

10-59
AP - 2/15/11
Senate Info. - 3/22/11

Undergraduate Distance Education Review Form
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: FSMR 281 Fashion Brand Merchandising

Instructor(s) of Record: Dr. Eun Jin Hwang

Phone: 7-2346

Email: eun.hwang@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?
2. How will each objective in the course be met using distance education technologies?
3. How will instructor-student and student-student, if applicable, interaction take place?
4. How will student achievement be evaluated?
5. How will academic honesty for tests and assignments be addressed?

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)
 Negative

Tricia Lee B. Bowen _____ 1/18/2011
Signature of Department Designee Date

Endorsed: *Tom A. Sunde* _____ 1/19/11
Signature of College Dean Date

Received
FEB 16 2011
Liberal Studies

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Hwang completed a facilitator training course which was offered by the Socrates Distance Learning Technologies Group, the faculty training organization of Education Management Corporation (EDMC) Online Higher Education during Spring 2006. She taught an online class during Fall 2004 in Korea and also she taught an online class during Winter 2008, 2009, & 2010, and Summer 2009 & 2010, at Indiana University of Pennsylvania. She incorporated WebCT and Moodle into several courses since Spring 2009. Students took exams and submitted papers on-line. Students could access the syllabus, class notes, and announcements on-line as well.

2. How will each objective in the course be met using distance education technologies?

The on-line course will consist of course materials, quizzes and assignments presented on-line through Moodle. Chat Room and Discussion Thread participation through the use of Moodle will be part of the course requirements.

1. Define brands, brand profiles and explain how they differ from other types of branded products.

- The instructor will cover in Day 2 (Module 1), Day 8, Day 9 (Module 2) and Day 13, Day 15 (Module 3) and completing Question #1, #2, and #3 of “Brandshadowing” assignment and Part I of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to define brands, brand profiles and explain how they differ from other types of branded product.
- The instructor will upload PowerPoint files to the students to download and study. She will open discussion threads to answer to any questions.

2. Define merchandising and describe how the two disciplines of branding and merchandising are interrelated.

- The instructor will cover in Day 3 (Module 1) and Day 8 (Module 2) and completing Question #4 and #8 of “Brandshadowing” assignment and Part II of “Brandlab” final

term project (Day 21, Day 22, Day 23 and Day 24) will help students to define merchandising and describe how the two disciplines of branding and merchandising are interrelated.

- The instructor will upload PowerPoint files to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. She will also use discussion threads to make students participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
3. Describe marketplace conditions and events that gave rise to the importance of a fashion brand.
- The instructor will cover in Day 3, Day 4, Day 5 (Module 1) and Day 9 (Module 2) and completing Question #4 of “Brandshadowing” assignment and Part II and III of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help students to describe marketplace conditions and events that gave rise to the importance fashion brand.
 - The instructor will upload PowerPoint files to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion threads to make students participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within assigned groups to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
4. Provide examples of how brands which are currently successful that once struggled with developing coherent brand presence.
- The instructor will cover in Day 3, Day 4, Day 5 (Module 1) and Day 6, Day 8, Day 9 (Module 2) and completing Question #4 of “Brandshadowing” assignment and Part II of

“Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe those marketplace conditions and events that gave rise to the importance of the fashion brand.

- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
5. Articulate various consumer motivations and the process different groups of consumers go through when seeking and acquiring branded fashion products.
- The instructor will cover in Day 4 (Module 1), Day 6, Day 10 (Module 2), Day 13 (Module 3) and Day 18 (Module 4) and completing Question #5, Question #7, Question #9, Question #10, and Question #14 of “Brandshadowing” assignment and Part III of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to articulate various motivations consumers have, the source of such drivers, and the process different groups of consume go through when seeking and acquiring branded fashion products.
 - The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
6. Describe the characteristics and lifestyles of different kinds of products.
- The instructor will cover in Day 5 (Module 1), Day 9 (Module 2), Day 11, and Day 13

(Module 3) and completing Question #6, Question #7, Question #9, Question #10, and Question #14 of "Brandshadowing" assignment and Part IV of "Brandlab" final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe the characteristics and lifestyles of different kinds of products.

- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

7. Describe brand positioning and distribution, as well as the planning components of fashion brands.

- The instructor will cover in Day 6 (Module 2) and completing Question #7 of "Brandshadowing" assignment and Part V of "Brandlab" final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe brand positioning and distribution, as well as the planning components of fashion brands.
- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

8. Describe brand elements and state a method organizing and selecting those elements which will come to define a fashion brand

- The instructor will cover in Day 8 and Day 9 (Module 2) and completing Question #8 and Question #9 of "Brandshadowing" assignment and Part VI and Part VII of

“Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe brand elements and state a methodology for organizing and selecting those elements which will come to define a fashion brand.

- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
9. Explain the importance of brand-related communication and state the ways brands may be developed through various communication practices.
- The instructor will cover in Day 9 (Module 2) and completing Question #9 of “Brandshadowing” assignment and Part VII of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe brand elements and state a methodology for organizing and selecting those elements which will come to define a fashion brand.
 - The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.
10. Explain how experiences, emotions, and feelings work within the definition of what constitutes a fashion brand.
- The instructor will cover in Day 10 (Module 2) and completing Question #9 of “Brandshadowing” assignment and Part VIII of “Brandlab” final term project (Day 21,

Day 22, Day 23 and Day 24) will help student to explain how experience, emotion, and feelings work within the definition of what constitutes a fashion brand.

- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

11. Describe how the brand value chain provides ways to measure the importance of fashion brands

- The instructor will cover in Day 14 (Module 3) and completing Question #13 of “Brandshadowing” assignment and Part XI of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to describe how the brand value chain provide ways to measure the value of fashion brands.
- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

12. Analysis the role of a fashion brand merchandising professional and distinguish among their tasks.

- The instructor will cover in Day 6 (Module 1), Day 14, Day 15 (Module 3) and Day 14 (Module 4) and completing Question #7, Question #13, Question #14, and Question #15 of “Brandshadowing” assignment and Part V, Part XI, Part XII, and Part XIII of “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24) will help student to

identify the role of brand merchandising professional and distinguish among their tasks.

- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

13. Describe fashion brand issues related to finance and law.

- The instructor will cover in Day 18 (Module 4) and completing Question #16 of “Brandshadowing” assignment and Part XIV of by the “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24.) This will help student to describe fashion brand issues related to finance and law.
- The instructor will upload PowerPoint file to students to download and study. She will be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

14. Identify and understand agents of change related to a fashion brand and suggest ways to manage or overcome changes.

- The instructor will cover in Day 15 (Module 3) and Day 19 (Module 4) and by completing Question #14 and Question #17 of the “Brandshadowing” assignment and Part XII and Part XV of the “Brandlab” final term project (Day 21, Day 22, Day 23 and Day 24.) This will help the student to identify agents of change related to fashion brand, understand how they came about, and suggest ways to manage or overcome them.
- The instructor will upload PowerPoint file to students to download and study. She will

be available at regular times to answer any questions students might have regarding the topic by e-mail or chat room. And also she will use discussion thread to make students to participate in on-line discussions actively. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via email or chat room.

3. How will instructor-student and student-student, if applicable, interaction take place?

Students will be required to actively participate in on-line discussions. Questions will be embedded in the notes as well as in daily postings by the instructor. The instructor will facilitate the discussions. Students will participate in chat room discussions within groups assigned to work on designated activities. The instructor will be available at regular times for contact via telephone, email or chat room.

4. How will student achievement be evaluated?

Multiple assessment techniques will be implemented to evaluate student achievement including:

- Timed exams using Moodle with password protection
- Daily assignments posted on Moodle
- Individual papers and projects – Students will turn their paper and project to Instructor by i-mail or TurnItIn.com
- Discussion contribution- this will done by Discussion Thread

5. How will academic honesty for tests and assignments be addressed?

The on-line quizzes will be designed in a manner such that items are randomly numbered so that no two exams are exactly identical. The exams will not be printable. Students will be submit their paper through Turnitin.com. This program is used to prevent plagiarism. This method was implemented by the instructor for this course during the Spring 2008 semester

- C. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Syllabus of Record

I. Catalog Description:

FSMR 281: Fashion Brand Merchandising

3 class hours

0 lab hours

3 credits

Prerequisites: None

(3c-01-3cr)

Focuses on contemporary brand's concepts, branding terms, and theoretical frameworks for fashion brand activities. Students' understanding of concepts about the role of branding in fashion is developed by applied projects such as case studies, exercises, shadowing activities and developing their own fashion brand.

II. Course Outcomes:

Upon completion of this course the students will be able to:

1. Define brands, brand profiles and explain how they differ from other types of branded products.
2. Define merchandising and describe how the two disciplines of branding and merchandising are interrelated.
3. Describe marketplace conditions and events that gave rise to the importance of a fashion brand.
4. Provide examples of how brands which are currently successful that once struggled with developing coherent brand presence.
5. Articulate various consumer motivations and the process different groups of consumers go through when seeking and acquiring branded fashion products.
6. Describe the characteristics and lifestyles of different kinds of products.
7. Describe brand positioning and distribution, as well as the planning components of fashion brands.

