

A LEVEL

Delivery Guide

DESIGN AND TECHNOLOGY

H404, H405, H406

For first teaching in 2017

Topic Area 2: Learning from existing products and practice – Fashion and textiles

Version 1

TOPIC AREA 2: LEARNING FROM EXISTING PRODUCTS AND PRACTICE – FASHION AND TEXTILES

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DESIGN AND TECHNOLOGY

A guide to approaching the teaching of the content related to Topic Area 2: Learning from existing products and practice – Fashion and textiles

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- **Content:** A clear outline of the content covered by the delivery guide;
- **Thinking Conceptually:** Expert guidance on the key concepts involved, common difficulties learners may have, approaches to teaching that can help learners understand these concepts and how this topic links conceptually to other areas of the subject;
- **Thinking Contextually:** A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

DISCLAIMER

This resource was designed using the most up to date information from the specification at the time it was published. Specifications are updated over time, which means there may be contradictions between the resource and the specification, therefore please use the information on the latest specification at all times. If you do notice a discrepancy please contact us on the following email address: resources.feedback@ocr.org.uk

Sub Topic 1: Exploring and analysing existing products and systems

Exam content

2.1 Why is it important to analyse and evaluate products as part of the design and manufacturing process?

- a. Analyse and evaluate the features and methods used in existing products and design solutions, to inform opportunities and constraints that may influence design decisions to offer product enhancement, including:
 - i. the context of the existing product and the context of future design decisions
 - ii. the multiple materials and components used
 - iii. methods of construction and manufacture
 - iv. how functionality is achieved
 - v. the ease of use, including; ergonomic and anthropometric considerations
 - vi. inclusivity of products and appropriate consideration of application to a wide variety of users
 - vii. fitness for purpose
 - viii. the impact on user lifestyles
 - ix. the effect of trends, taste and/or style
 - x. the effect of marketing and branding.
 - xi. the considerations of how to get a product to market.

NEA content

- a. **Be able to critically analyse relevant existing products, understanding how investigations can be used to inform design thinking and delivery solutions to technical requirements that could be utilised within their own design solutions.**
- b. **Investigate existing products' fitness for purpose, with reference to aesthetics, ergonomics and anthropometrics, to identify key areas for consideration when designing and creating prototypes.**
- e. **Use physical testing of existing products, materials and components (including destructive and non-destructive methods) during the iterative processes to determine design requirements and to inform the development of improved designs.**

General approaches:

For both theoretical teaching and the NEA it is important to encourage students to think about the product from as many angles as possible. It is a good idea to model a series of questions. Students may be able to identify some aspects of product exploration very easily, but they may need to carry out further investigation into a particular aspect to further understand it. It is advisable to practice exploring a number of different products in bigger groups to build confidence for independent work and build experience of communicating with others.

Below are some further ideas for questioning and considering the content for 2.1a:

- i. Who is likely to use this product? Which season/particular event is this product for? Is this product likely to appear again in the future? How may it need to change or adapt?
- ii. Is the fabric woven, knitted, non-woven? What is the fibre content? What does this say about the properties that the fabric can provide (warmth, washability, durability, stretch etc.)? Are the components decorative or functional? Are they used to fasten the product or inserted inside the product to give shape, provide strength etc.? What materials are the components made from? What does each aspect add to the product's function? Why has the designer chosen this combination?
- iii. What scale of production do you assume has been used: one-off, batch, mass? What does this say about the time taken, skills and machinery required or overall quality of the product? How has shape and fit been achieved: darts, pleats, gathering etc.? What stitch types have been used? What features have been included to improve the quality: a lining, seams overlapped, pockets included etc.?
- iv. Functionality – how has the product made to be reversible, comfortable for a baby etc.?
- v. Ease of use – ergonomics. How does the product work with the human body i.e. the position of the handle to carry a bag easily? Anthropometrics – the study of body measurements – standard sizes developed and used by designers and manufacturers. Men's collar size, babywear sizes, petite collection for people under-5'2" in height. What are the anthropometric considerations for this product?
- vi. Variety of users – corporate wear. Does the blouse suit a number of body shapes and sizes?
- vii. Fitness for purpose – does the product perform how it should? Does the school uniform wash well etc.?
- viii. The impact on users – high functioning safety wear to feel-good fashion. To what level does this product have an impact?
- ix. Is the product trend-led? Or classic in style? Is it more functional or decorative?

