional stereotypes of women as objectified or fragile. The high quality of bands and albums, is still luring more fans into the metal scene. According to Reesman (2000), on concerts fans aged 14–15 are alongside 40-year-old, long-haired guys banging. Raul Martinez, drummer for 'Dayshell' believes, that merchandising can be as important as the music. The music is what connects artists with the fans, while the merch allows to continue that connection. Tom Cording, vice president of Sony Music-Legacy Recordings, states that during a time of music and movie downloads, fans simply want to have something tangible in hand what keeps demand for rock memorabilia growing (Seckler 2009). Merchandise can reflect music taste in clothing form. These arguments reinforce the relevance of merchandise. As EMP is operating within the rock and heavy metal scene, these fans are their customers. In the context of this work, it is important to know the fans' heritage and why they value merchandising.

10.2.2 Multi-channel Marketing

10.2.2.1 Definition and Delimitation

Retailers are the contact point between consumers and manufactured products. Retailing involves companies that procure products from manufacturers and resell

the same goods to the consumers. Development of technology and increasing mobility lead to a more competitive situation in retail business. The intensity of competition in turn increases the need for a consequent orientation toward market demarcation and customer requirements, what is one major argument for introducing multi-channel marketing (Barth et al. 2007). Multi-channel marketing has been discussed in literature and retail for a long time. Especially with the emergence of new business channels—electronic marketing channels and the Internet the number of publications about multi-channel marketing has significantly grown. In academic articles, the use of concepts called multi-, cross- and omni-channel marketing is blurred. In order to separate these concepts, there has to be identified a taxonomy of multiple channel marketing (Beck and Rygl 2015). Referring to Levy et al. (2013) all of these concepts are linked to multiple-marketing-channel concepts. Kotler and Keller (2009) define Multi-channel management as a concept where "a company uses two or more marketing channels to reach one or more market segments". Various authors have introduced definitions of multi-channelling that slightly vary from each other. However, the definitions do have a common base: the use of more than one channel in market access and the use of at least two different channels for the distribution of products and communication with the overall objective to enhance customer loyalty. In this context, it is important to clarify the term 'channel type'. "A channel type is a group of formats with similar characteristics that attract customers. This definition relates to all levels of marketing channels" (Levy et al. 2013).

10.2.2.2   Tasks and Strategy of Multi-channel Marketing

According to Grimm and Röhricht (2003) the major task to be carried out within strategic multi-channel marketing is to create an efficient and a high-quality customer communication using all available communication channels in an intelligent and integrated manner. The communication covers following three phases: information, transaction and service. It is therefore essential to understand and connect all involved elements such as customer, communication and channels in all dimensions (Grimm and Röhricht 2003). Also, to be cited here is that multi-channel marketing can be seen as direct result of habits and requirements of customers. Companies are hence forced to adapt their communication policy to fit the different phases according to their specific requirements. Moreover, it is necessary to identify the best touchpoint in order to distribute information that it reaches the customer, no matter where they may currently be. In this context, it is crucial to be aware that there are different communication channels for different customer needs (Emrich 2008).

The impact that markets have on the choice of communication channels, is directly linked to user habits. Demographic, social and other factors such as gender, education and income encompass the use of different types of communication channels. The communication strategy, therefore, shall be adjusted accordingly (Emrich 2008). To identify the right channel for a product is a further essential

component in communication policy. Factors like product selection, product use, and complexity of a product are fundamental. In terms of products, a price strategy has to be developed and pursued consequently (Emrich 2008). To ensure that the mixed marketing instruments are working together in harmony and efficiently, every multi-channel retailer needs to pursue a suitable multi-channel strategy. It is, therefore, necessary to develop a concept, which includes all activities to conduct a multi-channel strategy successfully. Reaching the customer and enhancing the company's image can be achieved in a variety of spoken and written communication or in a more symbolic form of communication, e.g. the image conveyed in the price and the appearance of a service or a product itself as well as its channel of distribution (Proctor 2000). In the following, four areas of the marketing mix (product, price, communication, distribution) are being described in detail. The combination of these describe the retailer's positioning. Special characteristics of multi-channel marketing are being highlighted.

Products or services of an organization are a main component that helps creating the image of the company in the mind of the customer. This image, in turn, is reflected in the perceptions and feelings of customers about the company's products or services. People purchase services and products to satisfy wants or needs and to obtain benefits. Among the different kinds of benefits for customers are good value for money, novelty, availability, good design, ease of use, safety, etc. Companies are asked to understand, forecast these benefits in order to create and supply products that meet the customers' demands. As requirements regarding products and services are becoming increasingly more specific, fewer customers are completely satisfied with standardized products. Hence, it is necessary to offer products that allow personalization (Emrich 2008). According to Proctor (2000) a product mix is characterized by its width (quantity of lines the firm carries), length (quantity of items in the product mix), depth (number of variations of each product offered in the line) and consistency (how closely related the various product lines are in terms of the use to which they are put).

Price policy is a further part of multi-channel marketing policy. Professional price management is essential to the company's survival and increase in net profit. In multi-channel marketing the price for a product can vary in different channels. However, despite the significance of pricing strategies, price policy in multi-channel marketing presents an under-represented area of research. One major part of pricing lies in the skimming of the different distribution channels. Prices can be set in a way customers consider as fair for the product or service provided. Offline and online channels vary in functionality and are valued differently by consumers, what gives companies the opportunity to apply different prices in these contexts. Hence consumers can self-select their preferred price-channel combination (Wolk and Ebling 2010). Other authors argue that price security (consistent price for a product across all channels) can prevent arbitrage, "arbitrage refers to the usage of a price difference between markets" (Linguee 2017). Practitioners often argue for more consistent prices across channels to maintain a strong brand (Neslin et al. 2006).

Communication policy is part of the so-called marketing mix. It comprises all activities between a company and its target group. Successful marketing depends on the ability to reach all potential customers, inform them of its availability and persuades them to buy it. According to Grimm and Röhricht (2003, p. 36) a communication channel can be defined as "…a medium through which a message is transmitted from a business to its intended audience, such as target customers". More customers tend to a hybrid behaviour by randomly alternating between different channels. Companies are facing the challenge of offering as many channels as possible to adapt to their customers' behaviour. Traditional offline media include broadcast channels (radio, cinema, television), point of sale, print (magazine, books, newspaper) and events, concerts. Besides there exist various online channels that offer various ways to communicate with customers such as communication platforms (Facebook, Instagram), newsletter, e-mails and blogs (Emrich 2008). The result of all communication is the retailer's image that conveys knowledge, experience, information as well as emotions. Besides developing and improving the image of a company, it is also communications policy that should enhance sales and defend the market position through advertisement and public relations (Meffert 2000).

Multi-channel distribution allows the consumer to use different channels (e.g. Internet, retail, catalogue) as part of the purchasing process. Logistics play an important role in multi-channel management, as the use of various distribution channels represents a challenge for logistics and distribution networks. In general, logistics can be defined as the management acquisition, storing and transport of resources. It involves bridging the gap between supply and demand in terms of space, time and quantity (Emrich 2008). In multi-channel marketing, the focus lies on the customers experience with the company. From a customers' point of view, there are many things that matter, such as the convenient availability of the product, mode of dispatch, method of payment, home-delivery, short delivery times and return options. In industrial production and retail, the storage of products often is unavoidable due to timing differences between the areas of procurement, production, distribution and sales. Multi-channel marketing requires the storage of goods in decentralized warehouses. Reasons for decentralization are also short delivery times, channel-specific types of delivery and higher turnover rate. Within multi-channel systems the handling of goods returned and exchanges places high demands on logistics. Especially in product groups such as apparel and textiles the average return rate ranges from 40 to 60% (Emrich 2008).

10.2.2.3 Lifestyle Retailing

A lifestyle retail brand is a focused retailer, targeting a specific market segment defined by lifestyle. According to Helman and De Chernatony (1999) the basic proposition of retail is augmented with a set of added values. These values have a symbolic value and meaning for the lifestyles of the specific target group. They extend the function of the retailer into the lives of consumers, creating and redefining value for both, the retailer and the customers in the relationship. The

lifestyle and brand components distinguish the concept of a lifestyle retail brand from other retail concepts. The marketing concept of lifestyle retailers is reflected in a shift in focus from transaction-based to relationship-based marketing. It is also characterized by a growing recognition of the importance of the set of relationships the organization builds with customers to create value (Helman and De Chernatony 1999). The study of marketing has been more focused upon lifestyle as a segmentation variable, rather than the more illuminating and broader sense of a retailer transporting a whole lifestyle proposition. Solomon (1994) defines lifestyle as shared values or tastes, particularly reflected in consumption patterns. He assumes that people buy things associated with a lifestyle. He also believes that lifestyle embraces the symbolic nuances that differentiate groups, rather than simply allocating time and money. It can be said, that consumers use consumption to define, communicate and perform social roles. This assumption implicates that the better the retailers understands its consumers, the more effectively they can communicate (Helman and De Chernatony 1999).

10.3 Case Study

10.3.1 The Origin of EMP and Growth

EMP, subsidiary of Sycamore Partners Management, is a multi-channel retailer of music- and entertainment-inspired apparel and accessories. EMP describes itself as Europe's leading multi-channel retailer to all kinds of rock and heavy metal merchandise (EMP Merchandising 2016b). EMP operates in more than fifteen countries through five brick-and-mortar locations scattered throughout Germany and Austria alongside a sophisticated web site with an international reach.

EMP Merchandising (Exclusive Merchandise Products) was founded in Germany in 1986 by Felix Lethmate. As a metal head and collector of non-mainstream-music vinyl, he was aware of the difficulties for European rock fans to purchase US-vinyl and merchandise. He was highly motivated to put an end to this dilemma with the first German-based mail-order company for rock and heavy metal merchandise. Starting with a focus on selling vinyl, the company quickly evolved into one of Europe's most successful mail-order companies for rock-themed music and apparel. 1987 EMP sent out its first catalogue that from then on has been a popular order tool for EMP customers. In 1998, the catalogue was transformed into a magazine and made available at newspaper kiosks. Before the introduction of e-commerce, EMP founded its business model on their magazine with a small range of CD's, vinyl and t-shirts. In 2002 EMP's logistics department moved into a separate building covering 8000 m^2. During the next years EMP launched online stores in Finland, Italy, Great Britain, Spain, Sweden, France, Denmark, Czech Republic, Slovakia, Norway and Poland. As the years went by, EMP assembled a portfolio including over 250 entertainment licenses, 1600 bands and 200 brands. EMP started developing into the direction of a lifestyle

retailer as they added offline stores to their channel portfolio and new product ranges were developed in the area of film and gaming. Today the assortment is dominated by textiles, followed by audio records, films and gaming stuff as well as accessories and household goods. All products are either rock or heavy metal band merch, related to rock and heavy metal music, or affiliate a certain kind of lifestyle like gaming and films. When it comes to managing merchandise, artists, bands and their agencies rely on the retail experience of EMP (EMP Merchandising 2016c). "Retail is a different environment than concerts, where merchandise is almost an impulse buy. At retail, the better you can make the product, the more correct places you can put it, the better position, the better it looks, the better the business is" (Waddell 2009, p. 27). This knowledge is what partners expect of a cooperation with EMP.

10.3.2   Business Model: Multi-channel Marketing

EMP's performance regarding multi-channel marketing will be analysed in this chapter based on their marketing mix, which includes product, price, communication and distribution policies. Particular emphasis will be placed on the degree of channel integration. The study will revolve around the question of how EMP performs within their market segment in terms of multi-channel management and whether they provide inspiration for the lifestyle of rock and metal fans or just sell merchandise.

10.3.3   Segmentation and Targeting

10.3.3.1   Segmentation

EMP operates within the rock and heavy metal music industry as an online and offline retailer for merchandise products (see Chap. 2). Within marketing, it is therefore necessary to know the customer and their needs in the most detailed way. According to Palmer "the purpose of segmentation is to identify groups of buyers who respond in a similar way to any given marketing stimuli" (Palmer 2000). A consequent marketing orientation requires that companies focus on meeting the needs of individual customers. The important point in multi-channel marketing and management is that the market is composed of buyers who approach the decision to buy a t-shirt in very different ways (Palmer 2000). There are different bases for identifying types of customers. Attitudes and lifestyle may be difficult to identify, but are crucial for understanding consumers' buying processes in the case of EMP. The following specific methods of segmenting markets will be considered here: the geographic approach, the demographic approach (age and gender) and the psychographic approach (lifestyle). Geographically, EMP uses countries to divide

their target group into markets. EMP has established 15 country-specific websites plus one international domain (EMP Merchandising 2016a).

The focus of the case study lies on all channels located in Germany, since that is the author's current location. Demographically, age is probably one of the most widely used bases for market segmentation. It is useful to companies because the demand for many products appears to be age-related, also in case with EMP. Gender differences also account for many variations in consumer behaviour. At first sight EMP seems to provide a wide range of goods and services particularly targeting males or females. However, all the other product groups like accessories, gaming, films and series are not divided on the basis of gender. EMP seems to keep in mind, that for many products, a person of one gender may buy a product which is intended for use by another gender. Age and gender alone are usually not a relevant basis for market segmentation. Within any age segment, individuals can be observed who exhibit quite a different buying behaviour. Many marketers have, therefore, moved on from segmentation based on gender to a segmentation basis which recognizes a wider range of age and gender orientations, such as lifestyle.

Psychographic bases for segmentation often are the lifestyle of customers. Generally, it is very difficult to figure out the lifestyle of a company's target group. EMP, however, targets people that share the interest in rock and heavy metal music, rock and heavy metal merchandise and related gaming and films. The company has established presence in niche markets which enables themselves to cater effectively to specific needs of the target customer base and creates a relatively favourable competitive environment.

EMP's target customers are passionate about rock and heavy metal music and culture. Visiting live concerts of popular artists creates connection between fan and artist, which high-involved fans like to express by wearing band merch and related products (Korn 2009). In short, EMP targets rock and heavy metal fans based on lifestyle as a segmentation criterion.

10.3.3.2 Channels

Retailers are faced with the question whether to make online stores as part of the retail package or not. EMP, however, started as a mail-order company and in response to the digital revolution set up an online store. Offline stores were then opened from 2001 onwards. The strategic choice of the format is of high importance for a company and its competitive advantage. Online and offline retail represent two different approaches to sale and therefore demand different knowledge. It is necessary to have a multi-channel strategy to avoid revenue cannibalization. In the case of EMP, the combination of online and offline stores as well as mail-order seems to pay off. In 2015, EMP gained an award for their outstanding performance in multi-channel management: "NEO 2015 Excellence in Multi-channel-Management" (EMP Merchandising 2017a). On EMP's website, an early internet presence has developed into a vast new dimension of the business. Visually and technically sharp, its web site is backed by the latest album and film releases, the

latest merchandise and offers several specials for customers that are going to be highlighted in the next chapter.

10.3.3.3   Product Policy

With over 30,000 articles, EMP offers a unique product range within the rock and heavy metal scene including apparel, shoes, movies, music, accessories, gaming, fun and lifestyle articles. A great product depth characterizes each category, which is, for instance, evident in the large number of t-shirts for men available online (2178 t-shirts) (EMP Merchandising 2016a). Besides apparel brands such, as Gypsy, Alchemy England and Pussy Deluxe, EMP offers a wide range of shoe brands, such as Adidas, Doc Martens and Dickies as well as five private labels by EMP. Band merch is available for an extensive choice of bands including old-school bands like Metallica, AC/DC, Slayer, Iron Maiden and Kiss that were mentioned in the literature review earlier. EMP also offers band merchandise for fans of younger bands (Heaven Shall Burn, Bring Me the Horizon or Volbeat). Obviously, the focus lies on band shirts as they represent the major share of the product range, moreover, EMP writes on their web site "…let's be honest: a band shirt isn't only great for concerts, but also for everyday life" (EMP Merchandising 2016a). Quality-wise it can be said, that contributions functionality, durability and reliability of merchandise are of secondary importance (Korn 2009). Authenticity and product design plays an integral role in a successful piece of merchandising because it allows a quick visual recognition amongst fans. EMP guarantees authentic products, as they directly collaborate with bands. In their online channels, EMP carries a larger assortment of products than offline. In November 2016, the author carried out a store check of the EMP store in Nuremberg. The store check showed, that the shop offers a limited assortment of all product categories available online; the same is true for the catalogue. The catalogue contains an overview of the product categories available and refers to the online shop in order to view full product range of EMP. This shows a high level of channel integration, as the consumer can switch channels easily. As discussed in the literature review, the central idea in branding is the view of the product (or service) as composed of a core product surrounded by a set of added values (Helman and De Chernatony 1999). EMP products are delivered in packages branded with the EMP logo. Each delivery also contains a logo sticker.

10.3.3.4   Price Policy

Music merchandising is expensive, compared to 'normal' articles of the same product category (Korn 2009). However, in the online shop of EMP, a band shirt of Metallica for instance, is sold for 18.99 Euro. Assuming that the fans' interest in band merchandising is very high, music merchandising can be sold for higher prices than that. The difference between the customers' willingness to pay more and the

actual prices can be interpreted on the basis of reputation. It can be assumed that EMP does not want to set higher prices in order to avoid affecting the image of the band or the music act in a negative way. As a retailer and licensee, EMP has to adjust prices according to what is determined by merchandise agencies or the licensor directly. EMP also sells t-shirts of private labels for an average price of 20 €, which lies in the same price range as band t-shirts.

As described in the literature review, in multi-channel marketing the price for a product can vary in different channels. Generally, a large component of costs for online channels are variable costs, due to order picking, packing, shipping and processing returns, while costs for offline channels are dominated by fixed costs. From an economic point of view, offline channels are more sensitive to the need to generate a high sales volume to cover fixed costs, thus pricing in offline channels is determined to be more aggressive (Wolk and Ebling 2010).

EMP, however, follows a consistent pricing strategy across all channels. The price for a product sold online does not vary from the price for the same product sold offline. EMP does not follow skimming strategies which means that they do not apply different prices in different channels irrespective of the costs and competition involved in either channels. This strategy has been branded 'multichannel' pricing (Wolk and Ebling 2010). With this principle of price security, EMP is able to maintain a strong consistent brand equity and price positioning across all channels and prevent customer's irritation, confusion and perceptions of price unfairness.

10.3.3.5 Communication Policy

The communication policy comprises all activities between EMP and its customers. Successful marketing depends on the ability to reach all potential customers, inform them of products, their availability and persuade them to buy them. EMP has a broad portfolio of communication channels, which enables them to communicate all relevant information through their magazine, social media, festivals, trade fairs, radio, stores, TV, website, app and newsletters. The multi-channel setup of EMP contains impersonal marketing channels created for mass communication such as online banners, unaddressed mailing, newspaper ads, TV and radio commercials. Mass communication usually comprises passive media, such as press, radio, television and magazine publishing, and mostly reaches out to a large number of unknown customers. Rock and heavy metal merchandising is hardly promoted in traditional mass media as it is relevant for a limited number of people within a niche segment.

EMP, born as a popular mail-order retailer, has built a strong online presence over the years. Their roots, however, lie in their popular and long-standing catalogue, the EMP magazine. "The catalogue is still one of our most important channels," says Jasmin Benz, SEM manager at EMP Merchandising. "Because it has existed for 25 years, our clients have an emotional connection to it" (Google Inc. 2013). A study carried out by EMP found out, that every magazine being

published every quarter, is read by an average of four people. The Magazine combines editorial content (tour dates, interviews, cd and gaming releases) with special product offers and a selection of the current range (band merch, rock styles and accessories). It is distributed via mailings, at concerts and festivals. Other channels, such as the offline stores, the website, the backstage club and newsletter subscription, are being referred to by the magazine (EMP Merchandising 2016b). EMP thus links communication channels within their multi-channel marketing strategy.