8. Describe brand elements and state a method organizing and selecting those elements which will come to define a fashion brand
9. Explain the importance of brand-related communication and state the ways brands may be developed through various communication practices.
10. Explain how experiences, emotions, and feelings work within the definition of what constitutes a fashion brand.
11. Describe how the brand value chain provides ways to measure the importance of fashion brands
12. Analysis the role of fashion brand merchandising professional and distinguish among their tasks.
13. Describe fashion brand issues related to finance and law.
14. Identify and understand agents of change related to a fashion brand and suggest ways to manage or overcome changes.

III. Course Outline

- | | |
|---|---------|
| A. Fashion Brand Merchandising | 2 hours |
| 1. Understanding Brands | |
| 2. Introducing Fashion Brands | |
| 3. Exploring Fashion Brands | |
| 4. Merchandising and Fashion Brands | |
| B. Fashion Brands in the Marketplace | 2 hours |
| 1. Rise in Importance of Fashion Brands | |
| 2. Fashion Brands in the Contemporary Marketplace | |
| 3. Merchandising Fashion Brands | |
| C. Fashion Brands and Consumers | 2 hours |
| 1. Who are Consumers? | |
| 2. How Consumers Acquire New Products | |

- 3. Why Consumers Want New Brands
- D. Products, Services, and Fashion Brands 2 hours
 - 1. Defining and Classifying Products
 - 2. Using Products to Build Fashion Brands
 - 3. The Product Life Cycle
 - 4. Services and Fashion Brands
- E. Planning Fashion Brands 3 hours
 - 1. The Fashion Brand Process
 - 2. Brand Briefs and Fashion Brands
 - 3. Creative Briefs and Fashion Brands
 - 4. Other Concerns Related to Planning Fashion Brands
 - 5. Positioning Briefs and Fashion Brands
- Exam #1 1 hour
- F. Elements of Fashion Brands 2 hours
 - 1. Identification and Differentiation of Fashion Brands
 - a. Classes of Brand Elements
 - i. Tangible Brand Elements
 - ii. Intangible Brand Elements
 - iii. Application of Brand Elements
 - 2. Organizing Selection of Brand Elements
- G. Fashion Brand Communication 3 hours
 - 1. Defining the Scope of Fashion Brand Communication
 - 2. The Communication Process
 - 3. Identifying Forms of Promotional Communication
 - 4. Criteria for Choosing Promotional Communications
 - 5. Building Better Brands Through Communications
- H. Shaping Fashion Brand Experiences 3 hours
 - 1. Experiences to Establish Brand Presence and Meaning

2. Experiences for Promotional Purposes
 3. Fashion Brand Experiences and Technology
 4. Using Experiences to Shape Fashion Brands
- I. The Changing Nature of Fashion Brands 3 hours
1. Why Fashion Brands Change
 - a. Differences in Consumer Expectations
 - b. Introduction of New fashion Brands
 - c. Modification of Business Practices
 - d. Advances in Technology
 - e. Prevailing Economic Conditions
 2. Concerns about Changes in Fashion Brands
- Exam #2 1 hour
- J. Expanding Fashion Brands 4 hours
1. Expanding Fashion Brands
 - a. Continuing to Use Established Brands
 - b. Line Extensions
 - c. Category Extensions
 - d. Parent Brands, Sub-brands, and Family Brands
 2. Issues Related to Extension Strategies
 - a. Advantages and Disadvantages of Brand Extensions
- K. Measuring Fashion Brand Performance 3 hours
1. Fashion Brand Performance
 2. Measuring Performance from a Brand Equity Perspective
- L. Fashion Brand Portfolios 4 hours
1. The Multi-Brand Process
 2. Fashion Brand Portfolio Objectives
- M. The Fashion Brand Team 3 hours
1. Who Makes Decisions about Fashion Brands?
 - a. Fashion Brand entrepreneurs

- b. Managers of Fashion Brands
 - c. Retail Entrepreneurs and Fashion Brands
 - 2. The Decision-Making Framework of Fashion Brands
 - a. Business Organization as Basis for Decision Making
 - b. Beginning Work with Fashion Brands
- N. Business and Social Issues and Fashion Brands 2 hours
 - 1. Financial Issues Related to Fashion Brands
 - 2. Legal Issues Affecting Fashion Brands
 - a. Contracts: The Language of Business
 - i. How Contract Work
 - ii. Contracts and Retail and Fashion Brand Merchandising
 - iii. Contracts in Action: Fashion Brands in the
 - 3. Fashion Brands and Social Issues
- O. Future Trends for Fashion Brands 2 hours
 - 1. Identifying Future Challenges to Fashion Brands
 - 2. Consumer Challenges: Savvy Stylists with Little or No Brand Loyalty
 - 3. Challenges Due to Branding Practices: Too Many Brands
 - 4. Challenges Related to Business Activities in a Complex World

Final Exam

IV. Evaluation Methods

40% - Three exams (two during the semester and one during final exam week). The examinations could include multiple choice, true/false, short answer/essay, problem solving with material derived from lecture notes, text(s), and class handouts.

60% - "Brandlab" and "Brand Shadowing" projects and in-class assignments

V. Grading Scale

90 – 100% = A

80 – 89% = B

70 – 79% = C
60 – 69% = D
Below 60% = F

VI. Attendance Policy

Student learning is enhanced by regular attendance and participation in class discussion, therefore the instructor expects all students to attend class. The attendance policy for this class follows the Undergraduate Course Attendance Policy which is included in the Undergraduate Catalog. The total number of absences should not exceed one week of class.

VII. Required Textbooks, Supplemental Books and Readings

Kendall, G. (2009). *Fashion brand merchandising*. New York: Fairchild Publications.

VIII. Special Resource Requirements

None

IX. Bibliography

Adamson, A., & Sorrell, M. (). *BrandSimple: How the best brands keep it simple and succeed*. New York: Palgrave Macmillan.

Arvidsson, A. (2006). *Brands-Meaning and value in media culture*. New York, NY: Routledge.

Budelmann, K., Kim, Y., & Wonzniak, C. (2010). *Brand identify essentials: 100 principles for designing logos and building brands*. Beverly, MA: Rockport.

Chasser, A., & Wolfe, J. (2010). *Brand rewired: Connecting branding, creativity, and intellectual property strategy*. Hoboken, NJ: Wiley & Sons.

Fog, K., Budtz, C., & Yakaboylu, B. (2010). *Storytelling: Branding in practice*. Copenhagen, Denmark: SIGMA.

Healey, M. (2010). *What is branding*. Miles, Swizerland: RotoVision.

- Keller, K. L. (2003). *Best practice cases in branding: Lessons from the world's strongest brands*. Upper Saddle River, NJ: Pearson Education.
- Meadows, T. (2009). *How to set up & run fashion label*. New York, NY: Laurence King.
- McEwen, W. J. (2005). *Married to the brand-Why consumers bond with some brands for life*. New York, NY: Gallup Press.
- Morgan, N., Pritchard, A., & Pride, R. (2004). *Destination branding-Creating the unique destination proposition* (2nd ed.). Burlington, MA: Elsevier.
- Neumeier, M. (2005). *The brand gap: How to bridge the distance between businesses strategy and design*. Berkeley, CA: Peachpit.
- Schultz, D. E. & Schultz, H. F. (2004). *Brand babble-Sense and nonsense about branding*. Mason, OH: Thomson South-Western.
- Wheeler, A., & Katz, J. (2011). *Brand atlas: Branding intelligence made visible*. Hoboken, NJ: Wiley & Sons.

FSMR 281 – Fashion Brand Merchandising

Summer 2011

Online Syllabus

| | | | |
|------------|-------------------|--------------|-----------------------|
| Instructor | Dr. Eun Jin Hwang | E-mail | eun.hwang@iup.edu |
| Class Room | Moodle | Class Meets | May 31 – July 1, 2011 |
| Office | 208 Ackerman Hall | Phone Number | 724-357-2346 |

Catalog Description:

Focuses on contemporary brand's concepts, branding terms, and theoretical frameworks for fashion brand activities. Students' understanding of concepts about the role of branding in fashion is developed by applied projects such as case studies, exercises, shadowing activities and developing their own fashion brand.