- x. Does the product make use of interesting marketing strategies? For example, Wonderbra advert.
- xi. Considerations for how to get a product to market – Is there a need? Who is the target market? How much will it cost to make? How much will it retail for? Consider the five P's in the Marketing Mix.

Common misconceptions or difficulties learners may have:

Students often provide superficial analysis without sufficient depth of understanding. Students are able to list features without fully explaining the purpose of each suggestion. There is often an assumption that mass produced products are poorly made and that bespoke production is only used for tailored suits and bridal wear.

Students find the concept of anthropometrics and ergonomics difficult to grasp.

Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course:

Materials and components overlap, particular reference to fibre and fabric properties in relation to end-use and fitness-for-purpose.

Drawing from existing products as a starting point can help determine better proportion and fit. Style lines can be adapted to create a new look.

Disassembled existing products are a great way of drafting a pattern. Use an existing product with a good fit, take it apart, draft new pattern pieces, make a toile and then adapt with new style features.

Historical fashion influences.

Marketing strategies and design classics, staples and 'fad' fashions can be considered here alongside sub topic 2.4.

Whole-class activity - Disassemble a shirt

- Start with Initial thoughts – what do we already know about the product? Then photograph each stage of disassembly, keep all of the pieces, pass them around, question and discuss responses to questions. Link in as many areas of the product analysis content as possible. A shirt is often easy to obtain, it includes a number of features that students can identify. Having a worksheet to complete with prompts is useful.
- Students can then work in small groups to disassemble a different product, create a photo journey and report findings to the class. Designers in industry often carry out a similar exercise with items from their competitors.
- Each student could create an acronym for product analysis. This will help them to remember what questions to ask themselves when working independently. This is particularly useful for examination technique.
- Use the above to build confidence as students tackle their own product analysis for their NEA.
- Periodically, build-in a visual disassembly product analysis, this may form a starter to a lesson, you may pick out a few aspects to analyse, for example, you may focus on how a product has been marketed as you investigate marketing strategies in Topic 2.4.
- Compare products made using different manufacturing systems to assess the similarities and differences (a custom-made garment to an off-the-peg version).
- Draw a working diagram and complete a product specification – use a tape measure to measure every aspect of the product and label using a key. Work out thread consumption, amount of fabric used, machinery required etc., and look at costings.
- Other products that work well for group product analysis include hooded sweatshirts, bags (sports versus fashion versus corporate, for example).
- Have some garments disassembled in preparation – tailored garments are useful for comparing bespoke to production-in-quantity, they also feature a number of fabrics, linings, and interlinings. Lingerie – a bra contains many more pieces than expected. Always cut your garment in half and keep one half intact to refer to.
- Investigate an original 'period' product compared with a similar current trend item. What are the similarities and differences? How might this inform your own design ideas?

Title	Summary description	Additional description detail	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
Acronym example for product analysis	Sample worksheet using a simple acronym to help develop understanding of Product Analysis and provide more detailed content.	<p>A simple table including the following:</p> <p>Unicorns – USER, target market?</p> <p>Fly – FUNCTION, what is the product used for?</p> <p>Far – FINISHES, mechanical, chemical, surface decoration.</p> <p>Far – FABRICS, fibre, fabric name, construction type, e.g. woven.</p> <p>Away – AESTHETICS, shape, style and fit.</p> <p>Carrying – COMPONENTS, decorative, functional, position.</p> <p>Cotton - CONSTRUCTION, seams, darts, pleats?</p>	Thinking Contextually	2.2.1.
Product Analysis	Product analysis checklist that can help students to respond to products using simple prompts covering each aspect of the product analysis content.	See student task sheet.	Thinking contextually	2.2.1

Product Analysis

Introduction

This information is designed to help you with your product analysis. You can use this sheet and the understanding you gather from the lesson to use when analysing your own product(s). Aim to use this sheet as a 'check-list' for product analysis.

In the NEA, you will need to demonstrate your knowledge and understanding of how & why product design & manufacture decisions are made. You will also have to demonstrate an understanding of product analysis in the examination.