Although EMP is represented in mass media, its multi-channel marketing strategy mainly focuses on channels that foster the dialog with customers, such as addressed customized mailings, social media and customer loyalty programs. These channels can be categorized as individual communication, as their specific target group can be addressed individually or in groups of people with common interests, for instance on festivals and concert where they find an audience with the same or similar taste in music.

To effectively create messages, personal data of customers is collected in the customer loyalty program of EMP called Backstage Club, which was launched in November 2013. To become a member of the Backstage Club, fans are asked to enter various kinds of information about themselves. EMP is thus able to maintain a database for enhancing customer relationships. Individual communication can easily be personalized and consumers receive relevant and desirable information and products. For an annual fee of 9.95 Euro, the customer receives free shipping, free articles, access to an exclusive Facebook group and exclusive sale of selected new products (EMP Merchandising 2017c).

EMP has a strong online presence today, including robust social media activity and a YouTube strategy. On Facebook, EMP is one of the most successful German mail-order companies with over 1,028,000 fans (EMP Merchandising 2017b).

In March 2013, EMP began working with dynamic remarketing campaigns of Google to capture the attention of potential customers by placing the right ad at the right time. Benz argues, "I like that Google's Display Network offers granular targeting options, and the ability to target by keyword, placement, topics, interest and more" (2013). Benz feels attracted to dynamic remarketing as it offers the opportunity to bolster campaigns that are working well and turn off those that are not from one day to the next. Google says that ads appear after a person has left the EMP's site, and are dynamically tailored to each person based on the pages or products they previously viewed on EMP's site. For more granular targeting, EMP classifies people who abandoned their carts and re-engage with these customers to encourage them to return to EMP and to complete their purchase. As a result, the brand has seen dynamic remarketing conversion rates 2.3 times higher than display and 1.74 times higher than static remarketing. It has also seen the cost-of-sale for dynamic remarketing campaigns decrease by 30%. EMP aims to stay connected to rock and heavy metal fans, both online and offline. Within their marketing strategy they have evolved to reach more potential customers (Google Inc. 2013).

10.3.3.6   Distribution Policy

EMP offers various online channels (online shop, app) as well as offline channels (offline shops, trade fairs, concerts, catalogue) to place orders. Consumers can use both groups of channels either simultaneously or alternatively, depending on what they want, for example in terms of availability and purchasing experience. EMP sells identical brands and products through their online and offline channels. The company has integrated all distribution channels into their marketing approach. Their online channels are linked to their offline distribution channels as well as to their distribution via magazine. The emotional benefit of merchandising creates a strong incentive for customers to buy the products online or via magazines as a comparison with closely related products does rarely take place. The online shop of EMP with optimized user interface offers a convenient and simple ordering process as well as international payment arrangements. On the back end, the online store is supported by a massive warehousing and logistics operation that keeps an extremely large number of products in stock, often making it possible to deliver orders the next day. EMP runs their warehouse and logistics centre close to its headquarter in Lingen, Germany. According to the company, it manages a daily average output of about 8800 parcels. Due to this centralized logistics system, EMP can offer home-delivery, short delivery times (maximum 7 days) and convenient return options. Within this multi-channel environment, customers can return goods at the next offline store, even if they have ordered them online (EMP Merchandising 2017a).

10.3.3.7   Brand Identity

This chapter analyses the elements brand name, logo and colours of EMP. All these elements can be chosen to build brand equity and should ideally be conform across all channels.

EMP is short for 'Exclusive Merchandise Products' and captures the central key association of the brand. The name tells the consumers what they can expect to get from EMP. With its brand name, EMP clearly shows their positioning in the merchandising segment. The name is transferable to a wide variety of merchandise products and has been used since the foundation of the company. EMP is easy to pronounce and spell, meaningful and can contribute to improving brand awareness (Lane Keller 2008).

The logo of EMP has a long history, as EMP has been using it since their beginning in 1986. The typical heavy metal symbol—mano cornuta—is drawn in strong colours, such as black, white, and red, and can be found on every channel run by EMP: on their web site, in all social media channels, on product packages, etc.

No other design element reaches the ranges of human emotions as well as colour. According to Lane Keller (2008) colour also forms the basis for advertising and is also the mainstay of web design. EMP has created a recognizable logo that

represents what is behind the brand: rock and heavy metal, enhancing brand meaning and awareness. All the brand elements mentioned are trademarkable devices that make up the brand identity of EMP.

10.4   Discussion

10.4.1   EMP: Increasing Relevance within Music Industry

As discussed in the literature review, merchandising and licensing is a secondary market activity within the music industry (Schulze 1996). Activities on these related markets can generate revenue stream. As the digital revolution has changed the music industry, facing loss in profit, merchandising is one field outside traditional music business that creates revenue (Wellhoff and Masson 1996). Due to the highly dynamic markets there is limited chance of entering the market with own resources and knowledge. These findings have previously been observed by various others and can be stated as 'raison d'etre' for EMP within the music industry. Especially within a complex retail environment EMP, with its roots in mail-order, is an ideal partner to sell merchandise online and offline as they have been doing retail for more than 30 years.

We have also discussed the rock and heavy metal genre with its most influential bands and importance of the fans. Grierson (2017) describes that the origins of rock with its aggressive style can be traced back to the late 1940s. The new genre evolved out of blue collar towns where young men were white, poor, tumble, frustrated and felt marginalized from mainstream culture what was expressed by heavy metal artists in their lyrics: concerns about exploitation of the poor, political corruption and hypocrisy. As metal gained new popularity in the 1980s, major record labels such as MTV began to embrace the music genre and dramatically expanded the reach of the music. EMP was founded in 1986 by the heavy metal fan and collector of non-mainstream-music vinyl Felix Lethmate during a peak of popularity of heavy metal. We can assume, that this is one major reason for the extraordinary fast growth of EMP. In different literature, metal is being characterized as by a highly distorted guitar sound, pounding rhythms and screamed lyrics. This was one reason, why metal was generally avoided by mainstream radio and today continues to thrive outside the major media spotlight (Arnett 1991). Hence, EMP is operating within a niche market, with rock and heavy metal fans as its customers.

We defined merchandising as the licensed production and marketing of peripheral products associated with one common main product, which is a rock or heavy metal band in our case. The products can be a range of media articles such as durable goods as well as non-durable consumer goods. As discussed in the literature review, in rock and heavy metal the t-shirt grew in popularity; however, it was not until the 1960s that it gained momentum as 'self-expression', wearable art,

conveyed commercial advertising. Since the 1980s, t-shirts have been used to express personality, rebellious ideas against society and passion for the ideals of the band printed on them (Rebel Circus 2016). Female metal heads also contributed to the development of merch by dressing like boys; one reason why the t-shirt has been playing such an important role in the range of merchandising products. Nowadays the rock and metal scene criticizes non-fans for wearing music merch as a fashion statement. However, it should be pointed out, that the music scene adopted a fashion piece, the t-shirt, to state their admiration for a band and feel connected. "Fashion is the process of adopting symbols primarily to provide the individual an identity relatively to others" (Reynolds 1968). Hence, we have discovered that music and fashion industry have been connected historically through mutual learning.

The purpose of this chapter was to discuss the relevance of merchandising for all participants (bands, fans, stakeholders). In support of the literature review, we found out that the popular heavy metal bands built up a strong fan base. Fans show their admiration for music by wearing band shirts. Hence, we can say that merchandise reflects music taste in clothing form. At the same time fans want to have something tangible in their hands, in a time of digital music recordings. The intention of the licensor (the band), ultimately, is to increase the recognition, improve the image, access new target groups and reinforce customer loyalty, by using names, titles, logos to promote different groups of products (Dunker 2003). The licensee and all other stakeholder participating in the distribution of merchandising, such as EMP as the retailing party, seek for profit maximization (Dunker 2003). Considering that the first metal bands are still active [Black Sabbath toured recently (Kelly 2015)], there is no evidence for a loss in demand for rock and heavy metal merchandise. Thus, EMP remains highly relevant as it connects the fashion and music industry, supported by its heritage in retail and its employees that are themselves metal heads contributing with their knowledge about rock and heavy metal to form a strong DNA.

10.4.2 EMP: Excellence in Multi-channel

It was important to describe and understand the genre EMP operates in, as fans of heavy metal and rock bands may be customers of EMP in the same time. We've then focused on the theoretical framework of multi-channel retailing and identified EMP as a multi-channel company: "a company uses two or more marketing channels to reach one or more market segments" according to the definition of Kotler and Keller (2009). Having this finding in mind, the performance of EMP regarding multi-channel marketing was analysed on basis of the marketing mix, including product, price, communication and distribution policies.

Products are available online and offline, on website of EMP, in their app, in stores or at concerts. While marketing researchers and industry experts argue that channel integration increases customer satisfaction and trust helps to avoid

customer frustration and confusion (Wolk and Ebling 2010), other authors claim that there may be a risk of channel cannibalization. Zhang et al. (2010) argue, that multi-channel retailers should draw on the strengths of each channel, for instance in carrying a larger assortment online than offline and EMP follows this rule. Although the assortment varies from channel to channel, prices are consistent. Consequently, we can identify the strategy of EMP more as an integration strategy, not a separation strategy. Neslin et al. (2006) provides a definition of the elements; companies can define their level of integration or separation based on these definitions. According to the authors, the harmonization of this marketing variables can lead to advantages such as customer loyalty (Neslin et al. 2006). We found out, that in multi-channel integration, a company's channels are less seen as parallel or isolated elements, but more as being part of a coherent value-creating system. This point is essential to avoid consumer frustration arising from poor delivery processes (Jackson 2010). Taking the communication policy into account, EMP creates a coherent system. EMP has a broad portfolio of communication channels, that that allows to reach customers who need to be addressed in different manners. EMP communicates directly to its customers (e.g. through e-mail, Backstage Club and search-engine marketing) as well as indirect (e.g. through radio, magazine). Their Facebook page, Instagram account and Snapchat team, are promoting each other by referring to the other channel (EMP Merchandising 2016b). As EMP operates in a niche market, their focus in distribution lies on online presence, as they can easily reach fans, which are spread across Europe, through country-specific domains. Distribution-wise EMP creates a smooth, compelling, and economically sustainable customer experience across channels without compromising on operational efficiency. Customers benefit from a wide range of distribution channel and short delivery times. The multi-channel distribution, enables the consumer to use different channels as part of the purchasing process. "Many people look in the catalogue and then order from the online shop" says Benz (Google Inc. 2013). EMP can profit from this approach, referring to Kotler and Keller (2009), who identified three main advantages: greater market coverage, channel cost reduction, greater level of sales customization. EMP reaches customer where they are, with a product range that fits their target group. Thus, EMP performs excellent in multi-channel marketing. Based on the example of EMP, it can be inferred that, the more channels a company uses to communicate and distribute, the higher the response and conversion rate, assuming all channels form a harmonious unity.

10.4.3   EMP: Lifestyle Retailer

As elaborated in the second part of the literature review, the point of a lifestyle retail brand is to achieve a good fit with the customer's lifestyle through building a broader understanding of the social–cultural context (Lane Keller 2008). EMP has operated within its business environment for 30 years and therefore has gained a lot of experience in distributing merchandising for rock and heavy metal fans.

The employees are highly involved, as most of them are metal fans themselves according to various videos of EMP on YouTube (EMP TV 2016). By developing five private labels—retail brands, EMP states their knowledge of what customers want and build an identity through their positioning strategy.

This lifestyle must also be transformed and communicated to consumers through symbols in order to create a value (Lane Keller 2008). EMP places their strong logo across all channels, is it the website, social media, packaging or magazines. The logo of EMP has a long history, as EMP has been using it since their beginning in 1986. According to Keller (2008) a brand name ideally is being easily remembered and highly suggestive of both, the product class and the particular benefits that served as the basis of its positioning, inherently transferable to a wide variety of product settings. The recognizable logo and brand name reveal what is behind the brand: exclusive merchandise products for rock and heavy metal fans. The use of the logo and their name enhances brand meaning and awareness and helps building brand equity. Colour forms the basis of their website design. Black, red and white are all powerful colours reaching a range of their customer's emotions. Brand-wise, the information communicated is consistent in terms of corporate identity. The result of all communication is EMP's authentic image that conveys their knowledge about rock and heavy metal music and merchandising. This finding can be supported with Lane Keller's definition of a strong brand. He states, the key guideline for building a strong brand is to have an identity, position and execution that are consistent over time (Lane Keller 2008). EMP's trademark has been linked with heavy metal and rock merchandise from their beginning in the 1980s. All the mentioned brand elements are trademarkable devices that make up the brand identity of EMP as a trustworthy, authentic, professional partner for rock and heavy metal merchandising.

To finally answer the research question, it can be said that EMP does not only sell merchandise. Based on a comprehensive approach, this study reveals that EMP offers a wide range of rock and heavy metal as well as related products in the product categories gaming, films and household goods and thus creates an inspiration for lifestyle for its target group and help shaping the subculture. Their rock and heavy metal heritage (knowledge of employees) combined with experience in retailing (30 years) and the ability to open up new channels as well as the ability to quickly adopt new technologies (SEM), are major components of their strategy for success and lead to a steady growth of EMP. This identified strategy, is the major finding of this paper and can serve as a model for retailer in fashion and music industry.

10.5   Conclusion

We began by asking: how does EMP perform within their market segment in terms of multi-channel management? By providing a literature review, this paper contributes to the understanding of the rock and heavy metal scene and the relevance of

merchandising in general and especially in that genre. The literature also set the theoretical framework of multi-channel marketing for the analysis of EMP. Our in-depth case study of EMP then has shed light on their multi-channel marketing. The second part of the research question—'Do they only sell merchandise or do they provide inspiration for the entire lifestyle of rock and metal fans?'—was assessed from a comprehensive perspective regarding brand equity and generating inspiration for lifestyle within EMP's marketing mix. While the literature about multi-channelling is growing, this is the first paper, to our knowledge, that analysed the approach of multi-channel marketing in combination with lifestyle retailing. In particular, by studying the case of EMP and explaining their business model, this paper makes an empirical contribution to the fields of multi-channel marketing and lifestyle retailing. The findings provide valuable managerial implications for fashion retailers. However, EMP is operating within a segment, where demand is dependent on the performance of music artists, rather than fashion trends. Therefore, a study of other fashion retailers may generate contributions to the strategy developed or may validate the strategy with additional examples. A broad survey of lifestyle retailers' core competencies could contribute additional variables and measurements taken into consideration in the development of a lifestyle multi-channel management strategy.

Literature about the approach of merchandising as part of a marketing strategy was found to be fairly limited. The research is also clearly limited by the amount of scholarly literature concerning EMP in particular. Hence, magazines, journal entries, information provided by the company as well as store checks serve as reference. Only with the extensive literature review beforehand, addressing the relevance of merchandising in rock and heavy metal scene and the relevance of EMP within that market, the paper gained its necessary academic standard. Concerning limitations, it needs to be mentioned that even though EMP provided some information, it was not possible to gather any information about how EMP manages multi-channel marketing operationally.

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Chapter 11
How Digital Changed the Music Industry

Jochen Strähle and Lukas Köhneke

Abstract This article aims to point out main changes of the music industry since the advent of the Internet and how the fashion industry can learn from it. Different factors are researched with a birds-eye perspective by conducting a literature review. The results are limited by the availability of sources and the implications are based on a theoretical foundation. For further research the conclusions drawn for the fashion industry have to be proven empirically. After reading the paper, the reader has rather an overview of the changed circumstances and how the music industry reacted than deep knowledge in each field. More specifically, this paper gives an overview of the changed circumstances due to digitalisation and how the music industry reacted within. As both the fashion and music industry have their similarities, they are limited in their comparability, since fashion products cannot be fully digitalized like a music record. The fact that the music industry had to reinvent itself rapidly to adopt new possibilities and chances results from the article. To make use of the sustainability trend and to build communities in order to include them in the creation process are the major suggestions for the fashion industry.

Keywords Fashion · Music · Digital · Streaming · Sharing economy

11.1 Introduction

The development of the digitalisation with the upcoming changes, risks and chances is resounded throughout the land. Voepel (2015), director of the world economy institute of Hamburg, warns to see the digitalisation just from the technical point of view. According to him it would be a radical change of the economy and the society with challenges, which are not yet understandable. Whereas Angela Merkel invites companies, to lose the fear of digital changes and to be brave

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(Merkel 2015), Matthias Doepfner, the chief executive of the German publisher Axel-Springer, predicts that the digital change will hit all of us (Doepfner 2015).

This paper aims to show the recent process of the digitalisation of the music industry and provides approaches, how far the fashion industry is able to adopt the approaches of the music industry to solve own. By conducting a literature review, main changes of the music industry with the advent of the Internet will be shown. Every major change of the music industry is transferred to the fashion business to reveal the actual state. In the following discussion the implications for the music industry will be described as well as approaches to adopt that into the fashion setting. Overall, the paper is limited by the availability of sources of the actual state, because the digitalisation is an ongoing process with new ideas and changes every day.

As the media and entertainment sector is one of the first to be digitalized this article focuses on how the digitalisation changed the landscape of the music industry (Bradley et al. 2015). Regarding the changes in the recent years in the music industry, it is necessary to compare the processes and mechanisms of the music economy before the digital age with the ones nowadays. Therefore, the shifts of revenue streams as well as the process from a raw record to the consumer, the way of consumption, privacy and quality issues will be analysed by conducting a literature review.

Next to the music industry, the state of the fashion industry is researched in the literature review. After having an overlook of the main characteristics that changed with the digitalisation of the music industry, comparable factors of the fashion industry will be elaborated. By comparing both industries in the following discussion, the article describes to which extent the fashion industry has already learned and can learn from the advanced digital state of the music industry. The paper aims to have a bird's-eye view on the state of the digitalized music industry and to provide different approaches of comparability of both industries without diving too deep into one topic.

11.2   Literature Review

11.2.1   Music Industry as the Pioneer of a Digitalized Industry

Meisel and Sullivan (2002) wrote about the state of the music industry "Other digital content industries should pay close attention for they are next in line to experience the revolution". Today the music industry can be named as a pioneer when it comes to the digitalisation of industries. To illustrate an overview of the digitalisation, Bradley et al. (2015) conducted a research with a survey of 941 business leaders in 12 countries around the globe. A result is their digital vortex (Fig. 11.1), which shows the industries ranked by their expected order within the digital transformation.
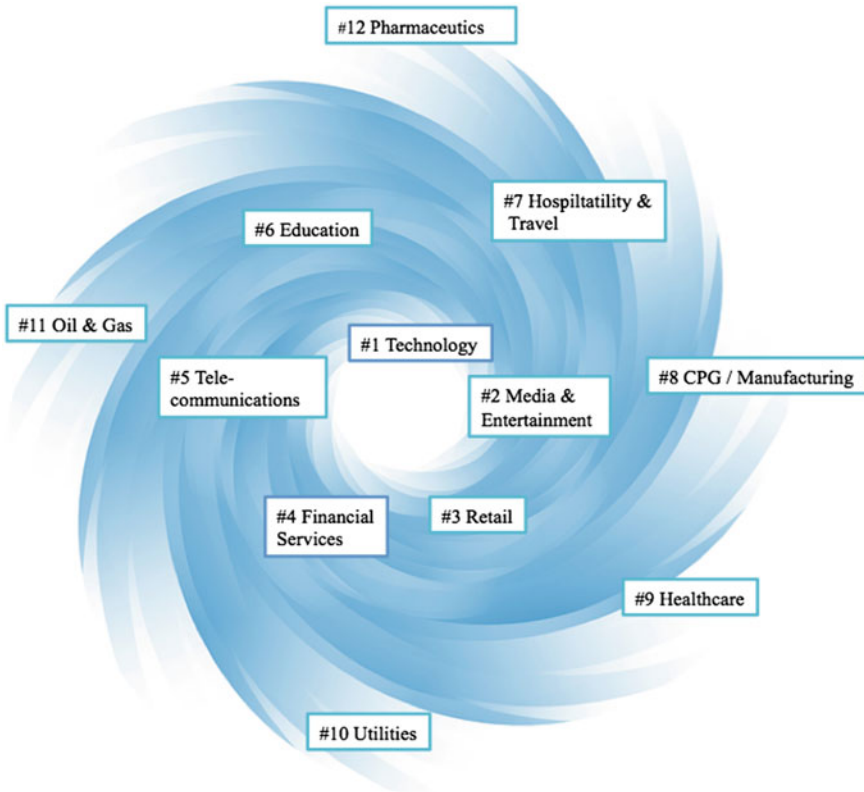
Fig. 11.1 The digital vortex, own illustration adopted from Global Center for Digital Business Transformation

The vortex was chosen because "it pulls objects towards its centre (…), objects do not travel a predictable path from the outside to the centre" (Bradley et al. 2015). Their study confirms the statement of (Meisel and Sullivan 2002), that the media and entertainment industry will follow the technology in the digitalization process. Whereas the technology provides the infrastructure, the media and entertainment sector is the one, which is the closest to the middle of the vortex.