Prerequisite: None

3 Class hours, 0 Lab Hours, 3 Credits (3c-0l-3cr)

Course Outcomes:

Upon completion of this course the students will be able to:

1. Define brands, brand profiles and explain how they differ from other types of branded products.
2. Define merchandising and describe how the two disciplines of branding and merchandising are interrelated.
3. Describe marketplace conditions and events that gave rise to the importance of a fashion brand.
4. Provide examples of how brands which are currently successful that once struggled with developing coherent brand presence.
5. Articulate various consumer motivations and the process different groups of consumers go through when seeking and acquiring branded fashion products.
6. Describe the characteristics and lifestyles of different kinds of products.
7. Describe brand positioning and distribution, as well as the planning components of fashion brands.
8. Describe brand elements and state a method organizing and selecting those elements which will come to define a fashion brand

9. Explain the importance of brand-related communication and state the ways brands may be developed through various communication practices.
10. Explain how experiences, emotions, and feelings work within the definition of what constitutes a fashion brand.
11. Describe how the brand value chain provides ways to measure the importance of fashion brands
12. Analysis the role of fashion brand merchandising professional and distinguish among their tasks.
13. Describe fashion brand issues related to finance and law.
14. Identify and understand agents of change related to a fashion brand and suggest ways to manage or overcome changes.

Required Text:

Kendall, G. (2009). *Fashion brand merchandising*. New York: Fairchild Publications.

Course General Policies:

A. Assignments Requirements:

The due dates for all assignment are included in the syllabus but may be subject to change. During the semester (summer session), the instructor will keep students informed of any changes. This course contains several assignments. To complete the assignment, click on the particular Discussion or Assignment link that accompanies the given day's lecture before reading the materials that day so that you will know what you are going to have to complete by the due date. Assignments are due on specified due date. Instructor WILL NOT ACCEPT ANY LATE ASSIGNMENTS. Having your work complete on schedule is a key to early success in your business career. Try to keep up with assignments. This is a fast-paced learning environment. Falling behind can be very stressful and discouraging which will impact your ability to learn and enjoy the course. I would suggest that you start now to develop good work habits for meeting deadlines. Partial credit will NOT be given for late work.

a. Attendances

Individual student needs to reply to instructor's e-mail everyday to receive attendance points.

b. Final Group Term Project – “Brandlab” – Due June 30

9. Explain the importance of brand-related communication and state the ways brands may be developed through various communication practices.
10. Explain how experiences, emotions, and feelings work within the definition of what constitutes a fashion brand.
11. Describe how the brand value chain provides ways to measure the importance of fashion brands
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a. Attendances

Individual student needs to reply to instructor's e-mail everyday to receive attendance points.

b. Final Group Term Project – “Brandlab” – Due June 30

c. Final Group Term Project PowerPoint – “Brandlab” – Due July 1

d. Brand Shadowing Project

- Brand Shadowing Part #1 – #3 – **Due June 3**
- Brand Shadowing Part #4 – **Due June 6**
- Brand Shadowing Part #5 – **Due June 7**
- Brand Shadowing Part #6 – **Due June 9**
- Brand Shadowing Part #7 – **Due June 10**
- Brand Shadowing Part #8 – **Due June 13**
- Brand Shadowing Part #9 – **Due June 14**
- Brand Shadowing Part #10 – **Due June 16**
- Brand Shadowing Part #11 – **Due June 17**
- Brand Shadowing Part #12 – **Due June 20**
- Brand Shadowing Part #13 – **Due June 21**
- Brand Shadowing Part #14 – **Due June 23**
- Brand Shadowing Part #15 – **Due June 24**
- Brand Shadowing Part #16 – **Due June 28**
- Brand Shadowing Part #17 – **Due June 29**

e. Four Exams

- Exam #1 – June 8
- Exam #2 – June 15
- Exam #3 – June 22
- Exam #4 – June 27

f. Participation

- Participate in at least 5 out of 10 discussion threads

Late assignments WILL NOT BE ACCEPTED!!!

Course Requirements & Evaluation

a. Attendance

72 points

(24 days X 3 points/day) **Individual student require to reply instructor's e-mail everyday for attendance points.**

b. Final Group Term Project – “Brandlab”

430 points

- Brandlab Section I – 30 points
- Brandlab Section II – 35 points
- Brandlab Section III – 20 points
- Brandlab Section IV – 20 points
- Brandlab Section V – 20 points
- Brandlab Section VI – 20 points
- Brandlab Section VII – 20 points
- Brandlab Section VIII – 30 points
- Brandlab Section IX – 30 points
- Brandlab Section X – 30 points
- Brandlab Section XI – 20 points
- Brandlab Section XII – 15 points
- Brandlab Section XIII – 25 points
- Brandlab Section XIV – 20 points
- Brandlab Section XV – 15 points
- Brandlab Citations – 10 points
- PowerPoints – 70 points

c. Brand Shadowing Project

395 points

- Brand Shadowing Part #1 – #3 – 35 points
- Brand Shadowing Part #4 – 25 points
- Brand Shadowing Part #5 – 50 points
- Brand Shadowing Part #6 – 20 points
- Brand Shadowing Part #7 – 30 points
- Brand Shadowing Part #8 – 30 points
- Brand Shadowing Part #9 – 20 points
- Brand Shadowing Part #10 – 50 points
- Brand Shadowing Part #11 – 15 points
- Brand Shadowing Part #12 – 35 points
- Brand Shadowing Part #13 – 25 points
- Brand Shadowing Part #14 – 40 points
- Brand Shadowing Part #15 – 15 points
- Brand Shadowing Part #16 – 15 points
- Brand Shadowing Part #17 – 20 points

d. Four Exams **400 points**

- A. Exam #1 – 100 points
- B. Exam #2 – 100 points
- C. Exam #3 – 100 points
- D. Exam #4 – 100 points

e. Participation **50 points**

- A. Participate in at least 5 out of 10 discussion threads (each discussion thread = 10 points each)

TOTAL Possible Points **1347 points**

Grading System:

Below is the grading scale that will be used to determine the final letter grade:

A = 1347 – 1205 B = 1204 – 1071 C = 1070 – 936

D = 935 – 801 F = 800 and below

Class Lectures:

The textbook, while useful, will not be the only source of information for the class. Periodically, additional readings will be assigned. Class materials are intended to enrich or supplement the assigned readings. It is important that you read these carefully so that you don't overlook essential content. They are NOT intended to summarize or substitute for the readings. Exam will be designed to assess the student's knowledge of ALL reading materials and the material presented in Moodle.

Links/Web Site:

Some of the material in this course will require you to explore Web sites. Bring to the course issues that you find most interesting and compelling.

Discussion:

Due to the highly interactive nature of this course, you will frequently find yourself in the "Discussion Area." Participation in discussion is required during the entire course. Each student's initial participation grade will be calculated based on the number of participations in discussion.

Written Assignments:

- There will be written assignments throughout the Summer Session.
- All papers and assignments must follow the APA guidelines in the Publication Manual of the American Psychological Association (6th Ed.). Not following the APA guidelines will result in grade points reduction.
- All papers must be typed (1.5 spaced) and properly identified – Student Name, Class and Project Title – points will be deducted for papers not meeting these requirements.
- Late assignments will NOT be accepted.
- All research and abstracts must be properly documented. Plagiarism will not be tolerated. Academic dishonesty in any forms is unacceptable.

Be prepared for each class. Read chapters and be ready to participate in discussion threads.

This syllabus is subject to change with advance notice.

If you are having difficulty in this class, it is your responsibility to bring this to my attention.

Summer, 2011

Tentative Class Schedule

Schedule is tentative and subject to change

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|---|--------|--|---|------------------------|
| MODULE 1: WHAT ARE FASHION BRANDS? | | | | |
| 1. | May 31 | Introduction Class Introduce Homework Assignments Introduce Term Project | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open May 31st folder, read, and study them | |
| 2. | June 1 | Chapter One: Fashion Branding Merchandising (pp. 5 – 32) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 1st folder, read, and study them 4. Complete "Brand Shadowing #1-3 and upload to turn-it-in.com by June 3rd 11:00pm. | #1 & #5 |
| 3. | June 2 | Chapter Two: Fashion Brands in the Marketplace (pp. 33 – 59) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open May 31st folder, read, and study them 4. Complete "Brand Shadowing #4 and upload to turn-it-in.com by June 6th 11:00pm. | #2, #3 and #4 |
| 4. | June 3 | Chapter Three: Fashion Brands and Consumers (pp. 61 – 83) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open May 31st folder, read, and study them 4. Complete "Brand Shadowing #5 and upload to turn-it-in.com by June 7th 11:00pm. 5. Upload "Brand Shadowing #1-3 to turn-it-in.com today by 11:00pm | #3, #4 & #5 |