11.2.2 The Transformation of the Music Industry

Regarding the music industry, there is almost no other industry that has undergone more changes and challenges in the past years. Coming from vinyl discs made out of shellac over cassettes to CDs, the technology of compressed digital audio, known as MP3, made it possible to send audio files on a digital way in an approximated

quality to CDs (Tschmuck 2012). Besides that, it was from now on possible to store the music on a hard drive and to take it to the outside without carrying CDs or cassettes (Leurdijk and Nieuwenhuis 2012). The penetration and development of the Internet paired with the invention of the peer-to-peer file sharing (P2P) led to an open file sharing system through the World Wide Web called Napster. Users had the possibility to share and download music files through the Internet. After the Recording Industry Association of America (RIAA) succeeded in filing a lawsuit for copyright infringements of Napster in 1999 the music industry was warned. The major labels then tried to establish own e-commerce platforms to sell the music directly to the users and other platforms like Emusic tried to start the e-commerce record business but failed due to lack of the repertoire of licences and consumer usability (Tschmuck 2012). In 2003, apple managed to get the licences of the four big major labels (Warner Music Group, Sony BMG, EMI and Universal Music Group) and established iTunes, an online MP3 store to download tracks and albums. In 2010, iTunes reached the milestone of 10 billion sold downloads and was the market leader (Bruno 2010). At the same time, streaming services like Deezer, Spotify or last.fm started their business. These services offered two options: a free music on-demand-stream, which was ad-supported or an ad-free subscription option (Tschmuck 2012). Apple followed them in June 2015 and launched their streaming service called Apple Music. In June 2016, Apple reached 20 million subscribers, trailing Spotify by 20 million (Halperin 2016). Pandora, which is an Internet radio station with more than 80 million active listeners which live mainly in the U.S., should also be named here, but it is more seen as an free-listening platform of different radio stations with less than four million subscribers in 2015 (Trefis Team 2015). The fourth big player comparing the number of active listeners is Soundcloud. With about 350 million listeners per month it is the world's largest audio streaming service. On Soundcloud anyone can upload audio content and share it with friends or the publicity who can listen for free, which is the main difference between Soundcloud and the other named streaming services (Pitt 2015).

The streaming services with their subscribers are a main-driver of the digital music revenue and this is also illustrated in the revamped chart regulations by billboard. In December 2014 billboard revealed a new method, which was introduced to include streams into the regulations (billboard.com 2014). The technical changes and also the growing number of consumers who prefer an access- or subscription-model to an ownership one changed the revenues of the music industry in the recent years (Pitt 2015), which is also shown in Fig. 11.2.

Today, the music industry can be separated into four revenue streams: digital sales, physical sales, performance-right revenues and synchronization revenues. In 2015, the global digital music revenue was 6.7 billion US dollars. It was the first time, that the digital revenue was more than the physical one (5.8 billion US-Dollars). Nearly half of it was created by streaming services (IFPI 2016). According to the Global Music Report 2015, the number of music streaming users is expected to be doubled from 166 million in 2014 to 335 million in 2020 (IFPI 2015).
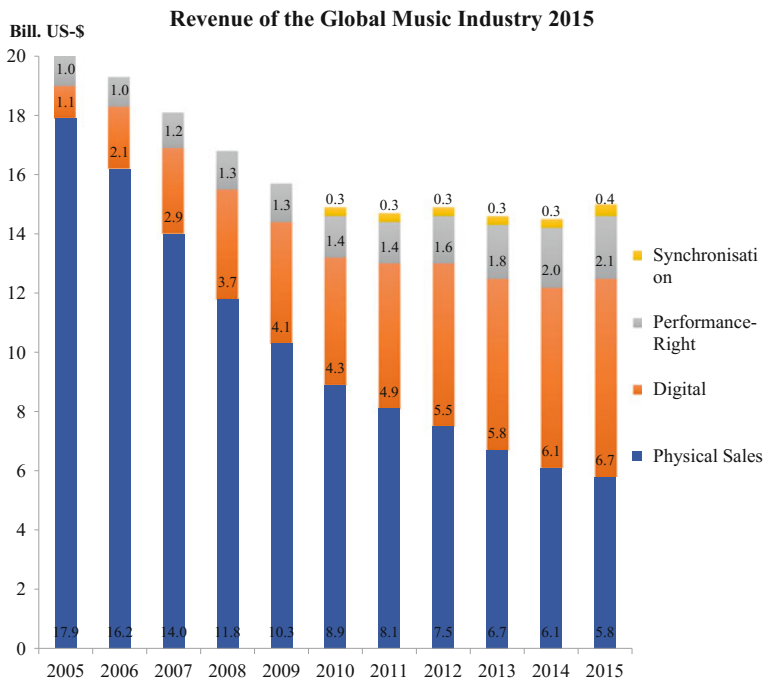
Revenue of the Global Music Industry 2015

Bill. US-$

Fig. 11.2 Revenue of the Global Music Industry until 2015. Own illustration based on the Global Music Report (IFPI 2016)

11.2.3   From Artist/Designer to Consumer

11.2.3.1   The Music Supply Chain Before the Advent of the Internet

Within a supply chain, the upstream parties provide input and adds value to the product before passing it on downstream to the next company or to the customer (Porter and Advantage 1985). The traditional supply chain in the music business has been very static and the main actors were well established. Main established parties means that they belong to the so-called "big-four" record major labels that earned approximately 80% of the global music revenue until the appearance of the Internet (Graham et al. 2004).

Figure 11.3 shows the governing position of the major record companies in the process of bringing music to market. New labels, studios, as well as manufacturing and distribution companies have been vertically integrated means bought by one of the major labels. This led to a market situation, in which independent labels paid millions of dollars to use the distribution or the manufacturing structure of the majors. A dependency which permitted the majors to obtain contractual options on the independent act (Alexander 1994). With the up- and downstream expansion the recording companies achieved to use the economies of scale. On the one hand,
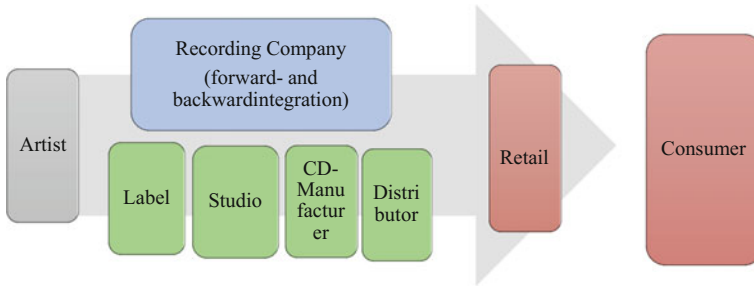
Fig. 11.3 The governing mechanism of major labels in the music supply chain. Own illustration adopted from Graham et al. (2004)

the majors were able to average the costs per unit and avoided high contract costs with manufacturers or distributors by integrating the tiers of the supply chain (Graham et al. 2004). On the other hand, major labels have the financial risk on their side by investing in studio time, marketing, distribution and by paying the artist in advance. Experts of major labels calculate that 10% of new material must cover the losses of the rest, because about 80% would fail to cover their costs (Caves 2000; Vogel 2007). Thus, this oligopolistic structure was characterized by high market entry costs and artists, which either remained independent and focused on niche markets or made contracts with major labels for trying to enter the mass-market.

As the recording companies had their core competencies in recording, distribution and promotion the further technological development progress of the digitalisation can be described as competency destroying (Moreau 2013).

From an artist point of view, the entry barriers for the music market changed with the digitalisation and especially with the Internet. As the Internet is often seen as a shop with infinite shelf space, the place is not limited like it was in the record shops before (Aguiar and Waldfogel 2015). Starting with the record of a track, the expenses today are far less than it was 20 years ago. (Alexander 1994) argued that the production for a track of an independent act would have been approximately 4000–25,000 US dollars in 1994 whereas the production of a single recorded product of a major act would have been ranged between 100,000 US dollars to well over 500,000. Today an artist can record a track with "a few hundred dollars worth of software rather than hundreds of thousands of dollars of studio time" (Greenstein and Tucker 2015). Regarding the distribution of recorded music, the fact that music is not anymore stored on physical units changed the whole system. In the early 90s, the way of a music record to the consumer started with the shipment of the records from the record company to record distributors, who made copies for the retail outlets selling it to the consumer. As described above, today everyone can upload audio content to Soundcloud and publish it to the world. The main promotion driver of recorded music is and always was to hear it. Before the advent of the Internet, the only sources for listening to music was the radio. Thus, the radio was the most effective channel for promoting new records (Alexander 1994). With the Internet,

the number of free-listening platforms exploited and everyone who was online had access to it.

To sum up, the publication, distribution and promotion before the advent of the Internet caused high costs and therefore the independent labels were limited by their budgets. Regarding the distribution, they used the infrastructure of major labels. This was a dependency, which allowed the majors to obtain contractual options of the independent acts. Further Alexander (Alexander 1994) argued, that the oligopolistic structure of the music market allowed the majors to control it, which led to fewer new releases than a competitive structure would provide. Following him, the raised "payola" expenditures are one example for that. The core idea of the Payola-system was to pay money or give other goods to radio station program directors and disc jockeys to play tracks on the radio. Because smaller independent labels could not afford that, records of them began to vanish from the top 40 airwaves (Dannen 1991).

11.2.3.2 The Supply Chain After the Advent of the Internet

Today the independent labels organize themselves for not being dependent anymore on the majors or parts of them. According to (Moreau 2013) the major labels used their power to delay the shift to the digital distribution and even though it would have been predictable, they tried to minimize the upheaval. Alison Wenham, CEO of the 2006-founded Worldwide Independent Network (WIN), stated in an interview in 2015, that the "Independents are ready to take their place on the front line" now (Wenham 2015). In her opinion it is seismic, that Apple confirmed the importance of independent music to their brand. In fact, the technology and especially the web changed the music industry and revenue share, as shown in Fig. 11.4.

It is recognizable, that there is a slightly shift to the independent labels, but as one would expect high shifts to the Independents regarding the given circumstances of the liberated market, the slow shift is explained in the Worldwide Independent Market Report (WIN 2016). Following the report, more than half of the independent labels use the distribution of major labels. Major labels have an implemented distribution network structure, especially when it comes to international distribution. For the distribution fees are paid to the major labels, which bring revenue and also market share. Therefore the WIN launched their own distributor, who helps to reach a global audience.

In times of the Internet, Social Media and low budget records, the entry barriers of the music market were minimized. Knopper (Knopper 2009, p. 204) describes the new possibilities as a "shocking, liberating new world" in which artists can do the steps of recording, distribution and promoting on their own. For example, artists can create buzz via Social Media channels, e.g. Facebook or Twitter, after uploading their songs on YouTube or Soundcloud (Knopper 2009). Going that way, artists can reach listeners all over the world, without spending thousands of Euros. The manufacturing of CD's or physical units in general is decreasing, because the
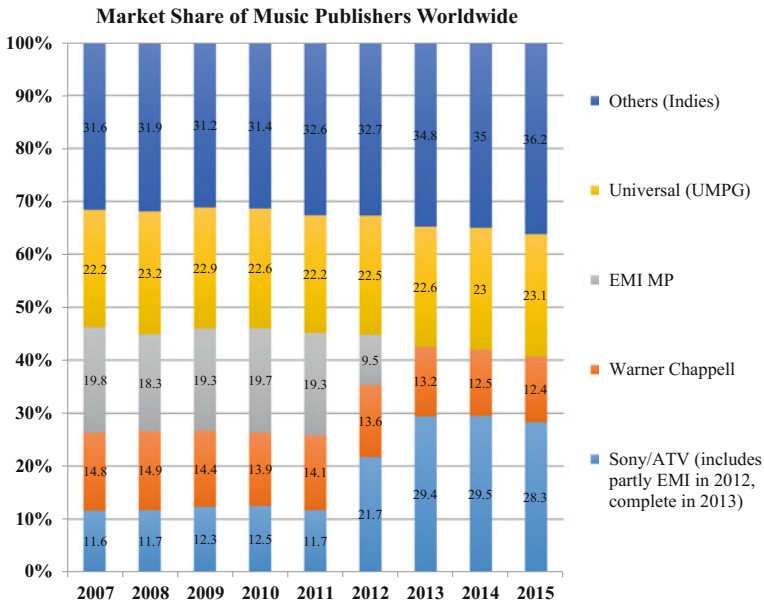
Fig. 11.4 Market share of music publishers worldwide. Own illustration based on Informa (2016)

consumption pattern changes. Therefore, it is not fundamental anymore to work with a CD manufacturer. The supply chain of physical goods transforms to a value chain, in which value is added to the informative good. Streaming Services, where listening and having access is more important than ownership, offer a large range of music to the consumer and through the flatrate-system of paying once for listening, the costs for exploring new music disappear.

Looking at the whole evolution of the music market, with digital piracy (further described in Sect. 11.2.7), declining revenue in total and a liberated market, the number of publications since the advent of the Internet is increasing (Handke 2012; Waldfogel 2015). While the number of releases of major and indie labels declined, the releases of unknown artist grew rapidly. This is a result of the democratisation of the music industry, where everyone can upload own music, but far not everyone has a nameable number of listeners.

11.2.3.3   The Fashion Supply Chain Before the Advent of the Internet

Christopher et al. (2004) argue, that the fashion supply chain is influenced by the four major characteristics of the fashion market:

- **Short life cycles**: The product is often designed to capture the moment. Thus, the period for selling it is very short and seasonal.

- **High volatility**: The demand for the product is not linear or stable and is influenced by unpredictable factors like weather, movies or influenced by stars.
- **Low predictability**: Because of the volatility, it is difficult to forecast the demand. Therefore the planning and procurement process is based on unsafe predictions.
- **High impulse purchasing**: Many purchasing decisions by consumers are mode at the point of sale. The customer's need is created at the point of purchase.

In the traditional fashion supply chain, the lead-time from yarn-maker to the retailer takes more time then the period of selling the item. Therefore, the fashion business is mainly forecast-driven. The long lead-times are a result of cost minimisation, especially by producing overseas. Whereas the time of manufacturing accounts often just a few days, the different steps that occur before and afterwards take time, e.g. quota approvals, the letter of credit, the order-batching of the supplier, consolidating full container loads, etc. (Christopher et al. 2004). After all the way arriving at the store, the fashion industry offers their definition of the trend to the consumer who will buy it or not.

11.2.3.4 The Fashion Supply Chain After the Advent of the Internet

By implementing agile supply chains, fashion companies start to manufacture products on a demand-driven base. The agile supply chains are affected by IT-based virtual integration. The fast-fashion retailer Zara can be named as an example for an agile supply chain. According to McAfee et al. (2007) the aim of the fast-fashion retailer Zara is to link the customer's demand to the manufacturer and then link the manufacturer to distribution. Following the described business model, Zara did not want to push articles and collections to the market with cost-intense marketing campaigns. They follow the trends and adapt them rapidly, "while they were still hot" (McAfee et al. 2007). Further the design process would not follow the designer who is the man ahead, it is wider and democratized. A group of "commercials" decide which products will be designed and produced. Additionally, store managers have the chance to decide which assortment they receive, based on what they think they will sell, instead of just accepting the collection sent by the headquarters. It seems like the fast-fashion supply chain cracks the traditional one in order to put the consumer in the centre of their designs.

11.2.4 Individuality in a Liberated Market

11.2.4.1 Individuality in the Liberated Music Market

As a result of the interdependency of the music artists who are now able to skip the major record labels, the independent ones create their own sound to circumvent the

mass-produced competition (Hracs et al. 2013). By using own-recorded sounds, new production techniques and hand-painted artworks or also by numbering the records, the artists try to create individuality. The individuality to own the original vinyl disc, paired with the sound of vinyl (see Sect. 11.2.6 for further information) can be named as one driver for the increase of the popularity of this medium. Since the popularity is growing, the revenue of vinyl increased tenfold from 2006 to 2014 (IFPI 2015), there is a trend to own a physical good again, with enough blank space to create a personal, unique product, far away from the downloadable mass-market. As the production of a large number of units is still cost-intense, for Indie-musicians it is often not possible to produce more than 500 or less units of their album. Therefore, they turn the inability of producing more units into a source of value that creates buzz by producing a limited edition (Hracs et al. 2013). However, the music of these artists can often also be found on Soundcloud or other free-listening platforms to gain popularity. The first buzz is created there and people do the their step into the fan-community, in which having the one vinyl of 100 produced ones or the t-Shirt with was in collaboration with artist XY distinguish one from each other, still connected by listening to the same artist (Hracs et al. 2013).

11.2.4.2 Individuality in the Fashion Market

In their study about music and fashion artists standing out in the crowd, Hracs et al. (2013) have a look onto the independent fashion scene of Stockholm, Berlin, Toronto and New York. By not only designing unique patterns but also using materials that are rare or difficult to replicate, independent fashion designers are able to differentiate themselves from the mass-market of fast-fashion chains. Often the choice of designers is to reuse materials, which add ethical value to their product but also individuality, because each item has a distinct used-look. Some designers also offer the main clothing article as a raw-version with some add-ons like different buttons or other embellishments to maintain the individuality of the combination.

When it comes to global brands trying to implement individuality, the possibility of choosing between colours, materials and patterns of Nike or Adidas should also be named here (Strähle and Grünewald 2017). Often the individuality in fashion is linked to a do-it-yourself community. In fact, to have an own, unique design from the first idea to the ready-to-wear product requires often own craftsmanship, but the possibility to create an own model at Adidas or Nike is an advent of the idea to implement the consumer into the design process. Being able to buy a limited-edition article can also cause individuality in the fashion business. Thus the major sneaker brands create hype around a product, but produce it in limited quantities to sell individuality (Cunningham 2008).

11.2.5   The Use of the Internet to Build Communities

11.2.5.1   The Indie Music Scene of South Korea

According to the yearly report of WIN (2016), the market share of independent labels in South Korea is 88%. Thus, South Korea is the music market with the highest market share of independent labels and can be seen as case study within the music industry. Burnes and Choi (2015) describe, that the music fans in the area of the capital Seoul transformed from passive consumers to active shapers of their music community. Whereas the supply chain of the major labels dominated the passive music listeners, the active shapers nowadays build up music communities, which have a direct exchange with the independent labels and artists. The communities are organized in Social Media groups, in which fans, labels and also artists are members. With professionals like video producers or event managers being member of the community, videos or events are created with low or no budget. The motivation is rather the creative freedom than a monetary reward.