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|---|--------|--|---|-----------------------------|
| MODULE 1: WHAT ARE FASHION BRANDS? | | | | |
| 5. | June 6 | Chapter Four: Product, Services, and Fashion Brands (pp. 85 – 112) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open May 31st folder, read, and study them 4. Complete "Brand Shadowing #6 and upload to turn-it-in.com by June 9th 11:00pm. 5. Upload "Brand Shadowing #4 to turn-it-in.com today by 11:00pm. | #3, #4 & #6 |
| MODULE 2: BUILDING FASHION BRANDS | | | | |
| 6. | June 7 | Chapter Five: Planning Fashion Brands (pp. 117 – 139) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open May 31st folder, read, and study them 4. Complete "Brand Shadowing #7 and upload to turn-it-in.com by June 10th 11:00pm. 5. Upload "Brand Shadowing #5 to turn-it-in.com today by 11:00pm. | #4, #5, #7 & #12 |
| 7. | June 8 | Exam #1: Chapter 1, 2, 3 and 4 | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Check Exam Icon to take exam | |
| 8. | June 9 | Chapter Six: Elements of Fashion Brands (pp. 141 – 163) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 9th folder, read, and study them 4. Complete "Brand Shadowing #8 and upload to turn-it-in.com by June 13th 11:00pm. 5. Upload "Brand Shadowing #3 to turn-it-in.com today by 11:00pm. | #1, #2, #4 & #8 |

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|--|---------|---|---|------------------------------------|
| MODULE 2: BUILDING FASHION BRANDS | | | | |
| 9. | June 10 | Chapter Seven: Fashion Brand Communication (pp. 165 – 188) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 10th folder, read, and study them 4. Complete "Brand Shadowing #9 and upload to turn-it-in.com by June 14th 11:00pm. 5. Upload "Brand Shadowing #7 to turn-it-in.com today by 11:00pm. | #1, #3, #4, #6, #8 & #9 |
| 10. | June 13 | Chapter Eight: Shaping Fashion Brand Experience (pp. 189 – 208) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 13th folder, read, and study them 4. Complete "Brand Shadowing #10 and upload to turn-it-in.com by June 16th 11:00pm. 5. Upload "Brand Shadowing #8 to turn-it-in.com today by 11:00pm. | #5 & #10 |
| MODULE 3: DEVELOPING FASHION BRANDS | | | | |
| 11. | June 14 | Chapter Nine: The Changing Nature of Fashion Brands (pp. 213 – 232) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 14th folder, read, and study them 4. Complete "Brand Shadowing #11 and upload to turn-it-in.com by June 17th 11:00pm. 5. Upload "Brand Shadowing #9 to turn-it-in.com today by 11:00pm. | #3 & #6 |
| 12. | June 15 | Exam #2: Chapter 5, 6, 7 and 8 | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Check Exam Icon to take exam | |

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|--|---------|---|--|--------------------------|
| MODULE 3: DEVELOPING FASHION BRANDS | | | | |
| 13. | June 16 | Chapter Ten: Expanding Fashion Brands (pp. 233 – 250) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 16th folder, read, and study them 4. Complete "Brand Shadowing #12 and upload to turn-it-in.com by June 20th 11:00pm. 5. Upload "Brand Shadowing #10 to turn it in.com today by 11:00pm. | #1, #5 & #6 |
| 14. | June 17 | Chapter Eleven: Measuring Fashion Brand Performance (pp. 251 – 269) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 17th folder, read, and study them 4. Complete "Brand Shadowing #13 and upload to turn-it-in.com by June 21st 11:00pm. 5. Upload "Brand Shadowing #11 to turn-it-in.com today by 11:00pm. | #11 & 12 |
| 15. | June 20 | Chapter Twelve: Fashion Brand Portfolios (pp. 271 – 289) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 20th folder, read, and study them 4. Complete "Brand Shadowing #14 and upload to turn-it-in.com by June 23rd 11:00pm. 5. Upload "Brand Shadowing #12 to turn-it-in.com today by 11:00pm. | #1, #12 & #14 |

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|--|---------|---|--|---------------------|
| MODULE 4: WORKING WITH FASHION BRANDS | | | | |
| 16. | June 21 | Chapter Thirteen: The Fashion Brand Team (pp. 295 – 314) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 21st folder, read, and study them 4. Complete "Brand Shadowing #15 and upload to turn-it-in.com by June 21st 11:00pm. 5. Upload "Brand Shadowing #13 to turn-it-in.com today by 11:00pm. | #12 |
| 17. | June 22 | Exam #3: Chapter 9, 10, 11 and 12 | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Check Exam Icon to take exam | |
| 18. | June 23 | Chapter Fourteen: Business and Social Issues and Fashion Brands (pp. 315 – 348) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 23rd folder, read, and study them 4. Complete "Brand Shadowing #16 and upload to turn-it-in.com by June 28th 11:00pm. 5. Upload "Brand Shadowing #14 to turn-it-in.com today by 11:00pm. | #5 & #13 |
| 19. | June 24 | Chapter Fifteen: Future Trends for Fashion Brands (pp. 349 – 369) | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Open June 24th folder, read, and study them 4. Complete "Brand Shadowing #17 and upload to turn-it-in.com by June 29th 11:00pm. 5. Upload "Brand Shadowing #15 to turn-it-in.com today by 11:00pm | #14 |

| Day | Date | TOPIC & TEXT | HOMEWORK ASSIGNMENTS | COURSE OBJECTIVES |
|--|---------|--------------------------------|--|--|
| MODULE 4: WORKING WITH FASHION BRANDS | | | | |
| 20. | June 27 | Exam #4: Chapter 13, 14 and 15 | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Check Exam form to take exam | |
| 21. | June 28 | Work Day | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Upload "Brand Shadowing #16 to turn-it-in.com today by 11:00pm | #1,#2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13 & #14 |
| 22. | June 29 | Work Day | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Upload "Brand Shadowing #17 to turn-it-in.com today by 11:00pm | #1,#2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13 & #14 |
| 23 | June 30 | Final Paper due | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Upload Final paper to turn-it-in.com today by 11:00pm | #1,#2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13 & #14 |
| 24. | July 1 | Final Presentation due | <ol style="list-style-type: none"> 1. Check e-mail 2. Reply to instructor's e-mail for attendance 3. Upload Final Presentation PPT to turn-it-in.com today by 11:00pm | #1,#2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13 & #14 |

FSMR 281 – Fashion Brand Merchandising

Individual Assignments

“Brand Shadowing” - 395 Points

Please Submit your Assignment in a Turn-It-In.com by the Appropriate Due Dates

Perhaps the best way to see a fashion brand in action is to follow it over time. In that way, you can identify, document and analyze decisions made about the brand. In doing so, you will come to learn the kinds of activities in which brand managers, retailers, merchandisers, and others engage. Furthermore, you will see how those activities can and do affect your selected brand and its brand equity. Throughout your work with this class, you will select and follow one fashion brand. This Brand Shadowing project is intended to get you thinking about who the target market of consumer is for that brand.

1. To begin, choose a fashion brand interesting enough to hold your attention for the duration of your time with this project. Perhaps it is brand of products you currently use, or purchase, or would like to purchase. Provide the fashion brand name (5 points).
 2. Choose two separate fashion brand lines that offer the same kind of product (apparel, accessories, or cosmetics, for example) in order to compare and contrast the two brands. Provide fashion brand lines (5 points).
 3. As you followed an existing fashion brand in a personal or Internet journal; for your first entry,
 - A. Describe the history of your brand, or brands (5 points).
 - B. State who you believe to be its target group of consumers. Why do you think they respond to the brand? (5 points).
 - C. Describe the kinds of fashion products your brand produces and note whether they operate under one large brand umbrella (5 points).
 - D. Describe as much as you are able about your brands based on what you have learned in Chapter one (5 points).
 - E. References and In-text citations (5 points)
- #1 - #3 - Due June 5th 11:00pm
4. ***Fashion Brands in the Marketplace (Chapter Two)***. – Due June 6th, 2011, 11:00pm
 - A. Describe how your brand came into being. What the merchandising and fashion design activities did you uncover that were responsible for bringing your brand to prominence?

Describe the history and activities of your brand(20 points).

B. References and In-text citations (5 points)

5. ***Fashion Brands and Consumers (Chapter Three)***. Gather media such as advertisements, packaging, and other items related to your brand. Do some Internet research to seek out information from and about the brand itself. – Due June 7th, 2011, 11:00pm

A. From these, determine whom the brand seeks to attract. Is its target market of consumers the baby boomers, Generation X, or Generation Y mentioned in Chapter Three? Interpret language and imagery used by the brand as ways of justifying your conclusion about your brand (10 points).

B. Include copies of advertisements, packaging and other items related to your brand (15 points).

C. References and In-text citations (5 points)

6. ***Products, Services, and Fashion Brands (Chapter Four)***. – Due June 9th, 2011, 11:00pm

A. What's going on with your brand? Describe any new products and services your brand now offers and compare them with those previously available (15 points).

B. References and In-text citations (5 points)

7. ***Planning Fashion Brands (Chapter Five)***. – Due June 10th, 2011, 11:00pm

A. How would you describe the positioning practices of your fashion brand? (5 points)

B. Who do you believe their target market is? What from the company's literature and your own research led you to this conclusion? (10 points)

C. What limitations about its positioning efforts do you perceive would be relevant concerns and why? For example, do you think your fashion brand has the capability to "grow" with, or develop with a core group of target consumers? Or will those users, in your estimation, be more likely to find other brands over time? (5 points)

D. Discuss the strengths and weakness of your brand's positioning efforts (5 points).

E. References and In-text citations (5 points)

8. ***Elements of Fashion Brands (Chapter Six)***. – Due June 13th, 2011, 11:00pm

A. Perform an inventory of the elements your brand uses. List them either from company literature or base your choices on your own assessment (5 points).

- B. Describe each element in detail so that others who may not be familiar with your brand will not only be able to recognize it but will understand what the brand stands for (10 points).
- C. Describe how effectively you think your brand uses these elements and why. Suggest ways it could improve (10 points).
- D. References and In-text citations (5 points)

9. Fashion Brand Communication (Chapter Seven). – Due June 14th, 2011, 11:00pm

- A. How well, or not, does the fashion brand company you have been following throughout these exercises communicate with its target market of consumers and with others who might have just come across the brand? (5 points)
- B. Does your brand have a Web site to attract the attention of surfers and others? If so describe it.(5 points)
- C. Does it have more specialized methods of communication with those who are already friends (i.e., purchasers) of the brand? (5 points)
- D. References and In-text citations (5 points)

10. Shaping Fashion Brand Experiences (Chapter Eight). – Due June 16th, 2011, 11:00pm

- A. Describe what kinds of experiences consumers currently have related to the fashion brand you have been following throughout this exercise (10 points).
- B. How do these experiences reinforce brand image and work to build brand equity? (5 points)
- C. Alternatively how do they detract from them? (5 points)
- D. Use the paradigm established in Chapter Eight of places and spaces, products and parties, and services and specials to frame your answer (20 points).
- E. Compare that against the list of brand image components you think apply to your brand in order to answer these questions (5 points).
- F. References and In-text citations (5 points)

11. The Changing Nature of Fashion Brands (Chapter Nine). – Due June 17th, 2011, 11:00pm

- A. How has the fashion brand you have been following changed over time? (5 points)
- B. What has occurred in the history of your brand to keep it current with modern tastes and preferences? (5 points)

C. References and In-text citations (5 points)

12. Expanding Fashion Brands (Chapter Ten). – Due June 20th, 2011, 11:00pm

- A. As you have followed an existing fashion brand in a personal or Internet journal, describe how and to what extent your brand has used brand extensions of the kind described in Chapter Ten. How successful, or not do, you believe those efforts to have been? (10 points).
- B. Does your brand, in your opinion, have too many few branded products? (5 points)
- C. Describe why you feel as you do and what steps you would take to rectify the problem you have identified (5 points).
- D. Would you offer more or less products under you chosen brand's name? Why? (5 points)
- E. How would you introduce or eliminate products without affecting brand equity? (5 points)
- F. References and In-text citations (5 points)

13. Measuring Fashion Brand Performance (Chapter Eleven). – Due June 21st, 2011, 11:00pm

- A. Apply the brand value chain (p. 257) to the brand followed throughout this exercise (20 points).
- B. References and In-text citations (5 points)

14. Fashion Brand Portfolio (Chapter Twelve). – Due June 23rd, 2011, 11:00pm

- A. Describe any other brands held in the portfolio of your fashion company that are in the same product category as the brand you have been following (5 points).
- B. Describe the performance of each of those brands. (5 points)
- C. Are there any problems or *lagers* of note? (5 points)
- D. Alternatively, are there any *performer* brands to which consumers have enthusiastically responded? (5 points)
- E. Write a brief description of your findings (5 points).
- F. References and In-text citations (5 points)

15. The Fashion Brand Team (Chapter Thirteen). – Due June 24th, 2011, 11:00pm

- A. How is the fashion brand company you have been following organized? (5 points)
- B. Who runs it, and who are its chief managers? (5 points)

C. References and In-text citations (5 points)

16. *Business and Social Issues and Fashion Brands (Chapter Fourteen).* – Due June 28th, 2011, 11:00pm

A. Has the brand you have been following experienced any financial or legal issues that have been reported in the press? (5 points)

B. How well, or not, do you think they have addressed these issues? (5 points)

C. References and In-text citations (5 points)

17. *Future Trends for Fashion Brands (Chapter Fifteen).* – Due June 29th, 2011, 11:00pm

A. What are the future plans of the brand you have been following? (5 points)

B. Have you been able to find any article or other form of information provided by your brand that discusses its plans for further developing the brand in the future, or in new markets? If so, write out what you think are your brand's biggest obstacles for success, and what might you suggest for your brand's future development? If you cannot find information of this kind, describe now as your brand should respond to the challenges facing all brands noted in Chapter Fifteen (10 points).

C. References and In-text citations (5 points)

- All papers and assignments must follow the APA guidelines in the Publication Manual of the American Psychological Association (6th Ed.). Not **following the APA guidelines will result in point reductions.**
- **All papers must be typed (1.5 spaced) and properly identified** – Student Name, Class and Project Title – points will be deducted **for papers not meeting these requirements.**
- All sources of information need clearly identified and credited using appropriate citation format (APA Manual).
- Late assignments will NOT be accepted.

FSMR 281 – Fashion Brand Merchandising

Group Term Project

“BRANDLAB”

Paper - Due June 30th, 2011, 11:00pm, Turn-It-In.com

PowerPoint Slides – Due July 1st, 2011, 11:00pm, i-mail

(Paper - 500 points & PowerPoint - 70 points)

The purpose of the BRANDLAB project is to provide you with an opportunity to create and develop your own fashion brand.

This is a group project. Each group will be evaluated by the instructor. The grade for the presentation will be individually based according each member's contribution to the presentation. All the following procedures must be adhered to. If any one (or more) of the steps is not followed, the team's as well as individual grades will be lowered accordingly. Areas considered in the final evaluation include depth of research, documentation (footnotes/citations and reference list), organization of material, completeness and accuracy, creativity, clarity and neatness. Make sure you are working on this project in groups with a minimum 3 and maximum 4 students.

- I. ***Fashion Branding Merchandising.*** In this first installment of the project, you will begin by providing each other with an idea of what your brand will offer. After studying Chapter One, you should have an idea of what constitutes a brand and some idea of the branding process followed by professionals. Now answer these first questions about your own fashion brand.
 1. Describe the name by which your fashion brand will be known. This could be something as straightforward as your own name or another name of your own choosing (5 points).
 2. Describe your brand, its name, and some general characteristics, such as what kind of product it will be—apparel, accessories, cosmetics, children's wear, etc. Please use words, images, elements, or whatever you think is necessary to describe your fashion brand. What feelings do you wish your brand to evoke? What is the essence of your brand? (10 points)
 3. Who will be your target customer? Describe this customer's general characteristics: lifestyle, where they live, how they like to spend time, energy, and money. Why would your brand appeal to this target customer? (10 points)
 4. What kind of store or marketplace do you think would be ideal for your brand in terms of the brand's image and the expectations of its target consumer? (5 points)
- II. ***Fashion Brands in the Marketplace.*** Every fashion brand has a history. Chapter Two explored

the stories of several well-known brands, but what about your fashion brand? How would you describe the origins of your brand? In addition, how will you seek to mesh marketing aspects of the brand with merchandising ones? To help you get started in these tasks, answer the following questions about your brand.

1. Where, why, and how did your brand come about? What was your inspiration for starting your brand? What inspired its name? (10 points)
2. How might you address the merchandising concerns identified in Chapter Two? Describe those activities as they relate to each of the following:
 - i. Product sourcing (5 points)
 - ii. Production of products (5 points)
 - iii. Distribution of products (5 points)
 - iv. Preparing for wholesale and retail sales (5 points)

In your answers to also explain how and why your proposed methods of performing these activities will preserve and even enhance the equity of your brand. (5 points)

III. *Fashion Brands and Consumers.*

1. Describe the consumers you intend to attract with your fashion brand. Use media, drawings, or any element you feel appropriate to describe this group of users (10 points).
2. Prepare a written statement defining the characteristics of your target market as represented by the elements you chose above (10 points).

IV. *Product, Services, and Fashion Brands.* Define the products and services with which your brand will be associated.

1. What kinds of product will bear your brand (convenience, shopping, luxury, etc?) (5 points)
2. Describe the kind of services you think your brand will best represent. (5 points)
3. Is there a need for special training in order to sell the brand? If so, what kind of trainings needed? Is the Nordstrom model an appropriated sales operation (please look Chapter Four). Do you think training in other issues will be required? Why or why not? (10 points)

V. *Planning Fashion Brands.* In this section you will develop portions of a marketing plan. By adding to your previous efforts, you will begin positioning your brand.