Further Burnes and Choi (2015) state the mind-change regarding the Internet of the independent record labels in Seoul. First it was seen as an extension of the conventional advertising channels. Websites were set up to gather information about the artists, listen to them (without downloading) and check the tour dates. With the advent of Social Media, consumers preferred to share their music taste on their own profile pages. This means instead of the labels being able to control the feedback and discussion going on, the fans became more proactive and independent. For being spread among the community and to reach new listeners, the independent labels provide their music for downloads and did not see it as piracy anymore. The free downloads reach more listeners which are potential fans and that creates a bond between the label and the fans.

11.2.5.2   Community-Building in the Fashion Industry

Regarding the fashion Industry, Strähle and Grünewald (2017) claim "the interaction with the consumer is seen as a necessary evil". The self-invented trends are trickling top-down on a monthly basis. But what consumers really adopt as their trend depends on many unpredictable factors. Due to the lack of time between the collections to adopt and translate consumer's input, fashion brands should focus on creating unique, matching experiences. Another reason is the organizational structure of the creative process within a fashion company. Within the structure, the designer plays the major role deciding for the next trends. Actually, there is no given space for consumer inputs at this stage. Another approach are the Internet marketplaces like Etsy or DaWanda, where independent designers offer their products to consumers. Having the possibility to ask the designers for changes in

design or for realizing own sketches, it is very community-driven (Pace et al. 2013). Users of this network strive to have freedom in creativity. At Etsy.com, most of the designers are pro-amateurs, which means that they do it as a hobby. Thus, these community-driven marketplaces are a niche market but can be seen as one approach to implement consumers into the design process.

11.2.6 Change in Consumption

With the switch from CD's over downloads to Streaming Services, the consumers do not have to buy an album of one artist anymore. Therefore, listeners can just pick the tracks they like and put them on a playlist (LOOP 2016; Mulligan 2016). Artists tend to release albums, which is the traditional way of publishing. Mulligan (2016) argues, that the album is not dead, certainly not as a creative construct, but that labels and artists have to think about a new way to face the new realities of the consumption.

In addition to the picking of single songs, listeners are more and more influenced by algorithms of YouTube and Spotify, which reflect their listening history and use this for the recommendation of new music in playlists or in case of Youtube with the next video (LOOP 2016; Zilch 2015). The playlists and virtual recommendations are replacing the record shop around the corner with the shop assistant, who gave recommendations, if possible based on the knowledge of the taste of the customer. In the study of LOOP (2016), called "Music & Millennials", 3.014 U.S. Respondents were asked, how they discover new music. Even though the results may not be representative for the whole music market and two or more answer options were possible, it reflects the overall tendency of using the intelligence of algorithms to get to know new music. After the important opinion of friends, which stated 46% of the respondents as source to discover new music, 34% of them cited Youtube and 32% said AM/FM Radio would influence them. Looking at the next generation, among the 15–19-year-old respondents 56% use YouTube and 23% listen to the AM/FM Radio to discover new music.

For the fashion market Silverstein and Butman (2006) claim that consumers avoid to be part of the middle-class. That means that middle-income consumers either shift for trading-down to low-priced products and services or trading-up to premium ones. The customer behaviour is not predictable nor where the money is spent on. Llopis (2014) argues, that companies tend to see the customer as their main-driver for more revenue. Brands focus on selling their product or service and not to engage with the consumer and solve a need. Therefore, the consumer is acting need-driven and it does not matter, which brand fulfils the needs the best. The product, the solution is the most important.

11.2.7 Sharing Economy

11.2.7.1 The Sharing Economy of the Music Industry

As the success of streaming services within the music industry shows that accessing and being able to listen to the music becomes more important than owning it, Spotify and other Streaming Services are often named as an example for the sharing economy. Belk (2014) sees Napster as one of the first models of it. Music was offered from users and others downloaded it, in this case without paying. He claims Streaming Services are the child of these illegal downloads, whereas the illegal download-platforms like PirateBay are still active. With regards to the low royalties that artists get from streaming services, one could claim that the own benefit comes first without thinking about the creators of the product. Thus Botsman and Rogers (2010) argue that sustainability is rare to be the main-driver for a successful business. But also other factors have to be taken into consideration if talking about the use of legal streaming services. Most of the streaming services are mobile optimized, what makes them easy to use on the smartphone for commuters or travellers. Furthermore the recommendation system often fits the taste of the listener and it is linked to social media services (Trefzger et al. 2015).

11.2.7.2 The Sharing Economy of the Fashion Industry

As Pedersen and Netter (2015) state, the collaborative consumption model of the sharing economy is still serving a niche market within the fashion industry. They researched the characteristics of the business model of four fashion libraries in northern Europe to explore how it works. They found out, that most of the libraries are driven by enthusiastic entrepreneurs working on a voluntary base and financed by some loyal members. But as the most consumers do not see their own benefit in participating, they go on buying their own clothes at the fashion chains. To give them a personal benefit (Pedersen and Netter 2015) the marketed value proposition for the consumer should not be to be sustainable, because this is rare to lead to success (Botsman and Rogers 2010). The libraries should be marketed through style with the advantage to try new styles without owning them, which means without spending much money to buy them.

11.2.8 The Change of Quality

11.2.8.1 The Change of Quality in the Music Industry

When it comes to the quality and the mastering process of music it changed with the digitalisation of the production. While vinyl limited the volume of songs because it

is at one point physically not possible to press it with higher volume, CDs with the digital technology are not limited anymore. More loudness caused more attention that is why it was used on vinyl and later also on CD's (Henshall 2012). With the advent of new technologies, which are able to look ahead which signals are next, peak levels are pulled down before they happen. Therefore, producers are able to raise the volume by using compressions to lower the peaks and increase the volume of more silent signals.

Producers argue, that the dynamic of the music today is far less than it was before the advent of the new technologies. Henshall (2012) compares the phenomenon with using glasses the first time. He argues that after being diagnosed as short or long-sighted and using glasses, one realizes that this is how the world looks like. It is the same with the quality of music. Over the course of generations, people are not aware of this issue because they are used to these records. In a video of the online magazine Production Advice (2013) Ian Shepherd shows the difference between older records in their original version with remastered versions. By playing sound examples and showing the curve of the compression, he shows the difference with the example of Michael Jacksons's "Thriller". Further he states louder records would be harder to listen to and listeners would have to concentrate more on the music compared to older records. Viney (2008) proved, that louder records not gain more sales and a lot of music players but also streaming services, radio and TV equalize the volume by default. On his webpage, Shepherd (2013) states that labels do this because of fear, uncertainty and doubt within the highly competitive music industry.

Coming back to Henshall (2012) who describes the limitations of loudness on vinyl, he says that remastered CD's are "the biggest swindle in the music business". Looking at the revenue development of vinyl in the last years, it reflects that more and more users like the sound of it. Next to factors like being more individual by using vinyl or to have a physical record in hands, the sound quality can be named as a main-driver for the increase of the worldwide revenue made with vinyl from 34 million US dollars in 2006 to 347 million in 2014 (IFPI 2015).

11.2.8.2 The Change of Quality in the Fashion Industry

For the recent trend of qualities in the fashion business, the fast-fashion chain Zara can be seen as representative for the fast-fashion business model. McAfee et al. (2007) state the main principle of Zara is speed-driven and does not build on high-quality items. The products are intended to have short life spans, both within the stores and at the customer. By trying to change the assortment of the shop floor each 4 weeks by about 75%, the customers should be influenced to come back by that period to not miss anything new. Additionally, Zara clothes are therefore not manufactured to be highly durable; the intention is to be worn about ten times. To bring it on point, in his Factbook about sustainability in fashion, Karaosman (2016) reports that a party top in average is worn 1.7 times before getting thrown away.

On the other side, there is the slow-fashion approach. Slow-fashion focuses on the garment-making process and the human and natural resources on which it depends (Cataldi et al. 2013). Slow-Fashion is created to maintain profits while paying attention to our existing ecological and social system. Cataldi et al. (2013) argue as the demand for fast-fashion will grow, so will the use of resources and the stress of our social system. Therefore, the aim of slow-fashion is to produce long-lasting, high quality products to reduce consumption and decrease the use of resources.

11.2.9   Piracy in the Creative Industries

11.2.9.1   Piracy Within the Music Industry

Since the advent of Napster, the music industry fights against digital piracy (Belk 2014; Tschmuck 2012). The advent of the Internet and especially the expansion of the broadband Internet made it possible to send files from one user to the other within a blink of an eye. In the late 90s, Napster arranged that users could download files, tracks, albums and charts from other users that bought them or also down-loaded them. After the succeeded lawsuit, other providers take the place of Napster, e.g. PirateBay or Bittorrent (Belk 2014). The launch of Streaming Services was proposed to decrease the share of illegal downloads by offering a cheap alternative with a broad offer of music (Trefzger et al. 2015; Zilch 2015). Indeed the share of illegal seems to decrease, but not that much as expected. Therefore digital piracy is still a problem in the music industry.

11.2.9.2   Piracy Within the Fashion Industry

In the fashion industry the protection of designs differs from law to law. Whereas trademarks and copyrights are easy to register, the protection of designs in fashion are often hard and expensive to protect from piracy. Experts claim that the fashion industry suffers the lack of protection of fashion designs (Fischer 2008; Tu 2010). As the law differs from continent to continent, or even on country-level, both the authors demand for a new international property right, that protects not only the licences of movies and songs but also fashion designs globally. To give an over-view Raustiala and Sprigman (2006) evaluate the market of counterfeit products to be bigger than the digital piracy volume of films and records. As it is possible to register your fashion design or trademark in the EU, the World Intellectual Property Organization (WIPO) states that the decision of registering a design or not has to be made on a case-to-case-basis. The WIPO argues, that the factor of time plays a huge role when deciding to spent thousands of Euros for registering a design in a world, in which fashion trends often just last 12 month or less but the registration lasts for at least 5 years (Fischer 2008; WIPO 2005). Thus, counterfeiting is still a problem

in the fashion business, because brands are often not sure beforehand, which design will last long and is therefore worth to register it and which not.

11.3 Discussion

In this part, the development of the music industry regarding the digitalisation will be compared and transferred to the fashion industry. Some characteristics are already recognizable in the fashion business and the music industry, as a pioneer of that field, offers new approaches.

First of all, the comparability of both branches is to some certain extent limited. As the main product of the music recording industry, the record itself, can be stored completely digital, which means physical goods are not necessary anymore, the main product of the fashion industry is not. There are approaches to have a design virtually and print it at home at a 3D-printer, but as this is not yet possible and not every home has a 3D-printer available, this article focuses on the given environment and circumstances (Kurzweil 2016).

Regarding the piracy in fashion, limited editions or high-fashion labels are often counterfeit. There is no need to fake a cheap article, because it is affordable to a wide range of people and it is not something to identify with or to represent the own individuality. As Streaming Services launched with the approach, to be better than the free, illegal online platforms, this can be transferred to the fashion industry in two ways. The first approach is the decreasing importance of owning something than having access. Instead of buying cheap counterfeit products consumers can borrow high-fashion articles and limited editions at fashion libraries. With the new possibility, consumers have to think twice whether to spend money for an own but counterfeit bag or to use it and just to pay their subscription-fee. By having the opportunity to borrow and test several styles, new ways of combining articles can be found easily without spending much money. The main disadvantage of this approach is the availability and the durability of products. Whereas digital music recordings can be listened countless times without diminish and with access from all over the world from thousands of users at the same time, the physical fashion product can be worn by just one consumer and looks used after a while (which can be an advantage as well). The other success factor of streaming services is the highly developed algorithm for recommendations. The new generation more and more uses Streaming Services and YouTube for exploring new music. The radio as main inspiration will be replaced step by step. The algorithms can learn from every play and every click that is done within the software, thus the recommendation matches the personal taste of the listener. Fashion companies struggle to collect that much data from the consumer to create a matching recommendation. Therefore, companies have to improve the way of collecting information. On the one hand, additional information can be generated through content-driven games but also the click- and buying behaviour has to be used to create unique recommendations. On the other hand, the personal contact with shop assistants at the brick-and-mortar

store can also be used. By focusing on the complex task to develop such algorithms for an individual, matching recommendation, the fashion brands create an additional benefit to the consumer. The lack of consultancy of the fashion e-commerce, compared with brick-and-mortar stores, can be reduced through algorithms.

Another important point is the quality of the produced good itself. To gain attention and to stay competitive in the music industry, producers tend to produce louder records that can be described as less dynamic. For the more dynamic records, superior music consumers listen more often to vinyl. This means an anti-trend to the digital record industry grows, aiming to have the better, dynamic quality of the record. Either indie artists with fans listening to vinyl or evergreens are pressed on the shellac plates nowadays. Thus, this trend and the consumer around it are comparable with the slow-fashion one. Slow-fashion consumers would like to have long-lasting products and do not follow every major trend. But overall, the fashion industry is trend driven with fast changes. In the music industry, genres are sometimes more, sometimes less popular, but the trends are not that fast and not that volatile.

According to Fig. 11.4, the indie labels gain market share within the music industry whereas the major fashion chains increase their market share step by step. The independent labels are organized under the umbrella organization of the worldwide independent networks, which leads them to more power, influence and to set up own structures, from artist to listener. Further, the independent labels use their freedom to create diversity, individual sounds and new recording techniques. Thus, the listener can find his individuality within a community that shares the same taste. In extreme, as in the area of Seoul, the community is part of the creation process and the market share of major labels shrinks due to lack of individuality and possibilities of participation. Listeners identify themselves with the music, the label and the artist, because they have the feeling of being part of the result. Looking at the fashion industry, some marketplaces like DaWanda or etsy.com exist and consumers use the possibility to interact with designers to create their own designs. But as mentioned, it is still a niche market. Regarding the major fashion business, brands and designers set the trends and push the products to the market. Consumers cannot influence it at any stage. The core idea of fulfilling a need is replaced by creating impulsive needs through marketing. Instead, brands should think about needs of the consumers and listen to them. Most of the labels are on Facebook, but use it as an advertising channel, like the indie labels in Seoul did before. The core idea of integrating Social Media to build communities that are part of the design process can also be transferred to the fashion industry. To take Facebook as an example, one can find numerous groups of users talking about shoes and apparel. Next to the trade of goods, these groups are often used to present own custom-made editions or to show head-to-toe outfit ideas and get feedback. Following the principle of the independent labels, designers and small labels could join these groups to get feedback, offer their products and get connected with the consumer. The agility of smaller company structures could be used to fasten the design- and decision process. By market it as a limited edition, the lack of money can be compensated and turned into a value. As a result, the consumer feels somewhat

connected to the product and the community feeling grows. Before the advent of the Internet and the Social Web, it was just possible to reach people on a local basis. Today, Social Media connects the whole world.

The Internet made it possible for everyone, to upload own records on free-listening pages. Experts often argue, that the Internet democratized the music industry. Thus, the number of records published by unknown artists grew rapidly. By uploading tons of music, the consumers and the industry is oversupplied to some certain extent. With more and more records published the attention of the consumer is hard to get for the artists. Therefore, most of the records on Soundcloud are of little interest for the consumer. Some artists, mostly hobby-musicians, do not aim to get signed at a label or to become superstars. Often it is just an outlet for presenting the created track to others and receiving feedback. However, through the democratization of the music industry, also more and more ambitious artists use the way of uploading free-listening tracks, hoping to be discovered by a label. By using social media, the artists grab for the attention of the consumer to gain popularity and fans. Having fans and followers can be a door-opener to be signed by a label, either major or indie. As a result, more and more artists try to reach the consumer, who is overwhelmed by the wide range. In addition, by signing more and more different artists, the revenue is shared through more artists without raising much. Thus, it became easier to publish records but harder to live from it. The fashion industry has to be aware of this phenomenon of decreasing revenues for each designer if everyone who has an idea can realize it. The advent of easy-to-use recording software made that possible for the music industry. But since the production of fashion apparel is not (yet) digitalized, entry barriers still exist and with regards to the material costs compared to recording music with a software, hobby-designers think twice whether to offer a collection on one of the marketplace platforms or not.

11.4   Conclusion

In summary, it can be said that the digitalization forced the music industry to adopt new possibilities and reinvent itself with a high pace. After a phase of decreasing revenues, the digital earnings, generated by sales and increasing amount of subscription-fees, are the main-driver to bring the revenues of the industry back to the top. While sticking to old patterns and structures, the major labels lose more and more market share. Next to the majority of fast adopting streaming listeners a target group of rather superior listeners developed who appreciate dynamic records, which are long-lasting from their point of view. By oversupplying the market, the democratization through the Internet led to less income for the artist in average. Unknown artists try to use new ways of presenting themselves but struggle to get attention within a landscape of countless artists.

By serving the same consumer, the fashion industry can use approaches of the music industry to solve own problems. By providing access to products and reach

the consumer with new business models of borrow instead of buy, the sales of counterfeit products may be able to be reduced. In addition, communities can be used to create brand value and individuality for the consumer, who is then part of the creation process. As music listeners step back to the old technique of the long-lasting vinyl, the slow-fashion industry can use the same approach of long-lasting products with a tendency to create individuality for the consumer.

The conclusion is drawn from a theoretical point of view and based on studies that are results of empirical researches. In order to prove the findings, especially the results for the fashion industry, further research with a specific research question regarding each topic has to be conducted.

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Chapter 12
Crowdfunding: Learnings from the Music Business

Jochen Strähle and Franziska Lang

Abstract The purpose of this paper is to identify key success factors of Crowdfunding in the Music Business in order to discuss their applicability to the Fashion Industry. The research methodology applied is a literature review examining academic and non-academic references. Key research findings include four main success factors. First explains the innovative and adaptive nature of the music industry caused by historical evolution. Second strong commitment and connection to the fan base is identified as success factor. Third manageable effort for the realisation on a large scale reduces the risk of a failure. And, last success factor describes the successful implementation of campaign-specific aspects. The discussion finally shows that three of four success factors can be adapted to the Fashion Business. Due to little scientific research in the field of Crowdfunding in the Music Business, the success factors are worked out independently, based on general literature. Accordingly, quantitative testing and further analysis is recommended.

Keywords Business models · Recorded music industry · Social capital · Microfinancing · Fashion Business

12.1 Introduction

"This is the future of music" (Strickler 2012). With this statement in her Crowdfunding campaign in 2012, Amanda Palmer became the first musician to raise more than a million dollars on Kickstarter, a major platform for Crowdfunding projects. By today more than 24,000 music projects have been successfully funded on the platform, the most in any category. In addition music projects on Kickstarter are successfully funded at a high rate—49.5% of music projects reach their goals, compared to 35.4% of all projects (Kickstarter 2017b). But Amanda was not the first to view Crowdfunding as an opportunity and future of music. In 1997, *Marillion*,

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a British rock band raised $60,000 through its website to help finance their North American tour (Cohen 2016; Masters 2013). Even though the initial concept of raising money from a large number of people has been around for a long time, the rock band is considered to be the pioneer in Crowdfunding. With the development in technology and social media, Crowdfunding moved to the Internet in the mid-1990. With the use of their website, Marillion showed the successful reach of a huge crowd via Internet and set the beginning of modern day Crowdfunding. Due to this success, the first Crowdfunding platform ArtistShare was launched in 2001, followed by the popular Platforms Indiegogo and Kickstarter in 2008 and 2009 who shaped Crowdfunding into what it is today (Bradley and Luong 2014; Cohen 2016; Friesz 2015). Since then Crowdfunding has grown significantly with an estimated global fundraising volume in 2015 of $34 billion according to Massolution's 2015CF report (Massolution 2015; as cited in Zeoli 2015).