1. Identify the target market for your brand, (5 points)

2. Do the elements seem out-of-date or too vague? Why or why not? (5 points)
 3. Do you think consumers might confuse your brand with others because it uses elements that are nondescript? (5 points)
 4. Think about the elements employed by your brand and write your comments (5 points).
- VI. ***Elements of Fashion Brands.*** Here, you will identify and select both visual and written elements that you want to represent your brand. Using Chapter Six as a guide, plan the elements from logos to specific colors to phrases and sounds that define your fashion brand.
1. Design a logo or symbol using any colors or textures you think appropriate. Refer back to the Sanrio phrase “it’s the small gift that brings the big smile!” Discuss your logo or symbol and why you chose potential or elements (10 points).
 2. Is there a catch phrase you think will be suitable for your brand as well? To jump-start your thinking, recall phrases used in conjunction with other fashion brands and the retailers who sell them, such as L’Oreal’s “Preferences...because you’re worth it” or Wal-Mart’s Always low prices.” Discuss your phrase and why you chose it (10 points).
- VII. ***Fashion Brand Communication.*** Describe the ideal media presence your fashion brand would have and how you might go about securing it.
1. Describe the ideal media presence your fashion brand would have and how you might go about securing it. (5 points)
 2. What kind of ads would your brand have? (5 points)
 3. How might consumers provide regarding to you and your brand? Similarly how might you “speak” to consumers more directly and personally than through ads alone? (10 points)
- VIII. ***Shaping Fashion Brand Experience.*** Use Chapter Eight’s topics as a template for responding.
1. Fashion Brand Experiences to Establish Brand Presence and Meaning: In what ways will you establish a sense of presence and meaning of your brand with consumers? What kinds of experiences do you believe would best reflect your brand in order to accomplish these goals? (10 points)
 2. Fashion Brand Experiences for Promotional Purposes: Promotion seeks to motivate consumers to purchase or at least try new brands and new products. What kinds of promotional practices would be best for your brand for its image, and for its target market of consumers? (10 points)
 3. Fashion Brand Experiences and Technology: Chapter Seven and the case study have explored the role technology, such as the Internet, now plays in building brand awareness and image

through providing interesting, interactive experiences. How will your brand incorporate technology to further its presence in the minds of consumers? (10 points)

IX. *The Changing Nature of Fashion Brands.* Contemplate how the aspects of your brand might change.

1. Who will your target consumer be five, ten, or even twenty years from now? (5 points)
2. How might you keep consumers interested in your brand as both they and your brand mature? (5 points)
3. Similarly, what changes do you see in the product marketplace in which your brand is planned to operate? Why? (5 points)
4. Do you foresee technology might an impact technology on your brand and its image and equity? (5 points)

Take a moment to think about these kinds of changes and their relationship to your brand. Then write a short description of each of the changes you identified and your ideas on how to address them. (10 points)

X. *Expanding Fashion Brands.* What might be logical ways for your brand to evolve over time?

1. Do you wish to add products to your brand that are not related to the kind of products originally offered and for which the brand is known?
2. Describe and discuss how you would go about offering new products, what kind they would be, and how they would relate to your brand. (10 points)
3. Do you see any problems with consumers accepting these new products? Why or why not? (5 points)
4. What kinds of objections do you perceive might arise and how might you answer them? (10 points)
5. Finally, are there any product categories into which you would like to venture with your brand? How might you go about using licensing to do so? (5 points)

Take some time with this portion of the BRANDLAB to explore how and why you would be able to expand your brand.

XI. *Measuring Fashion Brand Performance.*

1. What would you like the initial value chain to look like for your brand Please describe your value chain and include diagram of you initial value chain. (20 points)

XII. *Fashion Brand Portfolios.* In this portion of the BRANDLAB you will perform two tasks.

1. Identify an existing fashion brand company that may be interested in the brand you have developed. For example, if you have developed an accessory or apparel brand, would it be attractive to a luxury giant such as LVMH Moët Hennessy-Louis Vuitton, or might it become one of the “crown jewels” of Liz Claiborne, about which you have previously studied? Why? (5 points)
2. Explain why your brand and your selected company would be a good fit and may work well together. Note such things as how you believe the company would generate profits for your brand in ways consistent with your brand image (10 points).

XIII. *The Fashion Brand Team.* In regards to the fashion brand you develop.

1. Describe the ideal form of organization for your brand and explain why (10 points).
2. Explain whether you think “going public,” either initially or at some future point, would be a wise course of action for you and your company (5 points).
3. Discuss the benefits and drawbacks of doing so from your own perspective and that of your business (10 points).

XIV. *Business and Social Issues and Fashion Brands.*

1. What aspects of your fashion brand should be copyrighted, patented, or subject to trademark protection? Why? (20 points)

XV. *Future Trends for Fashion Brands.* What is the “next logical step” for you to take in order to develop your brand further.

1. In other words, if your brand originally included fashion items, are home goods or fragrances bearing your brand an obvious choice, or would your target consumer be reluctant to accept such products? Explain why. (5 points)
2. Describe where you would like to take your brand in future, and note how you might overcome the challenges presented in Chapter Thirteen (10 points).

XVI. Reference (10 points)

- All papers and assignments must follow the APA guidelines in the Publication Manual of the American Psychological Association (6th Ed.). **Not following the APA guidelines will result in grade points reduction.**

- All sources of information must be clearly identified and credited using appropriate citation format (APA, MLA, etc.).

XVII. PowerPoint Presentation (30 points – please look at the grading rubric for point breakdowns)

1. Please make your PowerPoint Slides based on your “BrandLab” Term project outline.
2. Send your PowerPoint to me so by July 1st, 2011, 11:00 pm, using your I-mail account.

All papers must be typed (1.5 spaced) and properly identified - Student Name, Class and Project Title – points will be deducted for papers not meeting these requirements.

Late assignments will NOT be accepted.

FSMR 281 – Fashion Brand Merchandising
 “Brandlab” Project Grading Rubric

Name _____

| Items | Earned Points | Possible Points | Comments |
|--|---------------|-----------------|----------|
| <i>I. Fashion Branding Merchandising (30 points)</i> | | | |
| • Describe the name by which your fashion brand will be known | | 5 | |
| • Name? General characteristics? What kind of product it will be? Use image, words, and elements. | | 5 | |
| • What feeling do you wish your brands to evoke? The essence of your brand? | | 5 | |
| • Who will be your target customer? Characteristics of your target customer? Lifestyle? Where they live? How they like to spend time, energy, and money? Why would brand appeal to this target customer? | | 10 | |
| • What kind of store or marketplace? | | 5 | |
| <i>II. Fashion Brands in the Marketplace (35 points)</i> | | | |
| • Where and why did your brand come about? | | 5 | |
| • What was your inspiration | | 5 | |
| • Product sourcing | | 5 | |
| • Production of products | | 5 | |
| • Distribution of products | | 5 | |
| • Preparing for wholesale and retail sales | | 5 | |
| • Explain how and why your proposed methods of performing these activities. | | 5 | |
| <i>III. Fashion Brands and Consumers (20 points)</i> | | | |
| • Describe the consumers you intend to seek out for your fashion brand, use media, drawings, or any elements you feel necessary | | 10 | |
| • The characteristics of your target market as represented by the elements you choose. | | 10 | |
| <i>IV. Product, Services, and Fashion Brands (20 points)</i> | | | |
| • What kinds of product? | | 5 | |
| • The kind of services? | | 5 | |
| • Selling to public? What kind of training? Follow the Nordstrom model? Training in other issues? | | 10 | |

| Items | Earned Points | Possible Points | Comments |
|---|---------------|-----------------|----------|
| V. Planning Fashion Brands (20 points) | | | |
| • Identify your target market | | 5 | |
| • See as brand and state what you seek as the brand's image | | 5 | |
| • Do you think consumers might confuse your brand with others? | | 5 | |
| • Your comments based on the elements | | 5 | |
| VI. Elements of Fashion Brands (20 points) | | | |
| • Design logo or symbol using any colors or texture and explain your logo or symbol | | 10 | |
| • A phrase you think suitable for your brand? Explain? | | 10 | |
| VII. Fashion Brand Communication (20 points) | | | |
| • What kind of ads? Describe the ideal media | | 10 | |
| • How might consumer provide feedback to you and your brand? | | 5 | |
| • How might you "speak" to consumers more directly and personally than through ads alone? | | 5 | |
| VIII. Shaping Fashion Brand Experience (30 points) | | | |
| • To Establish Brand Presence and Meaning: What ways? What kinds of experience? | | 10 | |
| • For Promotional Purpose: What kinds of promotional practice for your brands, for its image, and for its target market of consumers? | | 10 | |
| • Technology: How your brand incorporate technology? | | 10 | |
| IX. Changing Nature of Fashion Brands (30 points) | | | |
| • Target consumer like 5, 10, or 20 years from now? | | 5 | |
| • How you keep consumer interested in your brand? | | 5 | |
| • What changes do you see in the product marketplace (in which your brand is planned to operate)? | | 5 | |
| • Foresee the impact of technology on your brand and its image and equity? | | 5 | |
| • A short description of the changes you identified and your ideas or addressing them. | | 10 | |
| X. Expanding Fashion Brands (30 points) | | | |
| • How would you offer new products? | | 4 | |
| • What kind? | | 5 | |
| • How they relate to your brand? | | 5 | |
| • Problems with consumers accepting your new products? | | 5 | |
| • What kind of objections? | | 5 | |
| • How you will answer them | | 5 | |