According to the outline of Crowdfunding milestones above, the music business can be identified as a successful influencer and leader of Crowdfunding projects. Crowdfunding itself also stands for a powerful concept and essential tool for entrepreneurs (Martinez-Canas et al. 2012). However, the concept has not really worked out for fashion labels yet. Comparing the numbers of launched and successfully funded projects, only a tiny percentage of those using Crowdfunding belong to the apparel and fashion sector (Sherman 2015). Of the 118,089 projects successfully funded on Kickstarter, only 3.7% (4424 projects) have been fashion related. Besides that only 23.5% of all fashion projects launched on Kickstarter reached their goals in the end (Kickstarter 2017b). This given situation and the great opportunity to compare two industries, which share much in common, lead to the research question of this paper:

- What are the key success factors of Crowdfunding in the Music Business and can Learnings from the Music Business be adopted to the Fashion Industry?

To answer this question, a literature review examining academic and non-academic references was conducted to first clarify the exact definition of Crowdfunding including its key actors and forms. Following, key success factors of Crowdfunding in the music business are identified and explained. After giving a brief overview of Crowdfunding in the Fashion Business, the success factors of Crowdfunding in the Music Business are then going to be discussed and evaluated in terms of their applicability to the Fashion Industry.

12.2 Crowdfunding

12.2.1 Definition of Crowdfunding

As indicated in the introduction, the concept of raising money from a large number of people has been around for a long time. In the nineteenth century, Joseph Pulitzer

involved the American people to fund the pedestal of the Statue of Liberty in New York (BBC 2013). According to Scholz (2015), today, the idea of Crowdfunding is rooted in the more general concept of Crowdsourcing. First used by Jeff Howe and Mark Robinson in 2006 (Kleemann et al. 2008), later defined Crowdsourcing "…as an open call over the internet, with the intention of animating individuals to make a contribution to the firm's production process…" (p. 6). The contribution of the individuals can take effect in various fields such as Product design, development and production (Howard et al. 2012). In the case of Crowdfunding, the contribution is not consisting of intellectual assets, but focusing on financial resources that will be used to support efforts, projects and already proposed initiatives (Gomes et al. 2012; Ordanini et al. 2011). In that sense, Schwienbacher and Larallde (2010, p. 4) provide a modified definition of Kleemann et al (2008) and define Crowdfunding as "…an open call, essentially through the Internet, for the provision of financial resources either in form of donation or in exchange for some form of reward and/or voting rights in order to support initiatives for specific purposes".

Although Crowdfunding focuses on the financial support of a group of individuals or crowd, the concept is strongly related to social networking where users actively join and participate in online communities and share information, opinions and suggestions about the new initiative, brand or project (Ordanini et al. 2011). Accordingly, entrepreneurs are not only seeking for a source of finance, but also using Crowdfunding as marketing platform for their brand and/or initiative (Brown et al. 2016). To address those emerging developments, a further definition of Crowdfunding should be added. Which also represents the working definition of this paper: "Crowdfunding is defined as a process in which entrepreneurs acquire (small) amounts of money from many individuals who are interacting in online consumer communities on a specific web-based platform, in exchange for some type of reward" (Scholz 2015, p. 10).

12.2.2 Key Actors in the Process of Crowdfunding

Due to the emerging nature of Crowdfunding and its different variations, described in Sect. 12.2.3, a precise and complete definition of the concept seems difficult. But as a common characteristic, three key actors can be defined in the process of Crowdfunding: The Entrepreneurs, the group of individuals and the Crowdfunding platform as Intermediary, illustrated in Fig. 12.1 (Ordanini et al. 2011).

First, there are the entrepreneurs who propose their idea or project on a selected Crowdfunding platform in order to get financial support from interested backers, gain direct market access to potential customers and generate brand attention (Brown et al. 2016; Ordanini et al. 2011; Scholz 2015). Hereby, it is of great importance to attract the attention of potential funders. Appealing webpages, engaging videos and informative projects or product descriptions are effective tools in order to reach the funding goal (Scholz 2015). As soon as the set deadline is over and the required money is funded, entrepreneurs can start implementing their idea
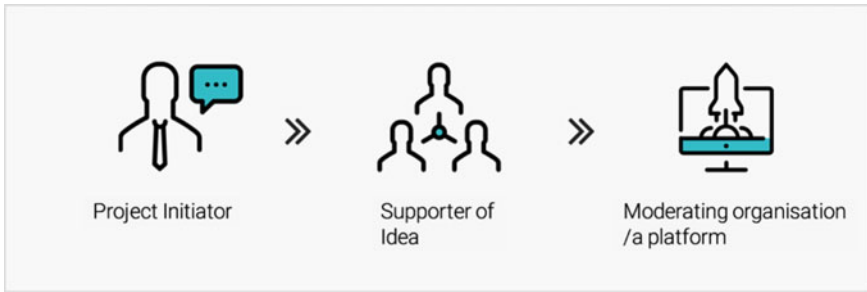
Fig. 12.1 Key actors in the process of Crowdfunding ("The Crowdfunding Model" 2017)

or project. In case of the non-achievement of the funding goal, entrepreneurs don't receive the raised money and are pressured to rethink and rework their idea, presentation, amount of required money, rewards offered to the backers and so on (Martinez-Canas et al. 2012).

Second, there is the crowd, consisting of individual backers or funders, who actively decide on the platform whether the project or product from the entrepreneur is worth funding (Scholz 2015). By supporting published ideas, the backers take note of a risk and in return, expect a certain reward (Ordanini et al. 2011). The Reward offered can be very differently, according to the amount of money funded by the backer, resources of the entrepreneur and type of Crowdfunding, as described in Sect. 12.2.3. But when funding, backers have very often a strong personal interest in the idea which even finds expression beyond the financial contribution (Scholz 2015). According to the 'all or nothing' funding principle that is commonly employed on Crowdfunding platforms, the backers have full impact on success or failure of a project. Only when the funding goal is reached by the crowd within a set deadline, the entrepreneurs receive the money pledged. In the case of a failure, which means the funding goal has not been reached, the account of the backers will not be debited (Martinez-Canas et al. 2012; Scholz 2015).

Third player in the process of Crowdfunding is the Crowdfunding platform, which serves as an objective intermediary between entrepreneurs and backers. To put it in other words, Crowdfunding platforms brings those together who want to create new initiatives and those who are interested in supporting such initiatives through financial contribution (Ordanini et al. 2011; Scholz 2015). The largest and probably best known Crowdfunding platform is Kickstarter, a US-based platform, supporting projects out of a broad range of categories. Kickstarter is also characterised by applying the all-or-nothing principle for every project (Voelker and McGlashan 2013). As opposed, Indiegogo as key competitor of Kickstarter, allows more flexible funding and is not limiting it users to the all-or-nothing policy (Oswald 2016). Since the approach of Crowdfunding enjoys immense popularity, importance and success stories, the offering of different platform providers is huge and growing globally (Drake 2015). Accordingly, variations occur between different platforms, such as variations in project context and categories or offered

services as well as applied Crowdfunding mechanisms (Scholz 2015). However, due to the managing task and ability to make projects visible for potential backers, platforms can be identified as key figure in the Crowdfunding process—determining the success or failure of Crowdfunding campaigns (Martinez-Canas et al. 2012).

12.2.3   Classifying the Phenomenon of Crowdfunding

As mentioned before, Crowdfunding may appear in different variations. One way of classifying the phenomenon of Crowdfunding is based on the type of reward offered to the backer. The question of compensation and acknowledgment for the crowd funders' support is closely linked to their motivation to pledge part of their available budget. Accordingly, the right type of reward is a determining aspect in Crowdfunding and represents a main issue for the success of a project or idea published on a Crowdfunding platform (Hemer 2011). Therefore the following supposes four different approaches: donation-based, lending-based, equity-based and reward-based Crowdfunding.

12.2.3.1   Donation-Based Crowdfunding

In contrast to the essence of donation, which represents an altruistic act of giving donor to the recipient without expecting anything in return, donation-based Crowdfunding envisage some kind of 'reward' for the donator (Hemer 2011). According to Hemer (2011), such rewards are often assets with low value or/and immaterial acknowledgements. To give few examples, those rewards can range from a thank you letter, an autograph, and invitation to a connected event or the mere mentioning of the crowdfunder's name (Hemer 2011; Scholz 2015). Examples of platforms for this Crowdfunding model are Giveforward.com as well as fundrazr.com (Scholz 2015). Although the project doesn't have to be of charitable or social nature, in practice, donation-based Crowdfunding is mostly applied by charities and nonprofit organizations (Friesz 2015; Scholz 2015).

12.2.3.2   Lending-Based Crowdfunding

In the lending-based Crowdfunding model, interested participants invest with the expectation that their contribution will be repaid. The funds are offered as a loan and after the lending period, the contributors receive either only the amount they

loaned, or the funded amount plus interest (Friesz 2015; Mollick 2014). Platforms like lending club, funding circle and Zopa are based on this Crowdfunding model (Scholz 2015).

12.2.3.3   Equity-Based Crowdfunding

President Obama signed the Jumpstart Our Business Startups Act in 2012, also known as the JOBS Act. The Act is designed to reopen American capital markets to small businesses and start-ups. They are now able to raise up to $1 million in equity funding online, using Crowdfunding platforms, communities and websites (Cunningham 2012). Further countries followed this example and enables crowd funders to become stakeholders; act as investors, and in return receive equity stakes or similar considerations (Gamble et al. 2017; Mollick 2014). But in terms of administrative effort, it represents the most complicated approach and accordingly is yet rarely found in the landscape of Crowdfunding models (Hemer 2011; Mollick 2014). Equity Net, Crowdcube and Early Shares are examples for equity-based Crowdfunding platforms (Scholz 2015).

12.2.3.4   Reward-Based Crowdfunding

According to Scholz (2015) and Mollick (2014), reward-based Crowdfunding represents the most distributed Crowdfunding model. Thus, Kickstarter and Indiegogo as largest Crowdfunding platforms are based on this model. In this approach, backers receive some reward in return for their financial support. This can include being part of a movie or event, being named as a project contributor as well as meeting the creators or see a band play (Friesz 2015; Mollick 2014; Scholz 2015). Alternatively, reward-based Crowdfunding treats funders as early adopters, also referred to as the pre-purchase or pre-selling model. Instead of receiving any kind of reward, early adopters or customers gain access to the product—the business is raising money for—before the mass. In addition early adopters often profit from better prices and other special benefits (Mollick 2014; Scholz 2015). As interested backers are highly motivated to receive specific rewards, the offered gifts are often based on a tiered system (Scholz 2015). This means, the higher the amount of financial support is from the backer, the more valuable and special is the reward. Accordingly, interested backers are tempted to invest higher amounts in order to receive the desired or more valuable reward. From the entrepreneur side, reward schemes based on a tiered system represent an effective tool to reach the funding goal. Another benefit of treating funders as early adopters is the idea to make use of the product evaluation, done by the early adopters before serving the mass (Scholz 2015).

12.3 Key Success Factors of Crowdfunding in the Music Business

12.3.1 Innovative and Adaptive Nature of the Music Industry

"The recorded music industry is an oligopoly with a competitive fringe" (Moreau 2013, p. 3). With this statement Moreau (2013) explains the prevalent market structure of the music business. While only three record labels, also referred to as the 'majors' or 'the big three', hold a market share of over 60%, a cloud of independent labels "…orbits round them" (Moreau 2013, p. 3; Resnikoff 2016). Since the acquisition of the label EMI by the Universal Music Group in 2012, the big three record labels include Sony BMG, Warner Music Group and as noted the Universal Music Group (McDonald 2016a). Record labels in general fulfil many different functions within the music industry. According to McDonald (2016b) Marketing represents one of the most important functions, besides distribution, artist recruitment and development. Major record labels profit especially from economies of scale in distribution and promotion (Moreau 2013). With their own and huge distribution networks, major record labels have the resources and power to put the music of their artist in the hands of millions of consumers within a short time and control an crucial link in the access to end consumer and listener (McDonald 2016b; Moreau 2013). Together with the possibility to spend high initial expenditure on marketing, which also leads to huge economies of scale according to Moreau (2013), significant entry barriers to the recorded music industry are set. Thus, independent record labels have their own contrasted strategy in order to maintain competitive. While major labels follow the 'star system', where the resources are mainly spend on only few big stars, independent labels are focusing on the search for new talents (Moreau 2013). In their role as talent scouts, independent labels are mainly supporting upcoming and unknown artist in order to help becoming them known. Accordingly independent labels alias 'indies' are enjoying strong reputation in detecting upcoming music trends and artist, who might become world famous (McDonald 2016b).

Although major record labels dominated the music business since its birth in the end of the nineteenth century, new technology facilitated the entry of smaller new independent companies with its introduction. According to Alexander (1994), those new small companies were mostly product innovators. By introducing new products successfully, changes in the market structure and level of concentration within the industry were the result. In addition "…greater levels of product diversity and variety in the offerings of the music recording industry" could be observed (Alexander 1994, p. 122).

Initially the development of new technology contains developments in production and manufacturing technology. The first significant development which lowered the cost and scale of production and thus lowered entry barriers was the development of a technique for mass producing cylinders for phonographs

(Alexander 1994). Using a reverse metal master stamper a few thousand copies could be made before new recording was needed. Accordingly, this also reduced the payments of the performer, as less time spending on recording was needed. Simultaneously the demand for recordings increased and by the year of 1916, the phonograph and the corresponding records were extremely popular. Due to this development, also small independent firms were able to publish music and meet the demand for a greater quantity and variety of products. In these years, the small independent companies especially revolutionised the recorded repertoire in terms of new culture-based products—introducing the 'race' records. Soon well-established companies adopted the music trend and pushed back the influence of smaller firms (Alexander 1994).

In 1950, the structure of the market once again changed and new independent companies gained market share. With the introduction of magnetic tape recording, immense cost reductions in production could be achieved. On the one hand, tape recorders could be purchased for only few thousand dollars, which raised the number of companies selling sound recordings (Alexander 1994). On the other side magnetic tape recording made it possible for the first time to correct recording mistakes in a cost-effective manner and at low effort. The incorrect passage simply has to be cut out and be replaced by the correct recording. Again, this development led to lower entry barriers and more affordable equipment, which increased the emergence of many new independent companies, able to produce records on a large scale. With their innovative nature, independent record firms supported and promoted the new, provoking rock and roll music (Alexander 1994). As a matter of fact, Elvis Presley started at the small independent record label at that time, called Sun Records (Sun Record Company 2017). Although the market share of independent record labels increased incredibly until the 1960s, independent labels were again pushed back, meaning major labels regained market share through take-overs and buy-outs (Alexander 1994).

The described market structure and historical milestones in the music business demonstrates that independent labels and artists always had to be innovative an adaptive in order to entry the market successfully or maintain competitive. Further, the analysis shows that independent labels, artists and the entire music business have always demonstrated their innovative nature and they were able to adopt quickly to new technologies. As a result, independent new artist have learnt from the past to constantly seek and adopt new possibilities to entry the music market. With the statement "YOU are my label now, comrades", Amanda Palmer expresses the significant shift in the market structure and roles within the music business due to the phenomenon Crowdfunding (Amanda Palmer 2017). Just as the digital consumption of recorded music has tremendously changed the way music is distributed, Crowdfunding changes how artists and their music get supported, thus lowers entry barriers in terms of financial and promotional obstacles (IFPI 2016). Due to their innovative and adaptive nature, music Crowdfunding has been one of the first in the field and profit now at a greater level and scope than other industries. In order to point out once more, innovativeness and adaptability represents a success factor of Crowdfunding in the music business.

The development of digital technology has not only made music available to music enthusiasts and listeners around the world, but also brought musicians, music lovers, fans and cultures together. Without any boundaries of time and place, interactivity and communication between music artists and fans can take place (Abhijit 2010). Social Media, in particular allows artists to engage and involve fans into their life and work, thus create a sustainable relationship and connection to the fan base. The time, when artists were considered as unreachable idols are long over. Today, the relationship between stars and their fans are almost personally in order to satisfy the fans' interest (Feinberg 2009). In Crowdfunding, it is up to the fans to determine either the success or failure of the Crowdfunding campaign, as mentioned in Sect. 12.2.2. Thus, the interests of the fans in the artist are extremely important and further has great impact on the motivation whether to support the artist or not. Accordingly, the communication with the fan base can be identified as success factor for Crowdfunding campaigns.

The following section will give example that music artists understand the importance and the impact of their fans on their success. Furthermore, it demonstrates that artists from the music industry have a very special connection to their fans due to the effect music has on people. As a result, musicians can build great relationships to their fan base and thus influence the motivation of their fans in order to support the published Crowdfunding campaign.

Having a look at the prevalent music scene, many artists are performing great actions of fan appreciation. The Canadian pop singer Justin Bieber for instance has probably one of the largest fan bases at the moment. More than 91 million so-called 'Beliebers' and 'Justineras' are following his account on Twitter, waiting for the newest post and supporting him on a tremendous level (Twitter 2017). But what really makes Justin Bieber remain successful is the way he constantly values his fan base. Either online or offline, he is always connecting with his fans like best friends and letting them know how important they are for him (Fandom 2017). "Nobody loves their fans like Taylor…" (Baumgartner 2016). Another example of a musician valuing his fans is the US singer Taylor Swift. Baking cookies with a fan in her apartment on Valentine's Day, paying back student loans of one of his fans and even gives advice to fans in order to fix their broken relationships. Taylor Swift doesn't lack new ideas in order to let her fans experience her person and make her life tangible and reachable for her fans. In return, Taylor Swift also enjoys a great, loyal fan base, which is always supporting her work (Baumgartner 2016).

Of course, those two musicians were only striking examples in order to demonstrate strong commitment of music artists to their fans. In former days, there have always been strong fan bases and commitment on the part of the music artists. Just to name the counterpart of the present 'Beliebers', 'Beatlemania' represented the equivalent fan euphoria, reaching the peak in 1964 (Mrozek 2014). But whether artists have millions of fans, like Justin Bieber, Taylor Swift or The Beatles in these examples, or only one fan—communication, connection and valuing the supportiveness of its fans is crucial to success. Accordingly, artists who successfully crowdfunded their tour or recordings have shown great communication and connection efforts with their fans. Amanda Palmer who has been the first musician on

Kickstarter funding over a million dollar, as already mentioned in the introduction, is trying to engage and involve her fans in every possible way. Either on her website, social media accounts or on Crowdfunding platforms, the connection and interaction with her fans always plays a major role. In detail, Amanda Palmer engages her fans to send inspiration, such as photos, art, strange findings, sign up for her newsletter, download music for small donations and follow her on other media and platforms (Amanda Palmer 2017). In her Crowdfunding campaign, she also involved her potential backers in her financial and future planning of her project. This led to immense success and brought her over a millions dollar funds with an initial funding goal of only $100.000 (Strickler 2012). But why are music artist so successful enthusing their fans?

To search for an answer, the nature of music should not only be examined from a cultural point of view, but looking into the fields of human cognition and brain science (Koelsch and Siebel 2005; Peretz 2006). Music, according to Peretz (2006) represents far more than entertainment as it "…can have profound impact on listeners as well as on music-practitioners" (p. 22). Meaning that emotion is an essential and significant element in the music experience. Not surprisingly music has been practiced along the entire human history and always played an important role in social and personal live across all cultures (Peretz 2006; Scherer and Zentner 2001). Besides affecting emotion, music additionally influences the autonomic nervous system, the hormonal and immune systems and involving complex brain tasks (Koelsch and Siebel 2005). This short insight into human cognition and music perception showed that music affects the listener in many ways. Emotion as essential part is also representing the main point, explaining the strong relation of music artists and their fans. Feeling the same emotion and sharing the reaction can connect people. In the same way, fans are able to feel what the artist is expressing through his text and music and thus a connection can be created due to the emotional togetherness. Different music genres and styles are also sharing same emotional bases, which leads to a close connectivity within a group of corresponding fans and artists. To sum up, human beings have always been affected by music experiences. Those deep roots and the massive emotional effect music has on its listeners, allows stronger relationships between fans and musicians, as well as between fan and fan. Due to the development in digital technology, artist and followers can now better build up sustain relation, interact and share their emotion. Examples in the music industry and Crowdfunding environment showed that the emotional nature of music can be identified as key success factor for the 'Crowd'—funding.

In order to overcome financial obstacles, music artists and bands are proposing their projects to potential supporters and interested fans. By scrolling through music-related projects on Crowdfunding platforms like Kickstarter, Indiegogo or Startnext, main goals or rather main funding purposes of music artists and bands can be identified. Recording and producing new albums or EP's are representing the most common funding goal and purpose. Seeking for financial support concerning the realisation of a concert tour, also represents a significant funding goal within music-related Crowdfunding campaigns and projects. Besides calls for action like "Help me raise funds for my debut studio album…", "Help get these powerful, inspiring songs … out now" or "Help fund Sueños 1st ever tour", less common and

extraordinary funding goals can be found on Crowdfunding platforms as well (Indiegogo 2017). This can cover financial support for renovation activities of new space for recording and performing or financial support for shooting music videos for example (Indiegogo 2017).

Just as there is a consistency in the funding purposes of music artists and bands, there is also a consistency in using certain forms of Crowdfunding as described in Sect. 12.2.3, in the music business. Hereby, reward-based Crowdfunding and pre-selling represents the most common form of Crowdfunding within music projects (Alhadeff and Buff 2014). But not only within music projects— reward-based Crowdfunding also represents the most distributed Crowdfunding model according to Scholz (2015) and Mollick (2014). The donation-based Crowdfunding model is also used among music artists and bands in order to find financial support of their fans. However, the following will focus on the reward-based Crowdfunding model and pre-selling. The reward as main characteristic in this model represents in its nature one success factor of Crowdfunding in the music business, which will be explained in the subsequent section.

To recall, the reward is the compensation for the financial support of the backer after the successful implementation of the project. Within the pre-selling concept, the reward is proposed to be the product for which the business is raising money for. Furthermore, additional benefits are offered to the potential backers in order to motivate them to support with higher funds. In accordance with the consistency in funding purpose, offered rewards of music artists and bands are quite similar in most cases, especially within the lower funding amounts. Now having in mind that the primary funding goal is the production of a new album or the like, finished records, either as download version or physical copy, are predominantly used as compensation for the support of the backers. With this given situation, it can be assumed that the realisation of common music Crowdfunding projects can be implemented with manageable effort, also on a large scale. Thus, represents a success factor for Crowdfunding campaigns in the music business. In order to prove this statement, the process of making an album, including pre-recording, recording, mastering, replication as well as the distribution will be briefly examined. Before using the record button, a music artist or band has to consider several planning things. First is to decide whether to produce an EP or album and which songs are going to be selected for it. Next step is to decide whether recording is done at home or at a professional studio. (Chertkow and Feehan 2017).

Within the context of Crowdfunding, recording at a professional studio is main object of the funding part and therefore considered as selected choice. In order to keep costs to a minimum, rehearse and fine tuning of the instruments and equipment is advisable, having in mind that professional studios charge per hour (Recording Connection 2017). In order to meet the set timetable and delivery date of the rewards, the pre-recording and planning issues should be completed prior publishing the Crowdfunding campaign. Assuming that the Crowdfunding campaign was successful and the funding goal has been achieved, recording at a professional studio can start. Depending on the experience, artists and outcome, re-recording, feedback and new ideas are needed before making the final mixes (Chertkow and Feehan 2017).

Once this is done, mastering and post-production steps can be executed. According to Chertkow and Feehan (2017) this is often misunderstood as optional step, but in fact, mastering helps to enhance the quality of the sound tremendously. To be more precise mastering will "…equalize the entire album, edit minor flaws, eliminate hum and hiss, apply noise reduction, adjust stereo width, adjust volumes, and add dynamic expansion and compression" (Chertkow and Feehan 2017, p. 7). In order to not to disappoint the fans who supported the recording with their investment, excellent quality is crucial. Thus, mastering is advisable.

Next step and most important issue concerning the proposed statement is the replication of the album or EP. Whether the replication is done with an own duplication machines or at an external provider, the number of records, which should be produced is not limited. Further re-production is possible at any time, which allows music artists to react on higher demand without any problems and nearly no additional effort. Depending on the number of CD's ordered, the price for one CD ranges from under \$1 to \$4 according to Chertkow and Feehan (Chertkow and Feehan 2017). Another possibility to distribute the recorded album is to provide download links or digital download cards to the fans and supporters. Hereby, even less effort is needed when replicating the recorded album or EP. That means, if for example the funded amount and numbers of supporters exceed the planned funding goal at the end of the Crowdfunding campaign, music artists are still able to satisfy and deliver the promised rewards due to its manageable nature. Thus, backers and fans won't get disappointed and remain strong supporters of the music artist and band. That another consideration of effort on a large scale is the reaction of the fans upon delivery of the reward. The album as object whether as download or CD, is not a product which is tends to be returned, due to mismatching expectation or fit. Accordingly, no effort is needed here in order to deal with returns or complaints. Again this leads to a positive image and impacts future development of the music artist or band.

To sum up, recording or producing and album means putting effort in a project. But, when it comes to a large-scale music business benefits from the replicable and manageable nature of its product or outcome and can better satisfy the demand. Accordingly, this represents a key factor of success.

12.3.2 Implementation of Campaign-Specific Success Factors

12.3.2.1 Overview: Design and Structure of a Crowdfunding Campaign

When one speaks of the term 'campaign' with regard to Crowdfunding, one means the presentation space on a Crowdfunding platform, where the idea or project is launched by the individual who is seeking for financial support. The structure and design of those campaigns are quite similar between different platform providers.

The following will give a brief overview of the design and structure of a Kickstarter campaign, which is representative for other platforms.

At the top of the page, future crowd funders can summarise their project in two headings: heading and sub-heading. But what first catches your eyes on the Crowdfunding campaign, is the embedded video beneath the headings. This represents a main tool in order to present the idea or project in a vivid manner. Right next to the video, potential backers are able to see the most important numbers concerning the status of the Crowdfunding campaign at one glance. This includes the amount pledged in relation to the funding goal, the number of backers and the time to go. Normally, Kickstarter campaigns remain active around 30 days, which means funds can be raised for the project within 30 days (Kickstarter 2017a). The buttons 'Back this project', 'Remind me' and 'Share' can also be found right next to the embedded video.

Hopefully, this information and presentation have caught the interests of the user and he is scrolling down to the more detailed and descriptive part of the campaign. Accordingly there is the space to explain the idea or project with words, pictures and additional videos. On the right side of the page, the user now finds the information about possible rewards when supporting the project. This is mostly presented in a multi-tier system. Further information like updates, comments and geographic information about the people supporting the campaign can be found by clicking on the corresponding tabs.

To summarise, the Crowdfunding campaign has a defined and given structure, which is composed of different modules. The initiator only has to fill the given modules with content and information about the project. Nevertheless, time and energy have to be put into the campaign in order to get the attention and interest of backers and thus launch a successful campaign. The following points highlight key success factors concerning the campaign-related content and presentation.

12.3.2.2 Embedding Creative and Personal Video

"A video is strongly encouraged but not required" (Kickstarter 2017a). According to Kickstarter (2017a), campaigns with embedded videos have a higher success rate than those who don't. As a result more than 80% of the launched projects on Kickstarter are making use of video content. Concerning the content of the video itself, many different approaches can be observed. But in order to create awareness and attention, it has to be interesting, exciting and it has to show the real personality of the initiator of the project (Drew 2017). Only if this happens, the potential backer will take more time scrolling through the campaign and possibly back for the project. Remembering that the position of the video is just up in the front and catches the eyes of the user right away, it becomes clear that a catching video is key to success of a campaign. The Folk Rock Group 'A House For Lions' for examples launched a humorous video, where they asked kids as 'potential investors' if they would back for their project and how much they think costs to record an album. Obviously, the answers weren't representative but still demonstrated the need for

financial support in a curious way (Drew 2017). Other approaches can be more serious and focus on getting to know the project initiators better, explaining the idea and telling the potential backer why they should invest (Crowdfunding Dojo 2017). Again, different approaches are possible and successful if it only catches the interest and attention of potential backers. As described in point 0, music has the advantage of stimulating emotions through the sound and lyrics. Video content represents therefore an important tool for music artists in order to create awareness.

12.3.2.3   It Doesn't Have to Perfect, It Has to Be You

As described before, the project initiator should give his potential backers the opportunity to get to know him in the video. But this is not only important for the video content, further it applies to every facet of the launched campaign (Drew 2017). "If you want people to fund your dream, you need them to know -and care about—your dream" (Crowdfunding Dojo 2017). This statement emphasises that people are not simply funding an idea, but funding because they are interested, moved and concerned about the individual person and its passion and beliefs he's working for. Furthermore, they want to be part of the dream and share the story of success (Crowdfunding Dojo 2017). Accordingly, it is important for the initiator to show all of himself and his idea in the campaign. To be more detailed, the crowd funder can for example begin to illustrate where the idea of the project comes from, why it is important and what it means for initiator or group to reach the planned goal. It may also help to understand why the initiators have to go for a Crowdfunding campaign and what they already did in order to reach their dream. Of course, those were only few examples in order to make clear what makes the difference when describing the project.

To sum up the whole campaign has to reflect the personality, dreams, beliefs and goals of the initiator in order to share the emotions with the supporters and thus motivate him to invest in the person and project. Self-evidently the project creator has to be honest and be himself.

12.3.2.4   Show Gratitude with Attractive Rewards

As already described, reward-based and donation-based Crowdfunding are main Crowdfunding modules in the music business. Further, the finished product, here often the produced album, represents a common reward for investments. According to Drew (2017), bands or music artists offer between five and seven reward tiers. The more backers fund, the better and bigger gets the reward in return. Accordingly a clever selection of the rewards and corresponding amount to pledge should be made. When having a look to the prevalent music-related Kickstarter campaigns, music bands with creative and a huge variety of offered rewards can be found. Table 12.1 shows the reward tiers and corresponding amounts to pledge from the Indie Rock Band 'The anatomy of Frank'. Within the funding period from 14

Table 12.1 Tier reward system of the Indie Rock Band 'The anatomy of Frank'

Pledge $… or more	Receive in return	Numbers of backers
$8	Download song + postcard	5 backer
$15	Album download	19 backers
$25	Signed CD	48 backers
$35	T-Shirt + signed CD	23 backers
$40	Signed vinyl	25 backers
$65	CD + 1 h Skype time	0 backers
$75	Test pressing vinyl + download + T-Shirt	4 backers
$100	Signed CD + signed vinyl + 2 nights stay in Vermont	25 backers
$750	House concert + signed CD	3 backers
$1000	A song written for the backer	4 backers
$2500	A song + free concert tickets forever	1 backer

Own illustration based on Kickstarter (2017c)

December 2016 to 13 January 2017, 195 backers pledged $19,848 to help bring their project to life (Kickstarter 2017c). As it can been seen, the presented Indie Rock band offered a huge variety of rewards to their backers. It demonstrates that Crowdfunding in the music business can access a great choice of rewards, when be creative and unique. But in order to keep the rewards as successful tool, they should be carefully evaluated in terms of cost and expense. Unrealistic rewards should then be eliminated in order to reduce the risk of failure or disappointed backers.

12.3.2.5 Start Local, Get Global

The growth of social media and unlimited connectivity are omnipresent in our life. But sometimes there is the need to think back to the essential. When starting a Crowdfunding campaign, Drew (2017) also suggests to start with friends and family. This means friends and family should be asked to fund at the start of the Crowdfunding campaign because "no one wants to donate to a cause that no one else supports" (Drew 2017). In addition, music artists or bands often have their local fan base, which can also be motivated to fund right in the beginning. Hereafter, they might announce their support via social media platforms, which helps to spread the project into a bigger community. Agrawal, Catalini and Goldfarb (2010) also did research around the topic of geography in Crowdfunding. By using geographic information about the backers, the role of geography in the early stage has been investigated. The result also showed that early backers tend to be local, whereas investment patterns were independent of geographic distance between project initiator and backer over time (Agrawal et al. 2010).

12.4 Crowdfunding: State of the Art
in the Fashion Business

"Historically, an item of clothing was not produced until a customer ordered it" (Bates 2014). But this traditional business model, described by Elizabeth Bates on the online business publication entrepreneur.com, has changed completely. Since then the Fashion Industry has moved to mass offshore production, large-scale fashion chains and a fashion system characterised by its speed to market (Alessandra and Buckley 2016). Newest developments in digital technology including social media, online retail and new concepts utilising the online space to share ideas between creator and user, are shaking up the Fashion Industry once more (Alessandra and Buckley 2016; Saxon 2016). Further, those developments are passing the power within the fashion industry towards consumer and media user. To put it into other words, latest technical and social developments "…are bringing decision-making back to the customer…" (Bates 2014). While great designers and brands are reacting to these shifts with Snapchat- and Instagram-based runway shows and new business models like 'See Now, Buy Now', small-scale start-ups find their way into the market by addressing the consumer directly (Alessandra and Buckley 2016; Saxon 2016). Crowdfunding platforms for instance are giving those small start-ups exactly the opportunity they are looking for. With a community of over 12 millions of people on Kickstarter, start-ups have the possibility to access a huge customer base and become successful with the power of the consumer (Kickstarter 2017b). In contrast with modern-day retailing, where designers or brands estimate the demand of their entire collection in consideration of previous seasons and forecasting, designers using Crowdfunding can relate to the exact sales volume. As a result no storage costs, overproduction and corresponding markdown losses occur (Bates 2014). Accordingly, Crowdfunding may also represent an effective tool in order to advance ecological and social sustainability in the Fashion Industry. Since consumers are more and more informed and concerned about the importance of sustainability, also bigger players in the Fashion Industry should think about using Crowdfunding concepts within their distribution and promotion strategy. This may include only a certain part of the collection, but still potentially influences the consumer decision and perceived brand image.

Although Crowdfunding within the context of the fashion industry seems to be strong, powerful and convincing, the concept has not really worked out for fashion labels yet. To put it into the words of Sherman (2015): "It's a powerful concept— but one that has rarely worked in practice for fashion labels aiming to crowdfund their growth state of the art". As mentioned already in the introduction, only 4424 of the 118,089 projects successfully funded on Kickstarter have been fashion related. This represents only 3.7%. Besides, only 23.5% of all fashion projects launched on Kickstarter reached their goals in the end (Kickstarter 2017b). Concerning fashion-specific Crowdfunding platforms, including Catwalk Genius (founded in 2007), FashionStake (2010), and ZaoZao (2012) also poor development is found. According to Sherman (2015) "…each of these firms has since shuttered

or been absorbed by another company". Today, still few Crowdfunding platforms like WowCrazy are dedicated to only fashion projects, but sadly not able to catch up to leading platforms like Kickstarter, Indiegogo and RocketHub.

12.5   Discussion: Learnings from the Music Business

Music and fashion both belong to the creative scene and are sharing many ideas, characteristics and beliefs. As a result, key success factors of the music business, defined in point 12.3 may also be promising for the Fashion Business and its success in the Crowdfunding concept. The following will therefore discuss if learnings from the music business can be adapted to the fashion industry.

The innovative and adaptive nature of the music business has first been examined as key factor of success. The distinctive market structure of the music industry and technical development has led to innovativeness and adaptability of independent labels and artists. To be more precise, being innovative and adaptive was the only way entering the market successfully for independent artists and labels and to maintain competitive among the major record labels and their 'star system'. Shaped by the historical evolution, independent artist are now able to apply their lessons learnt to the Crowdfunding phenomenon. As a result, music artist were the first recognising the power of Crowdfunding and becoming the leader in successful, innovative Crowdfunding campaigns. The fashion industry is also characterised by disruptive technical and social developments in the past and present time, which also requires constant adaption to new circumstances. Developments is production and manufacturing technology as well as new digital technology changed the way business is done in the fashion industry, just like it changed the business of music. Further similarities include the constant effort of small start-ups trying to enter the competitive world of both the fashion and music industry. In addition, the fashion industry is also dominated by industry leaders, meaning the great fashion houses and designers are representing the majors of the music business. Although in detail differences can be determined, the main drivers for innovativeness and adaptability can be found in both industries, music and fashion industry. Therefore, the fashion industry is also able to benefit from its innovative and adaptive nature.

Second success factor is the strong commitment and connection of the music artists to their fan base. Due to the emotional power of music, strong relations between artist and fan can be built. In addition, the development of digital technology allows musicians and fans to interact, share and communicate without boundaries. Analysis of the prevalent music scene also proved that music artists are performing great actions of fan appreciation, meaning that music artists know what their fans mean to them and constantly value their fan base. This applied to the Crowdfunding campaign, represents a key success factor.

Within the fashion industry, interaction, communication and sharing of content like styles, trends or runway shows is also highly popular and common among fashion enthusiasts, fashion followers and designers or brands. Emotions might not

be transferred through music, but brands and designers are also able to create strong emotions and desires around their brands through story-telling and brand image. Thus, designers and brands are also able to build up strong relations to their followers. Again, this applied to the Crowdfunding concept is key to success as the interest and motivation of potential backers can be attracted and remained.

Third success factor of Crowdfunding in the music business represents the manageable effort for the realisation of a Crowdfunding project, especially on a large scale. In order to prove this suggested success factor, analysis on common funding goals and rewards within music-related Crowdfunding campaigns has been performed. The most common funding goal of musicians is the production and release of a new album or EP. Accordingly, the most common reward for supporters of the campaign has been the produced CD or its download version. Although recording or producing an album means putting a lot of effort in the project, musicians can benefit from the replicable and manageable nature of its product when it comes to a large scale. Hence, music artists can better satisfy the demand of its supporters and fans. By contrast, designers offering their product as rewards, have to produce each product from scratch. Although processes can be designed effectively and be outsourced, it still has to get produced and not duplicated. When it comes to a large scale or change in production quantity, materials and production capacity have to be ensured. This, especially for an independent and start-up designer can pose a problem. In the article of Sherman (2015), published on the website *Business of Fashion*, founders and co-founders of fashion-specific Crowdfunding platforms are describing their experience of fashion-related Crowdfunding campaigns. According to them, designers who are Crowdfunding their project are often highly inexperienced and remain unprepared to produce what they offered to their supporters. Maxwell Salzberg, who runs a company making fulfilment software is emphasising that "one thing that catches a lot of people off guard is how many unique items they're going to have to build" (Maxwell Salzberg as cited in Sherman 2015).

As fashion-related products often include fitting and sizing consideration, high return rates can occur as consumers may have difficulties to select and valuate the accurate size and fit. Obviously, the manageable effort of fashion-related Crowdfunding campaigns compared to a music-related one, seems to be more complex, cost intensive and effortful. Accordingly, this key success factor is not applicable to the fashion industry. Further it gives some indication, why music-related Crowdfunding campaigns are more successful.

The last success factor describes campaign-specific issues including the embedding of creative video content, the need of presenting one's personality, showing gratitude with attractive rewards and to ask friends and family first to back, in order to get others to follow. As those success factors are of a more general nature, they can be applied to Crowdfunding in the fashion industry. Especially as designers have a high level of creativity, interesting, enticing and emotional aspects can be brought into the Crowdfunding campaign, which increases the probability of success.