| Items | Earned Points | Possible Points | Comments |
|---|---------------|-----------------|----------|
| <ul style="list-style-type: none"> Any products categories like to venture with your brand? How might you go about using licensing to do so? | | 5 | |
| XI. Measuring Fashion Brand Performance (20 points) | | | |
| <ul style="list-style-type: none"> Your Initial Value Chain looks like? (Include diagram) | | 5 | |
| <ul style="list-style-type: none"> Describe your Initial Value Chain | | 15 | |
| XII. Fashion Brand Portfolios (15 points) | | | |
| <ul style="list-style-type: none"> Identify the existing fashion brand company | | 5 | |
| <ul style="list-style-type: none"> Describe why your brand and your selected company could would be a good fit and would work well together | | 5 | |
| <ul style="list-style-type: none"> How you believe the company would generate profits for your brand in ways consistent with your brand image? | | 5 | |
| XIV. The Fashion Brand Team (25 points) | | | |
| <ul style="list-style-type: none"> Describe ideal form of organization | | 5 | |
| <ul style="list-style-type: none"> Reason(s) why? | | 5 | |
| <ul style="list-style-type: none"> "Going public"? | | 5 | |
| <ul style="list-style-type: none"> Benefits and deterrents of doing so from your perspective | | 5 | |
| <ul style="list-style-type: none"> Benefits and deterrents of doing so from your business | | 5 | |
| XV. Business and Social Issues and Fashion Brands (20 points) | | | |
| <ul style="list-style-type: none"> Copyrighted? Patented? Or Subject to trademark protection? | | 5 | |
| <ul style="list-style-type: none"> Which kind of protection or protections? Explain. | | 5 | |
| <ul style="list-style-type: none"> Describe Copyright, patent, trademark | | 10 | |
| XV. Future Trends for Fashion Brands (15 points) | | | |
| <ul style="list-style-type: none"> An obvious choice? Be reluctant to accept by your target market? | | 5 | |
| <ul style="list-style-type: none"> Where you like to take your brand? | | 5 | |
| <ul style="list-style-type: none"> How you overcome the challenges in presented in Chapter 13? | | 5 | |
| XVI. Reference (10 points) | | | |
| <ul style="list-style-type: none"> Sources of information are properly cited | | 5 | |
| <ul style="list-style-type: none"> All sources of information are clearly identified and credited using appropriate citation format. | | 5 | |
| TOTAL | | (360) | |

FSMR 281 – Fashion Brand Merchandising

Term Project PowerPoint Grading Rubric

Name _____

| Elements | 1 | 2 | 3 | 4 | 5 | Comments |
|---|---|---|---|---|---|----------|
| Introduction. | | | | | | |
| The introduction presents the overall topic and draws the audience into the presentation with compelling questions or by relating to the audience's interests or goals. | | | | | | |
| Content | | | | | | |
| The content is written clearly and concisely with a logical progression of ideas and supporting information. | | | | | | |
| The project includes motivating questions and advanced organizers. The project gives the audience a clear sense of the main idea. | | | | | | |
| Information is accurate, current and comes mainly from primary sources. | | | | | | |
| Text | | | | | | |
| The fonts are easy-to-read and font size varies appropriately for headings and text. | | | | | | |
| Use of italics, bold, and indentations enhances readability. | | | | | | |
| Text is appropriate in length for the target audience and to the point. | | | | | | |
| The background and colors enhance the readability of text. | | | | | | |
| Layout | | | | | | |
| The layout is visually pleasing and contributes to the overall message with appropriate use of headings, subheadings and white space. | | | | | | |

| Elements | 1 | 2 | 3 | 4 | 5 | Comments |
|---|------------|---|---|---|---|----------|
| <i>Citations</i> | | | | | | |
| Sources of information are properly cited and the audience can determine the credibility and authority of the information presented. | | | | | | |
| All audiences of information are clearly identified and credited using appropriate citation format. | | | | | | |
| <i>Graphics, Sound and/or Animation</i> | | | | | | |
| The graphics, sound and/or animation assist in presentation an overall theme and enhance understanding of concept, ideas and relationships. | | | | | | |
| Original images are created using proper size and resolution, and all images enhance the content. | | | | | | |
| <i>Graphics, Sound and/or Animation</i> | | | | | | |
| There is a consistent visual theme. | | | | | | |
| <i>Writing Mechanics</i> | | | | | | |
| The text is written with no errors in grammar, capitalization, punctuation, and spelling. | | | | | | |
| TOTAL | 170 | | | | | |
| Comments: | | | | | | |

Reference Guidelines – APA Manual

Periodicals

- *General reference form:*

Author's Last name, A. A., Second Author's Last name, B. B., & Third Author's Last Name, C. C. (Year). Title of article. *Title of Periodical*, Volume number, pages.

- *Journal Articles*

Herbst-Damn, K. L., & Kuilk, J. A. (2005). Volunteer support, marital status, and survival times of terminally ill patients. *Health Psychology*, 24, 225-229.

If a journal is paginated consecutively across a volume or if the month or season is included in the reference list, the issue number (or month or season) may be omitted.

Light, M. A., & Light, I. H. (2008). The geographic expansion of Mexican immigration in the United States and its implications for local law enforcement. *Law Enforcement Executive Forum Journal*, 8(1), 73-82.

If each issue of a journal begins on page 1, give the issue number in parentheses immediately after volume number.

- *Magazine Articles*

Last Name, A. A. (Year, Month). Title of article, *Title of Periodical*, Volume number (issue number), page number.

Chamberlin, J., Novotney, A., Packard, E., & Price, M. (2008, May). Enhancing worker well-being: Occupational health psychologists convene to share their research on work, stress, and health. *Monitor on Psychology*, 39(5), 26-29.

- *Newspaper Articles*

Last Name, A. (Year, Month Date). Title of article. *Title of Periodical*, page number.

Schwartz, J. (1993, September 30). Obesity affects economic, social status. *The Washington Post*, pp. A1, A4.

Precede page numbers for newspaper articles with p. or pp.

If an article appears on discontinuous pages, give all page numbers, and separate the numbers with a comma (e.g., pp. B1, B3, B5-B7).

👉 *Newspaper article, no author*

Title of article. (Year, Month). *Title of Periodical, Volume number* (Issue number),
Retrieved from URL address

No retrieved date is needed.

Six sites meet for comprehensive anti-gang initiative conference. (2006,
November/December). *OJJDP News @ a Glance*. Retrieved from http://www.ncjrs.gov/html/ojjdp/new_at_glance/216684/topstory.html

In text, use a short title (or the full title if it is short) enclosed in quotation marks for the parenthetical citation: ("Six Sites Meet," 2006).

👉 *Online newspaper article*

Last Name, A. A. (Year, Month Date). Title of article. *Title of Periodical*. Retrieved from
URL address.

Broody, J. E. (2007, December 11). Mental reserves keep brain agile. *The New York Times*. Retrieved from <http://www.nytimes.com>

Books, Book Chapters

- *Entire book, print version*

Last Name, A. A. (Year of publication). *Title of book*. Place: Publisher.

Shotton, M. A. (1989). *Computer addiction? A study of computer dependency*. London, England: Taylor & France.

- *Electronic version of print book*

Last Name, A. A. (Year of publication). *Title of book*. Retrieved from URL.

O'Keefe, E. (n.d.). *Egoism & the crisis in Western values*. Retrieved from <http://www.onlineoriginals.com/showitem.asp?itemID=135>

If no date is available, write n.d. in parentheses.

- *Chapter in an edited book*

Last Name, A. A., & Last Name, B. B. (Year of publication). Title of chapter. In A. Editor's Last name & B. Editor's Last name (Eds.), *Title of book* (pages). Location of Publisher: Publisher.

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen. (Eds.), *The science of subjective well-being* (pp. 17-43). New York, NY: Guilford Press.

Technical and Research Reports

Author's Last Name, A. A. (Year of publication). *Title of work* (Report No. xxx). Location: Publisher.

- *Government report*

If you obtained a report from the U.S. Government Printing Office, list the publisher location and name as Washington, DC: Government Printing Office.

U.S. Department of Health and Human Services, National Institute of Health, National Heart, Lung, and Blood Institute. (2003). *Managing asthma: A guide for school* (NIH Publication No. 02-2650). Retrieved from http://www.nhlbi.nih.gov/health/prof/lung/asthma/asth_sch/pdf.

Meetings and Symposia

- *Symposium*

Contributor, A. A., Contributor, B. B., & Contributor, C. C. (Year, Month). Title of contribution. In .D. D. Chairperson (Chair). Title of symposium. Symposium conducted at the meeting of Organization Name, Location.

- *Paper presentation or poster session*

Presenter's Last Name, A. A. (Year of presentation, Month). *Title of paper or poster*. Paper or poster session presented at the meeting of Organization Name, Location.

Doctoral Dissertation and Master's Theses

Author's Last name, A. A. (Year). *Title of doctoral dissertation or master's thesis* (Unpublished doctoral or dissertation or master's thesis). Name or Institution, Location.

Italicize the title of a doctoral dissertation or master's thesis.

Identify the work as a doctoral dissertation or master's thesis in parentheses after the title.

Audiovisual Media

- *For a Video*

American Psychological Association (Producer). (2000). *Responding therapeutically to patient expressions of sexual attraction* [DVD]. Available from <http://www.apa.org/videos>

- *Podcast*

Van Nuys, D. (Producer). (2007, December 19). *Shrink rap radio* [Audio podcast]. Retrieved from <http://www.shrinkrapradio.com/>

- *Single episode from a television series*

Egan, D. (Writer), Alexander, J. (Director). (2005). Failure to communicate [Television series episode]. In D. Shore (executive producer), *House*. New York, NY: Fox Broadcasting.

Archival Documents and Collections

- *Blog post*

PZ Myers. (2007, January 22). The unfortunate prerequisites and consequences of partitioning your mind [Web log post]. Retrieved from http://scienceblogs.com/pharyngula/2007/01/the_unfortunate_prerequisites.php

MiddleKid. (2007, January 22). Re: The unfortunate prerequisites and consequences of partitioning your mind [Web log comment]. Retrieved from http://scienceblogs.com/pharyngula/2007/01/the_unfortunate_prerequisites.php

Citing References within the Text – APA Manual

References in APA publications are cited in text with an author-date citation system are listed alphabetically in the reference list. This style of citation briefly identifies the source for readers and enables them to locate the source of information in the alphabetical reference list at the end of the article. Each reference cited in text must appear in the reference list, and each entry in the reference list must be cited in text. Make certain that each source referenced appears in both places and that the text citation and reference list entry are identical in spelling of author names and year.

- Citations Within Quotations

Do not omit citations embedded within the original material you are quoting.

“In the United States, the American Cancer Society (2007) estimated that about 1 million cases of NMSC and 59,940 cases of melanoma would be diagnosed in 2007, with melanoma resulting in 8,110 deaths” (Miller et. Al., 2009, p. 209).

- One Work by One Author

The author-date method of citation requires that the surname of the author (do not include suffixes such as Jr.) and the year of publication be inserted in the text at the appropriate point:

Kessler (2003) found that among epidemiological samples

Early onset results in a more persistent and severe course (Kessler, 2003)

In 2003, Kessler’s study of epidemiological samples showed that

Among epidemiological samples, Kessler (2003) found that early onset social anxiety disorder results.... The study also showed that there was a high rate of comorbidity with alcohol abuse or dependence and major depression (Kessler, 2003).

Early onset results in a more persistent and severe course (Kessler, 2003). Kessler (2003) also found...

- One Work by Multiple Authors

When a work has two authors, cite both names every time the reference occurs in text. When a work has three, four, or five authors, cite all authors the first time the reference occurs; in subsequent citation citations, include only the surname of the first author followed by *et al.* (not italicized and with a period after *al*) and the year if it is the first citation of the reference within a paragraph.

Kisangau, Lyaruu, Hosea, and Joseph (2007) found [Use as first citation in text.]

Kisangau et al. (2007) found [Use as subsequent first citation per paragraph thereafter.]

Kisangau et al. found [Omit year from subsequent citations after first nonparenthetical citation within a paragraph. Include the year in subsequent citations if first citation within a paragraph is parenthetical]

- Works With no Identified Author or With an Anonymous Author

When a work has no identified author, cite in text the first few words of the reference list entry (usually the title) and the year. Use double quotation marks around the title of an article, a chapter, or a web page and italicize the title of a periodical, a book, a brochure, or a report:

On free care ("Study Finds," 2007)
the book *College Bound Seniors* (2008)

When a work's author is designated as "Anonymous," cite in text the word Anonymous followed by a comma and the date:

(Anonymous, 1998)

- Authors With the Same Surname

If a reference list includes publications by two or more primary authors with the same surname, include the first author's initial in all text citations, even if the year of publication differs.

Among studies, we review M. A. Light and Light (2008) and I. Light (2006).

- Two or More Works Within the Same Parentheses

Order the citations of two or more works within the same parentheses alphabetically in the same order in which they appear in the reference list (including citations that would otherwise shorten to *et al.*).

Arrange two or more works by the same authors (in the same order) by year of publications. Place in-press citations last.

Training materials are available (Department of Veteran Affairs, 2001, 2003)
Past research (Gogel, 1990, 2006, in press)

Identify works by the same author (or by the same two or more authors in the same order) with the same publication date by the suffixes *a*, *b*, *c*, and so forth, after the year; repeat the year.

Several studies (Derryberry & Reed, 2005a, 2005b; Robart, 2003a, 2003b)

List two or more works by different authors who are cited within the same parentheses in alphabetical order by the first author's surname. Separate the citations with semicolons.

Several studies (Miller, 1999; Shafranske & Mahoney, 1998)

Basic Citation Styles

| Type of Citation | First citation in text | Subsequent citation in text | Parenthetical format, first citation in text | Parenthetical format, subsequent citations in text |
|---|--|---------------------------------|--|--|
| One work by one author | Walker (2007) | Walker (2007) | (Walker, 2007) | (Walker, 2007) |
| One work by two authors | Walker and Allen (2004) | Walker and Allen (2004) | (Walker & Allen, 2004) | (Walker & Allen, 2004) |
| One work by three authors | Bradley, Ramirez, and Soo (2006) | Bradley et al. (1999) | (Bradley, Ramirez, & Soo, 2006) | (Bradley et al., 1999) |
| One work by four authors | Bradley, Ramirez, Soo, and Walsh (2006) | Bradley et al. (2006) | (Bradley, Ramirez, Soo, & Walsh, 2006) | (Bradley et al., 2006) |
| One work by five authors | Walker, Allen, Bradley, Ramirez, and Soo (2008) | Walker et al. (2008) | (Walker, Allen, Bradley, Ramirez, & Soo 2008) | (Walker et al., 2008) |
| One work by six or more authors | Wasserstein et al. (2005) | Wasserstein et al. (2005) | (Wasserstein et al., 2005) | (Wasserstein et al., 2005) |
| Groups (readily identified through abbreviation) as authors | National Institute of Mental Health (NIMH, 2003) | NIMH (2003) | (National Institute of Mental Health [NIMH], 2003) | (NIMH, 2003) |
| Groups (no abbreviation) as authors | University of Pittsburgh (2005) | University of Pittsburgh (2005) | (University of Pittsburgh, 2005) | (University of Pittsburgh, 2005) |

- **Citing Specific Parts of a Source**

To cite a specific part of a source, indicate the page, chapter, figure, table, or equation at the appropriate point in text. Always give page numbers for quotations

(Centers for Disease Control and Prevention, 2005, p. 10)

- **Personal Communications**

Personal communications may be private letters, memos, some electronic communications (e.g., e-mail or message from nonarchived discussion groups or electronic bulletin boards), personal interviews, telephone conversations, and the like.

T. K. Lutes (personal communication, April 18, 2001)

(V-G, Nguyen, personal communication, September 28, 1998)

From:

American Psychological Association (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington DC: American Psychological Association.

FSMR 281 – Fashion Brand Merchandising

Lecture Plan

Day 15 – June 20

Lecturer: Dr. Eun Jin Hwang

Lecture 15: Fashion Brand Portfolios (Module 3)

A. Issues Covered in the Lecture

I. The Multi-Brand Process

A. Define Fashion Brand Portfolios

B. How Fashion Brand Portfolios Relate to Basic Brand Activities

C. Identifying Branding Strategies and Portfolio Types

- Branding Strategy

D. Classifying Different Types of Portfolios

- A Broad Branding Strategy
- A Deep Branding Strategy

II. Fashion Brand Portfolio Objectives

A. Making the Most of One Brand: Fortifying Objectives

- Fortifying Objectives

B. Making the Most of the Portfolio Mix: Leveraging

- Leveraging Objectives

C. Taking Care of the Rest: Brand Migration and Retirement

- Migration Objective
- Brand Retirement
- Chargebacks

III. Case Study

A. Cleaning the Claiborne Brand Stable

B. Required Reading for Lecture 19

Kendall, G. (2009). *Fashion brand merchandising*. New York: Fairchild publisher.

- Chapter Twelve: Fashion Brand Portfolio (pp. 271-289)

C. Discussion Questions

1. How do you feel about working with a fashion brand where your personal success is tied to occurrences in which you have no control—namely, consumer acceptance of your brand? Why?
2. What are some strategies brand managers might consider to maximize both individual and overall brands portfolio?
3. How might it be possible for professionals to manage different brands owned and/or controlled by the same company?