12.6 Conclusion

This paper focused under the topic: Crowdfunding: Learnings from the Music Business the question: *What are the key success factors of Crowdfunding in the Music Business and can Learnings from the Music Business be adopted to the Fashion Industry?* First, the theoretic basis of Crowdfunding with its key actors and different forms were presented in Sect. 12.2. Section 12.3 presents the four identified success factors of Crowdfunding in the Music Business. Further it describes the success factors in its depth in order to explain the prevalent successful implementation of music-related Crowdfunding projects. Section 12.1 gives a brief overview of Crowdfunding in the Fashion Industry in order to discuss the possible application of the defined success factors in Sect. 12.1. The discussion finally showed that three of four success factors can be adapted to the Fashion Business. While both Fashion and Music Business can benefit from its innovative and adaptive nature and its strong relations to their followers and supporters, the manageable effort of fashion-related Crowdfunding campaigns compared to music-related ones seems to be more complex, cost intensive and effortful. Concerning the campaign-specific issues including the embedding of creative video content, the need of presenting one's personality, showing gratitude with attractive rewards and to ask friends and family first to back, in order to get others to follow, both Music and Fashion can benefit from its creative approach.

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Chapter 13
Case Study: Marillion

Jochen Strähle and Lena Bulling

Abstract The purpose of this paper is to highlight the use of crowdfunding, demonstrated by a case study about the rock band Marillion. The research methodology applied is a literature review examining academic references. On this basis, a case study by exemplary illustrating the rock band Marillion and how they invented crowdfunding has been drafted. Findings suggest that the crowdfunding concept is no new phenomenon, since the rock band Marillion has investigated the business model. Recently, the funding method is applied to the fashion industry; hence it is efficient and engaging to finance projects by that specific business model. A limitation of this paper is that the topic of crowdfunding is new to the fashion business and needs further research and tests until they are practicable to interpret. Results show that there is a high potential for using crowdfunding in fashion by reaching a long-term change in this industry.

Keywords Crowdfunding · Music industry · Consumer behavior · Platforms · Fashion industry

13.1 Introduction

The relationship between fashion and popular music is one of abundant and mutual creativity. Reciprocal influences have resulted in some of the most dynamic apparel visualizations ever created in popular culture. Some exist as memorable creations for the stage and music video, others become long-lasting fashion trends, which settle in the culture to become noteworthy, referential, and lasting. The digital transformation changed the value chains of both the fashion and the music industry. Funding the production of a record has become a crucial issue for the survival of musicians, as traditional record labels had to adjust to a different distribution system and a different sales structure of listeners. Crowdfunding has become an

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increasingly popular method of raising capital over the Internet from the mass market. Its earliest successes often count art- or social-based projects. Nowadays it is emerging as a fund-raising method for start-up companies, renewable energy projects, real estate or other commercial projects. This paper shows a theoretical discussion of the concept of crowdfunding. Moreover, this term has its roots in the 90s, invented by the rock band Marillion.

The aim of this paper is to clarify the following research question: Can crowdfunding that has been pioneered by the rock band Marillion as business model be converted to the fashion business? Therefore, the case study will focus on how Marillion started crowdfunding and explains all steps from recording their songs with labels to cooperation with crowdfunding platforms and organizing "Marillion weekends". Furthermore, the subject will be transferred to the fashion industry and mirrors the pros and cons of using this financing model for fashion.

13.2 Literature Review

13.2.1 Record Labels as Supporters of Musicians

Record labels engage in a wide range of functions in the music industry. They are the companies that market recorded music and music videos. One of the most important functions of record labels is marketing, as public awareness of the brand is the way they make their money. New artist recruitment and development, music publishing, and copyright enforcement are a record label's daily business. Famous record labels are for example Sony BMG, Universal Music Group, Warner Music Group, and EMI. To control the artists, they make contracts with them about licensing, distribution agreements, and depending on the label they can control the type of music the artists play and setting the amount of money they earn. However, the Internet and other distribution options now available freed artists from dependence on record labels. Nowadays many artists market and distribute their music at a much lower cost and this is when crowdfunding comes into life and will be explained in the following. Countering the reality of digital age, record labels now offer "360 deals" that includes everything: album sales, media appearances, and product endorsement (McDonald 2016). EMI was the record label of the rock band Marillion, but they stopped working together when the band pioneered crowdfunding, which will be explained in Chap. 3.

13.2.2 Crowdfunding: A Definition

"Crowdfunding is the practice of funding a project or venture by raising many small amounts of money from a large number of people, typically via the internet: Musicians, filmmakers, and artists have successfully raised funds and fostered

awareness through crowdfunding" (Giordano and Caracaleanu 2014, p. 2). Crowdfunding is a part of crowdsourcing "which takes a job traditionally performed by a designated agent (usually an employee or a record label) and outsources it to an undefined group of people in the form of an open call" (Spellman 2016). This special form of it, allows people "to fund a project or business idea they share with interest in using online platforms" (Bottiglia and Pichler 2016). To gain money for a special work or idea, people (the crowd) invest money for a several timeframe in order to get back a refund or special gift from the crowdfunders. Crowdfunding is using the concept of mass collaboration to make something happen. "With crowdfunding an entrepreneur raises external financing from a large audience (the crowd), in which each individual provides a very small amount, instead of soliciting a small group of sophisticated investors. It is assumed that crowdfunders enjoy 'community benefits' that increase their utility" (Belleflamme et al. 2014). Therefore, individual projects and businesses are financed with small contributions from a large number of individuals, allowing innovators, entrepreneurs and business owners to utilize their social networks to raise capital (European Crowdfunding Network 2012).

The development of Web 2.0 and the evolution of new innovative business models in which the digital user plays an important role, changed the way that we make, buy, and sell goods. "The user is no longer located at the end of the chain, he is already an integral-part of it, a decision maker. This change requires industries to think and act differently" (Brüntje and Gajda 2016). Further, the Internet has brought crowdfunding to a whole new level providing new, streamlined approaches to quickly imitate the co-op model for low-level or immediate needs (Spellman 2016). With a bottom-up strategy, the fans and customers become investors by directing the music market. This also explains the advancement and availability in web and mobile-based applications and services (Aschenbeck-Florange 2014). A broad range of music industry artists have used the approach to bypass music publishing companies and go directly to their fans, who in turn become investors as well as listeners. Several notable music services have emerged based on the crowdfunding concept (Spellman 2016). The wisdom of the crowd approach argues that the audience can sometimes be more effective in solving problems in a company than several individual investors (Ball 2014).

Finally, four types of crowdfunding can be defined:

1. Reward-based: People can pledge money to a new creative project, e.g., smart watch Pebble made the tech industry take notice when it received over 2.6 million in only 3 days.
2. Peer-to-peer lending: People contribute money to a project or business with an expectation that the money will be returned (Giordano and Caracaleanu 2014). It enables borrowers to get access to funds outside of traditional banking channels. There is little risk to lend out money to other individuals.
3. Donation-based: Small loans are given to local entrepreneurs to help fund things like short-term inventory, e.g., GoFundMe. But people have no expectation of any kind of reward or gain from making that contribution (Giordano and Caracaleanu 2014).

4. Equity crowdfunding: People contribute funds to your crowdfunding campaign and in exchange become an investor in your business with partial ownership or receive parts of the profits you make when you sell pieces but does not own a part of your company.

13.2.3 The 4 P's of Crowdfunding

By preparing a campaign some factors have to be considered. The four reasons why people fund campaigns are people, passion, purpose, and perks. Funders want to empower the team behind the project, be part of building something big, put their money where their mouth is or get something interesting in return. This means that preparing a campaign, answers not just what the project is about, but who is behind it and why it matters. Another aspect is that contributors want to be treated as teammates and not just like funders. That's why the mindset of the creator has to be prepared by treating the experience like a collaborative journey. In order to outline specific hypotheses, possible customer segments and media outlets that reach those segments and possible perks, features, and price points have to be list out. Things can go wrong during this process and alternatives have to be prepared in order to change the campaign in worst cases.

Setting a specific funding target is necessary to aim for how much money needs to be invested to move ones business to the next milestone. A plan has to be outlined to think of how using the funds. Furthermore, an overall timing strategy needs to be considered, because time is key. The audience wants to be reached and needs full attention, therefore specific campaign goals and a detailed budget has to be created. Another goal is to tell a perfect story, build infrastructure, systems, and templates, choosing a variety of exciting rewards and develop the campaign collateral (Giordano and Caracaleanu 2014).

As successful preparation, already existing crowdfunding campaigns that run successfully have to be taken into account and their storytelling approach needs to be analyzed. If they failed in some point, it is also necessary to know for the own campaign. It is required to make a list of forums, where to post the campaign once it is launched, creating a spreadsheet of all the bloggers and journalists that could possibly be interested in the story, and then creating another spreadsheet with contacts whose personalized emails can be sent to Giordano and Caracaleanu (2014).

13.2.4 Running a Crowdfunding Campaign

The campaign is not just a side project and the project initiator has to be aware about that. Raising money, marketing, testing assumptions, discovering, and engaging

customers has to be done all at the same time. For example, on the crowdfunding platform Indiegogo they have developed the Gogofactor, an algorithm that automatically and objectively measures how hard campaigners are working. The higher this factor is, the more Indiegogo amplifies. Another point is to make sharing easy by always including a link back to the campaign when the creator posts something. During the run of the campaign, perks that gain momentum on the dashboard and channels that are driving traffic and funds have to be analyzed. If certain people are driving many visits or contributions, they should be rewarded and for sharing and helping bring more people to the campaign. Reaching out to the media is very important, but it is necessary to keep it simple. Trying to land media coverage too early on may not be the best use of time. For the press to bite, they need a story that will garner public interest and for the campaign to qualify, it should have already secured enough support from funders to encourage others to get on board. "If you jump the gun and try to sell your story too soon, the numbers likely won't be there to back up claims that you're newsworthy" (virgin.com 2017).

The average successful crowdfunding campaign is around $7000 and lasts around 9 weeks. Campaigns that can gain 30% of their goal within the first week are more likely to succeed.

13.2.5   Reasons Why Crowdfunding Campaigns Don't Hit the Targets

Crowdfunding isn't as easy as it looks like, top marketing and PR agencies have to be used to run a crowdfunding campaign. Often, the campaigns fail to get early traction. The business model requires high attention to marketing. The earlier a campaign can start to build momentum, the more likely it is to reach its goals. Launching with lackluster reward programs: there is an emotional connection between crowdfunding backer and creator but backers are in it for the rewards. Therefore, an amazing reward program for the backers of the campaign is essential. The people have to be incentivized to back one for getting quality rewards in return. "Nothing attracts a crowd more than a crowd" (Miller 2015a).

13.2.6   The First and Most Successful Platforms

Outcome of the crowdfunding phenomenon are several platforms offering cooperation in projects to finance them and reach the goals the bakers have. Most of these platforms were launched in 2005 onwards. In 2000, ArtistShare became the first dedicated crowdfunding platform, inspired by the innovative method of financing. Shortly thereafter, more crowdfunding platforms began to emerge, and the crowdfunding industry has grown consistently each year. The crowdfunding

market is still growing. But the digitalized form has its roots back in the 90s and has been invented by the rock band Marillion, which will be explained in Sect. 13.3. The trend of crowdfunding platforms is coming from America to Europe, so one of the most famous and successful platforms is Kickstarter that came into life in 2010 (startups.co 2012). Perry Chen funded the platform. Kickstarter is an independent founder-controlled company of 115 people working together. The Mission of Kickstarter is to bring creative projects to life. Over 12 Million people have backed a Kickstarter project, from every continent, $2.8 billion have been pledged and 117.647 projects have been successfully funded (kickstarter.com 2016). Not only are artists consistently using crowdfunding platforms to give their projects a boost, fans also turned to the medium to try and effect the movements of musicians. Because of the limited extend of the research paper the platforms are not described deeply. In Chap. 5, some platforms for fashion crowdfunding will be explained.

13.2.7   Potential and Challenges of Crowdfunding

Crowdfunding is a valuable financing alternative in times of dramatic decreasing costs of creating a business. It democratizes entry and allows for more experimentation to take place. Today the bar to start a company has been lowered thanks to cloud computing and outsourced coding among other innovations. It is a high potential for start-ups to put their products out into the market place without many initial barriers. This could increase the diversity of companies in a given sector and entrepreneurs are more engaged in experimentation.

For companies with more complicated technologies, it could be harder to explain the product to a layperson. Especially when it comes to companies in energy that need more capital investment in the beginning or early stages of their campaign in order to be viable. Critics are sceptical whether crowdfunding will enjoy long-term success given the lack of sophistication of the average investors in picking winners (Blanding 2013).

Funders are also potential customers and therefore a main advantage of crowdfunding, because they will help to promote it through their own networks. By identifying with the project, funders are happy to help provide the social proof of concept in order to have a mind for change (startups.co 2012).

Crowdfunding takes an incredible amount of work. Project initiators need to be prepared to spend time researching options, understanding stipulations, requirements, and expectations, creating publicity and promotion plans, demonstrating brand identity before any money is sent your way and hustling goods like the business depends on it. According to Beflamme et al. (2012) crowdfunding can be "a vital asset, especially for artists or entrepreneurs in need of presenting their talent and product to the 'crowd' (as potential customer) … it is a unique way to validate original ideas in front of a specifically targeted audience. This may in turn provide insights into market potential of the product offered" (Beflamme et al. 2012).

13.3 Case Study: Marillion

13.3.1 Biography of the Band

Marillion is a British rock band and was formed in Buckinghamshire in 1979. "The band adopted its original name, Silmarillion, from the title of J.R.R.'s Tolkien novel". The members of the band changed over the years and are nowadays: Steve Hogarth, Steve Rothery, Mark Kelly, Pete Trevavas, Ian Mosley. The vocalist Fish left the band in 1988 for a solo career. The whole band doesn't exist in the same formation as they began 1978. "During the 80s they were driving a neo- progressive way and had been very sucessfull by selling about 15 million Albums and scored Top 10 Hits like 'Kayleigh' in the U.K." (Murphy 2016).

In 1985, they worked together with Hansa Tonstudios in Berlin and recorded their most successful album "Misplaced Childhood". Marillion brought a thoughtful and theatrical sensibility to its live shows with its focus on storytelling and saying something beyond the cliché of prog bands singing about fantastical creatures. However this aesthetic continued to decrease in popularity in the late 80s and 90s and the label EMI dropped them (Murphy 2016).

The band has evolved to a vibrant and international music force. Its global fan base is impressive and hyper engaged. They often travel thousands of miles to attend Marillion's live shows. Also, a new generation of young fans is discovering the music for themselves and the band. Marillion has written music that draws on every genre and they have an immense catalogue of produced music with about 18 albums. They are considered as progressive, not just in music, but in everything they do. On 23 September 2016, they released their newest album Fuck Everyone And Run (FEAR). But the members of the band are also very successful independently. Steve Hogarth wrote a book called "the invisible man", Steve Rothery took a successful kickstarter campaign in 2013 to create his instrumental solo album "The ghosts of Pripyat" and he also wrote book called "postcards from the road". Ian Mosley played in the orchestra for the musical "Hair". Mark Kelly is a member of the featured artist coalition and has a keen interest in seeing that artists get a fair deal from record companies and tech companies such as Google and Spotify (marillion.com 2016).

13.3.2 The Music They Play: Prog Rock

In 1988, Fish leaves the band and they are a bit disrupted when it comes to different opinions. Under Fish it was a very prog rock band. With new frontman Steve Hoghart, the band is more mainstream oriented. Marillion's music is, by its nature, tough to sum-up but perhaps can be approximately described as musically experimental yet emotional Rock, married to thought-provoking, soulful lyrics—a powerful and moving cocktail which, for those who "get it", elicits extraordinary devotion (Murphy 2016). The newest album "FEAR" fuck everyone and run,

is a series of long intricate journeys with unexpected tangents from rocking dub grooves to ambient moments. So the album is disturbingly "thought-provoking" (thegreatrockbible.com 2016). There is also an 11-min track on the CD, that is explained as a track of the twenty-first century, "because there is more to life than what science offers as an explanation." With these lyrics, the band wants to unravel the human genome and explain everything away with mathematics and science (Murphy 2016). FEAR is an album now that inhabited a Top 5 Chart position again.

13.3.3 The Inception of Modern Day Crowdfunding

The roots of crowdfunding go back to the 1700s and have a long and rich history. The past decade has shaped modern-day crowdfunding as it can be seen in the figure above. After a long history, crowdfunding has been applied to the modern technology and the development of the Internet. Therefore, the first successful recorded instance of crowdfunding occurred in 1997 (startups.co 2012). When Marillion understood where the Internet was going early on. They created the first own rock 'n' roll website in UK. At this moment they had about 1000 contacts in their mailing list but no record contract and money to go to the States. A guy named Jeff Woods told Mark Kelly he had a bank account and they could try to tell the people investing in the tour before and the money will be saved on this account, if not it had been payed back. For that reason, they announced all email holders and on the website that the band would lose about $60.000 if they came to the US and do the North America tour. "The band couldn't imagine, that the fans would raise about $20.000 in a few weeks but this was exactly the moment when crowdfunding began to happen and the landscape of music changed" (Humphries 2001). Later on the fans got their money back and a bonus cd to say thank you to everybody.

In 2001, Marillion took the groundbreaking step of asking fans to pre-order an album a full 12 months before release. Anyone doing so would receive a specially packaged CD, and the "Thanks"-list would include his or her name. A large number of people (12,000) helped to create a budget to launch a new album, by signing up for the campaign. "This has never been done before by a band and how Mark Kelly said: 'That made us realize these fans have a lot of power if they get together'" (Humphries 2001). In a list that's longer than the end credits of a Steven Spielberg epic, the liner notes of "Anoraknophobia" name each of the 12,674 people who pre-ordered the album. Since, the band has funded a number of albums this way. The crowdfunding business model embraced globally to finance art, film, and music which otherwise might never have existed (Murphy 2016).

In 2004 they invented a larger format of the pre-order ticketing. Fans could win backstage passes, 2 CDs, they wrote the fans names in books which has been a much more personalized order as saying thank you. In the end, Marillion had 16.000 pre-orders. Further the band got some street teams that spread posters and stickers and gift rapped cars for example. Marillion understood that crowdfunding was not just about funding, the people doing funding is about much more.

13.3.4   Peer-to-Peer Lending

In 2008 Marillion shared songs of the album "happiness is the road" in order to get email-addresses of their customers. They made the album available as free download of a license free mp3 version, through file-sharing websites, but a pop up-box appeared on screens when the tracks were first played, encouraging fans to give the band their email address. Afterwards, downloaders were contacted with offers of gig tickets and other merchandise, to try to make some money back for the band (Young 2008). In the beginning, Marillion wasn't confident with the idea to present the music for free, but they also knew about their supportive fans and the band supposed nevertheless the fans tend to prefer CDs to downloads. The old Fish era fans liked to buy real phonograms. They've been aware of the effect of peer-to-peer file sharing on CD-sales and the music industry in general. But they knew the Internet will be important and that's the reason why the band tried this new distribution channel (Young 2008). According to the band members this music format wasn't very successful because they only got 2 lb per Download. However, they wouldn't have got the same amount per sale from their label EMI so it was actually a success and the band still sold CDs (Young 2008). There is only arising an issue if the technology is used in an unlawful way to avoid paying for the music users download which is the problem in 99.9% of the cases. Most of the time it is emerging acts suffering from illegal file sharing since they don't have a large number of fans or touring income to rely on. In this case they need the investment of music companies at the beginning of their careers (Young 2008).

In 2009, the band had enough money and decided not to do pre-orders. But people were very disappointed. They loved having names in their books and being involved in the whole process (TEDx Talks 2013).

In 2016, Marillion teamed up with the crowdfunding platform and direct to fan specialist PledgeMusic, for the eighteenth studio album FEAR. This project is tipped to become the platform's biggest pre-order yet. President Malcom Dunbar says "that will represent a higher water mark in the scale of offers and experiences that can be made available to fans" (Sutherland 2015). Marillion partners with PledgeMusic to be able to do just what they love: doing music. Because "organizing, fulfillment and all the stuff that goes with doing everything yourself has always been a bit of a pain" (Sutherland 2015). Pledgemusic has the machinery and people in place to handle all the stuff Marillion doesn't like doing.

PledgeMusic also has one million users and Marillion hopes, that they can reach people they usually don't with their own pre-order campaign. Apart from their little studio in Buckinghamshire it is quite difficult to reach other audiences except marillion fans. This is a chance to use pledgemusics database to cross over to new customers and would lead to a win–win situation. This will be a good deal because they only take 15% as commission and "they've got the economy of scale and contacts with manufacturers" (Sutherland 2015). Marillion still makes money from selling CDs (15p for one major LP) because of the demographic of their customers but this is slowly moving over to streaming-only. But nobody knows how the

royalty statements will look like in 10 years. According to Marillion, every band with dedicated fans can make a reasonable amount of money, more than they would be realizing in any other way.

13.3.5 Advices of the Band About Crowdfunding

> Build a following, get a good presence on the Internet, play some live shows and make some recordings of decent quality. After having done all those things a label might be interested in signing you. Being successful is about having a good audience you can rely on year after year and not really about being well known. We could have done a lot of money with doing a crowdfunding platform, but then we would have been a platform not a band (Sutherland 2015).

Today any artist, writer, musician or entrepreneur using established specialist companies like Kickstarter and PledgeMusic can very quickly set up a crowd-funding campaign. However, this wasn't always the case. Artists in need of finance and exposure had little choice but to sign their rights away in often exploitative and one-sided business deals. "It can be argued that every artist today owes Marillion a debt of gratitude because now there is another way forward" (Murphy 2016).

13.3.6 One Band in Their Own Words

Marillion has a whole legacy of music left behind and they just do what they love doing. "And there is so many people come up to us and say you know you changed or saved my life, when that terrible thing happened to me, this was the song that got me through it. So you can't beat that" (Murphy 2016). "It is something incredible for you. If you are humbling for something and you show so much passion for what you do. The fans give you their love and their energy and in return you give everything you can. When the five of us get in a room together, it still means magic to us and it still happens and that's what keeps everything alive" (TEDx Talks 2013). These quotes exactly mirror the strong background of fans they have, through excellent work and looking after specific needs of their crowd.

13.3.7 From Small Conventions to Weekends

Normally the band prefers holding concerts in bars and clubs in place of big music halls but since 2001 the famous so called Marillion weekends take place every 2 years. It is like a convention with three concerts over the weekend. The fans get a whole package of being involved in their music. You can join for example the band and sing a song on stage with them, which is called "swap the band", so they swap out

a member of the band and the fan can take this place to play a song along with the rest of the band. In 2017, Marillion will hold these weekends in Holland, Poland, the UK, and Chile, which is already sold out. 3000 fans from 52 Countries come together, thinking nobody else outside could understand that bubble and feeling global, for example that someone from Veneuzuela might be standing around with someone from Northern Ireland or Germany. "They're on to something they don't know but we know and that creates a solidarity in the room, that is completely cutting across borders and religion, countries, that's really special" (TEDx Talks 2013).

13.3.8 The Importance of Marillion Weekends

These weekends are very important for the band when it comes to financial questions. Out of this event they make an "awful lot of money" (Masters 2013). This event stops the band going bust. Marillion weekends have developed from spontaneous fan club events to sold out concerts, which is amazing for the band to walk in a room full of people who really believe in the band and don't just want to see the show. In the interview with BBC (Masters 2013) Steve Hogharts claimed that he would happily go for a drink with 99% of the people in that room because he doesn't see them as fans, but as friends. The band is in the fortunate position not being in need of running away from fans but at the same time they are not famous enough that they can't walk down the street for shopping.

13.3.9 The Fan Base

Ethereal atmospherics, adventurous arrangements, and vocalist Steve Hogarth's emotional intimacy had garnered Marillion a fan base that enabled the band to try experiments that made global headlines. Fans have been known to travel long distances to see Marillion. While mixing their 1998 album "Radiation", the band cut a deal with a local restaurant owner: If he fed them for 2 weeks, they, in turn, would play a low-key acoustic show in the 200-seat eatery. It became worldwide knowledge to the fans through the Internet. Fans traveled from Brazil, Mexico, North America, Australia, Japan, Israel, and the Continent to see the show, and the band was forced to play a second night (Murphy 2016).

The global fan base of Marillion is hyper-engaged and impressive. To attend live shows, fans often travel thousands of miles. "The band is something special for those who already love Marillion. To the uninitiated it is a potential love affair waiting to happen" (pledgemusic.com 2016). Since 1998 the most engaged fans get a CD package as Christmas present every year, with live and acoustic versions, out-takes, and interpretations of contemporary Christmas songs. Marillion had always been groundbreaking in terms of doing things differently which is possible because of the very loyal fanbase they have.

13.3.10   The Role of Social Networks for Crowdfunding

According to the statement "you are what you post" (Gearhart 2009), social media is a critical factor. The probability of success increases dramatically for every order of magnitude increase in Facebook friends. Social media is great to keep your backers informed but also to engage with new audiences. On Facebook, the personal network can be reached and asked for support with a pledge or by sharing the campaign. Twitter can be used to make announcements about milestones achieved and to catch up with new influencers. To meet specific interest groups the campaign can be announced on LinkedIn. Sir Tim Berners-Lee describes the World Wide Web as "an interactive sea of shared knowledge, made of the things we and our friends have seen, heard, believe or have figured out" has dramatically accelerated the shift to consumer-driven markets (Evans and McKee 2010).

The Social Web visibly connects your business or organization and its stakeholders—customers, suppliers, and influencers, each of whom have defined new roles for themselves very much in control of the information they share as they evaluate competing options. Ultimately, it is the acts of friending, following and similar formally declared forms of online social connections that support and encourage the relationships that bond the community and transform it into organically evolving social entity (Evans and McKee 2010, p. 32).

With a growing interest and importance of actual identity, in addition to market place knowledge, social business and the analytical tools that help you sort through the identity issues are important to making sense of what is happening around you on the social web (Evans and McKee 2010).

It is important to understand and leverage the role of social media for crowdfunding. For promotion of crowdfunding campaigns and to keep in touch with fans and funders all the time, social media is essential for successful projects in crowdfunding. Nowadays, it is important what others say and how good or bad references are. Building a network (a crowd) that stands and falls for you is important to have capital in early stages of the projects. Especially because young people strongly react to social media activities, this channel gathers high potential to spread information about your campaign. Therefore, Marillion is also very representative on their website, on Instagram, Facebook, and Twitter in order to spread detailed information about new campaigns or released albums to touch especially the young generation.

13.4   The Crowdfunding Model of Marillion Applied to Fashion

13.4.1   Understanding the New Role of the Customer

The new role of the customer can be effectively understood and managed by borrowing some of the ideas and practices of traditional customer relationship

management (CRM), based on relationships and shared activities that play out on the social web. Afterwards waving them into the essential social concepts of shared outcomes, influencer and expert identification and general treatment of the marketplace as a social community (Evans and McKee 2010). Mapping the customer's end-to-end experiences gets an understanding of each step in detail the customer undertakes when doing specific product or service related tasks. By understanding who among your customers is influential, by noting who is at the center of a specific conversation and by developing relationships with these people, you create the opportunity to more deeply understand why they feel positively or negatively—the way they do (Evans and McKee 2010).

Nowadays the customer doesn't want a finished product, he wants to be part of the process. To include wishes and needs of the new customer, the behavior of consumers has to be taken into account. At this moment successful crowdfunding can take place. Furthermore defining and interpreting your brand identity and thinking about what best resonates with your target fans is an important decision-making element. Conveying a consistent, believable message in all your marketing communications represents best a promise to your customer. All in all, a culture that mirrors their own values has to be presented. Creating a special position in your fans minds and what makes you unique, differentiates you from the competition.

13.4.2 Future Potential of Crowdfunding in the Fashion Industry

Crowdfunding for technology and business start-ups is nowadays a common match. So there is no doubt it could be successful in fashion and offer a viable funding solution for entrepreneurs. So the business model pushed by the rock band Marillion can be transferred to the fashion business and is explained in the following. As mentioned in the introduction, the way we make, buy, and sell clothes changed all the way up and has to be adapted to developing technologies and online opportunities for the fashion industry. Especially for young emerging designers, crowdfunding is a high-potential opportunity. As a fashion label in general, it is necessary to demonstrate brand identity and market research should be worked into your crowdfunding campaign goals (Giordano and Caracaleanu 2014).

13.4.3 Key Features for a Successful Fashion Crowdfunding Campaign

The campaign has to offer a modest investment option while at the same time exposing it to a large mass. Future business expenses all the way from production to

operating and marketing have to be considered. Missing out one part could mean a purchase of all the investment money. Crowdfunding is also used for ongoing business activity not only for building a business. By giving the investors the feeling of doing something meaningful, investors are engaged with the story behind the product and with your brand. According to Tsafara Perlmutter, CEO of Co.Co Collective Collection in Israel, "fashion crowdfunding not only works, it's the new way to do business and fashion" (Perlmutter 2016).

Especially for early stage businesses the concept is valuable. It enables them to take control of their brand story and involves visionary individuals to fund and promote their creative project. "Designers have always understood that they need feedback from prospective customers as early as possible in the prototype development process, and crowdfunding relies on that" (Bisby 2015). The Process allows professional designers to deal directly with consumers, which they are doing in droves. Kickstarter also partnered with dozens of design-oriented organizations, such as Toronto's OCAD University and New York Pratt Institute, to curate the projects of students, staff, and alumni. Some funders like Graham Williams say: "I love it when cool products show up on my doorstep. Suddenly they are real and I get to incorporate them into my life" (Bisby 2015).

13.4.4 Preparing a Fashion Crowdfunding Campaign

In order to prepare a crowdfunding campaign, the money for financial investment is necessary also for building a campaign collateral. For every project, the creator needs to pay taxes around 10–30%. Further, a production plan has to be considered in order to be able to produce on time and on budget to make the campaign a success. When it comes to shipping, project initiators have to be aware who is packing the products and what will be in. Making a plan to fulfill and ship orders is inevitable. In general people and resources in place are needed to create and ship rewards on time as promised. As a matter of fact, the most financial support during the campaign is going to come from people the project creator knows. So it is necessary to already have a good network. Because the stronger the mailing list and social media presence, the better the chance of success.

Today there are more than 1500 crowdfunding platforms you can choose from. That's why your options and which one suits best the ongoing project needs to be figured out. Kickstarter as already mentioned is the most well-known platform with the highest rate of success. But there are special fashion crowdfunding platforms like Wowcrazy, Luevo, Before the Label, Plumalley, and Betabrand. They are focused on production needs for individual pieces or full collections. For example, Luevo is best for launching full collections or if the brand will be represented at fashion weeks. The crowdfunding model of this platform offers a full suite of marketing services in partnership with fashion weeks (Giordano and Caracaleanu 2014).

Project initiators have to remember a degree from Parsons is not what makes the project unique. "Telling the fans or the crowd the story behind, meaning what motivates you every day, what were some hardships you went through and how this campaign can help you surpass them and accomplish your dreams, makes the crowd much faster willing to donate and support the project" (Giordano and Caracaleanu 2014).

Defining the values and beliefs as a brand are key questions that have to be answered in front of starting a campaign. Through professional PR Agencies, an eligible marketing campaign can be created and on social media, website, and through email, the crowd or potential bakers can follow the story behind, about the design process, where the manufacturing is, etc.

After the project went live on the platform, personalized emails to alert editors and bloggers should be sent out, telling that it's time to run the project. It is necessary to be thankful and show gratitude to those who pledged the campaign. Pre-planned updates of the campaign can now be added on the website to let funders know how the goal has been reached so far. The goal is always to make supporters feel like they are part of something that matters.

If the case of an unsuccessful campaign appears, it is time to reflect what might have been able to change or improve in order to reach the financial target. On the other hand if the crowdfunding campaign succeeded, thank you notes have to be sent out and promised rewards have to be implemented. The production of the collection or project that you were raising the money for has to get started. By writing a professional article and a blog post about experiences, the crowd and supporters keep updated.

On the general crowdfunding platform kickstarter, the most successful fashion project ended up backing more than 9 Mio US Dollar. But not every fashion campaign gets a positive resonance. For young emerging designers, it is hard to survive and be able to pay high-end marketing campaigns, pictures for professional blog posts, and production fees. Taking care of your customer base as Marillion did, seen in the case study, is the most important aspect when it comes to crowdfunding. Normally the success rate of fashion projects on generalist platforms is about 29%, which is the lowest of all categories (wigsandgowns.co.uk 2016).

The problem in fashion is that you have to fund your first collection before starting to get orders from the buyers. The fashion industry also generates large operating cash flow needs that could lead the business to bankruptcy, even if the sales are increasing. The designers will need to have a base of fans and followers on social media, to be able to give a momentum to their campaign. Advantage of crowdfunding for the fashion business is the organization of a mass action without institutional backing. For each project you have a new group of people, never assembled before, pooling their energy and resources to create value and scale (wigsandgowns.co.uk 2016).

Furthermore the skill level and manufacturing know-how of young designers can vary wildly making it difficult for many to deliver well-made garments at a competitive price point (businessoffashion.com 2015).

Some forward thinking labels have taken the crowdfunding trend further by creating their own website with in-house crowdfunding platforms. Targeting independent fashion consumers these brands offer clothing in return for funding. Listing garments on its website and only starting production when they have the required funding and hence minimum order. For example, Gustin from San Francisco is a premium menswear label and they have proven that this business model is cost and time effective. They use the business model to line up supply and demand for every product they make, which creates zero waste cycle and they return the savings to the backer (Greer 2015).

Fashion crowdfunding helps combat the current consumer need for instant gratification as the quality and cost benefits outweigh a slightly longer purchase time. It takes around 2 weeks for Gustin garment campaign to run and 6–8 weeks for production. This new approach brings decision-making straight into the consumer laps and laptops. It is particularly beneficial for consumers with specific need. For example, PetiteShop is an online retailer specializing in petite apparel for women. As the Petite Shop is a distributor and not a manufacturer, independent designers list their garments on the website and will remake the clothing in petite specific proportions if minimum orders are placed (Greer 2015). Elizabeth Bates, founder of The Petite Shop, describes crowdfunding as a "chance for the lower-risk collaborative retail model to emerge." Further Bates argues: "A domestic manufacturing responds and retailers and designers are able to offer an increasingly wide range of clothing options, the quality and cost benefits will outweigh the slightly longer purchase timeline" (Miller 2015b). There exist many more fashion crowdfunding platforms with different target groups. Before the Label allows young designers to submit campaigns, Spreadshirt, another platform is useful to hand in designs only for t-shirts. They all have a different approach but one thing in common: to make the crowd being part of the production process.

13.5 Conclusion

The changing fashion industry caused by splendid technology and different customer needs, is prompted to adapt to these developing subjects. After a brief literature review concerning the crowdfunding topic in general, the business model can be stated as a valuable financing model for start-ups and new projects. Unfortunately, it can clearly be mentioned that the rock band Marillion influenced a huge part of platforms by pioneering the business model in the late 90s. Because the band recognized the importance of Internet in the future early on, a new era of financing projects via social media and websites was born.

Moreover, Marillion has a fan base they can rely on, because the band built up a huge network of people willing to support them in every project they start. This is a key learning for the fashion industry and especially for designers wishing to be successful. Knowing your target group is crucial in order to build up a network for production and promotion of your project. The trend of crowdfunding platforms

swapped over from America to Europe and especially platforms like Kickstarter or Indiegogo make a lot of money out of the financing concept. Today any artist, writer, musician or entrepreneur using established specialist companies such as Kickstarter can very quickly set up a crowdfunding campaign. The growing success of social media has led to a proliferation of social information and the consumer gets easily influenced. What others say has not been important as of today and references almost count more than the number of CDs that has been sold. Additionally, the research showed that risk taken over by crowdfunders is much lower, not only because they individually invest a small amount of money, but due to the fact they become consumers.

Furthermore, crowdfunding is used for marketing purposes, it provokes interest in new projects in the early stages of their development and it helps to achieve competitive advantages even before the projects see the light of day. It allows the company to reduce the length of the development of new products, as well as their costs and to have a better-accepted product in the market. The clearer the communication is, the greater the remuneration. Without a clear brand identity, the campaign appears unpredictable and customers use it as reason to withdraw their allegiance. As effective the crowdfunding model is, as many risks are hidden behind this subject. It is everything but easy to get started with a professional campaign and many factors have to be considered in order to be successful. Especially in fashion, it is necessary to consider many factors coming up in advance such as preparing the logistics, production, marketing campaigns, and rewards one does in order to say thank you to funders.

The results show that crowdfunding is a possible financing model in the changing fashion industry, especially for upcoming designers. But there are only few projects earning success compared to the temporal and financial efforts the project owner puts into the crowdfunding campaign. For the fashion industry, crowdfunding is cost and time effective. A mass action can be initiated without institutional backing and there is high potential for young, emerging designers to grow a successful company and to increase recognition and revenue.

Crowdfunding in fashion is not as successful as in technology or the music business, which is related to the innovation in technological issues, but at the same time this is a chance for designers to spread creativity and not to be linked to any boundaries of realization about the product they have in mind. Limitations of the study are caused by the novelty of the subject crowdfunding to the fashion industry and have to be developed in a more reliable way. Further, the Marillion weekends could be also applied to the fashion industry. There already exist fashion weeks all over the world and take place every year. But the focus is not on one special brand as it is on the Marillion weekend just for the band. Referring to the actual literature review a fashion weekend for one brand does not exist. But after building up a customer base and brand identity this would have potential in the fashion industry, in order to rise your customer database and gaining funders for a project, having the feeling of being involved in the production or idea collecting process.

The case study about the prog rock band Marillion shows, that crowdfunding as financing model can be applied to the fashion business. That is why the leading answer can be positively responded. Help labels to find out what designs work, before committing to production, testing styles, and gain following from consumers, as well as the chance for start-up designers to rise a successful company are decisive advantages of crowdfunding for the fashion industry. An explicit disadvantage of the financing model is the risk of over-promising and under-delivering and the challenge of meeting deadlines. The proximity to markets and the resulting know-how of consumer needs and behavior are essential factors in order to run a successful company. Project initiators have to know their customers and what imagination they have. Finally, it can be concluded that crowdfunding is a kind of innovation that is an outgrowth of social media and is respected by all three participating parties: entrepreneurs, investors, and intermediaries. The crowd is interested in new ideas and they are willing to support them. In this case, the Internet is used as a vehicle to collect information on new projects to expand their knowledge and skills. Exchange of opinions and experiences with earlier crowdfunders has to take place. The crowd has to identify with the project and recognize the change and innovation the new campaign could bring. When the initiator of the project raises sufficient funds through crowdfunding he moves to its implementation. Before and once the project has been realized, the crowd needs to be rewarded. It is imperative to know how to properly use the money that is received. It is smart to take the time to find a mentor before building a campaign. But in the end, the goal is always to make supporters feel like they are part of something that matters.

A viable literature review about crowdfunding has been initiated in this research paper and reliable information about the business model has been gathered. Due to the lack of available data, depending on the scope of the research topic, there is little to prior research on crowdfunding related to the fashion industry. Further, profound information and professional literature concerning crowdfunding for the fashion business is not available. Only fashion crowdfunding platforms and websites can be identified. Specifically, for the case study about Marillion, there is limited access to the band and denied in some way. Only secondary literature can be found. Topics for future research could be the ways how to protect investors as well as the ideas and business models that need to be identified, thoroughly examined and afterwards included in the rules regarding crowdfunding. Moreover, research concentrates only on the campaign but no suggestions are made after the funding goal has been achieved. The development of crowdfunding companies and not only platforms should be clarified. The comments of industry professionals might be useful in order to design powerful tools for crowdfunding in the fashion industry. Strategies to improve national and international economic conditions on crowdfunding and the influence of social media followers on the business model could be further research according to the ever-changing technologies in the future.

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