The activity

User	Who is likely to use this product? How much is it likely to cost?
Function	Where would the product be used? How is it fit-for-purpose? Considerations for ergonomics? Moveability, stretch/recovery, reach etc.?
Fabrics	Fibre type? Fabric structure? Properties and characteristics? Combinations? Inside as well as out. Would the fabric need any special care – pattern lay/cutting out? Wash/care?
Finishes	Has the fabric got a surface pattern or texture? Does it need to withstand certain conditions?
Aesthetics	How many panels is the garment made up of? What do the pattern pieces look like? Have different fabrics been used? How are the panels positioned? Style lines? What features have been included? Pockets etc.? Logos/branding? Colour combinations?
Components	Component choice? Position? Fastenings/openings? How are they applied?
Construction	Stitch types? Straight, zigzag, twin-needle? Settings? Seams used? Open, flat-lock, cover seam, French? Neatening/finishing? Overlocking or roll hem? Features i.e. piping? Elastic insertion? Is it likely to be bespoke or made in quantity?

Extension activities/questions:

Use this sheet to as a prompt when analysing any product. Try a classic shirt. A sports bag. A hooded sweatshirt.

Sub Topic 2: The influence of technological developments in fashion and textiles

Exam content

- 2.1 Why is it important to understand technological developments in fashion and textiles?**
- a. Be aware of and able to critically evaluate how new and emerging technologies in fashion and textiles influence and inform the function and innovation of products, such as:
- military textiles
 - nano fibres
 - medical textiles
 - conductive dyes
 - innovative sportswear.

General approaches:

There are many new fibres, fabrics, finishes and production techniques to choose from. Providing students with some starting points for further research can be a good way of introducing a number of examples. They should be able to identify what is innovative about each example and how they provide a much better fitness-for-purpose than more traditional alternatives.

Military textiles include a number of examples that enhance the safety of armed forces personnel. Examples include: digital camouflage fabric, infrared fabrics, heat reflecting fabrics and the company D30.

Nano-fibres used by NASA in the aerospace industry, piezoelectric fibres that are woven into fabrics and can create electricity, to highly repellent carbon fibres and nanofibre finishes.

Medical textiles provide a whole host of possibilities that may provide a better quality of life to patients and offer a number of more suitable options to the medical industry. New developments include hygienic and sanitised fabrics, smart fabrics that respond to medical conditions, microencapsulated medicines as well as alternative knitted cardiac systems.

Conductive dyes are used to create a printable electronic circuit onto fabrics. These can be used for animatronics, costume, performance wear and special effects.

Innovative sportswear has been revolutionised by the introduction of fibres and finishes that have been developed to optimise comfort and performance: microfibres, microencapsulated fibres, coated fabrics etc. are able to offer better warmth, breathability, wickability to more traditional fabric options. Brands such as Coolmax, Stomatex, Fastskin, Dryfit and Polartec are some possible examples.

Common misconceptions or difficulties learners may have:

Historical or biographical facts are recorded by students as opposed to critical evaluation of examples given. Questions such as, "What are the positive and negative implications?" and "How are these examples of benefit to the target audience?" are good ways of prompting better critical evaluation.

Students can find it difficult to understand the complexities of the fabric make-up. They find it easier to associate the end product with the fibre and fabric properties in relation to the function of the product in question.

Much of the information available is very scientific and difficult to understand. Carefully selecting sources to research from is essential.

Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course:

This section can link to a number of areas such as technical finishes and innovative fabric development and future fashion fabrics.

Environmental issues and sustainability should be considered to ensure students are aware of many of the issues and positive responses surrounding the development of new fibre and fabric alternatives.

Global production and future manufacturing techniques have to be developed at the same rate if the development and wider use of technical fibres and fabrics is to be successful.

In preparation for the examination, individuals or pairs working to research a range of fibre and fabric developments can be really rewarding. Set each pair a task to research and report back on a particular fabric or concept. Researching a fabric (and company philosophy behind the development) can help consolidate quite difficult concepts. Students can research the company who have been instrumental to the development, basic fabric structure, properties, special qualities, negative complications and most importantly, end uses. By reporting back they have the opportunity to summarise the key facts to the rest of the group. Be selective about which websites and sources they use, many are too complex.

Students can then go on to design an alternative product using the fabric development as inspiration. A detailed product analysis will give practice in preparation for the examination. Sharing ideas and critically evaluating each other's work will help consolidate the key facts about each development researched.

Title	Organisation/ Company	Web link	Summary description	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
Military fabric development	Docs Channel	https://www.youtube.com/watch?v=T34iT4jz9t0	Overview of technological developments of digital camouflage.	Thinking contextually	2.2.a
Quality, shock absorbing materials	D30	https://www.d3o.com/what-is-d3o/company/	Company site offering a range of trusted, high performance, quality shock absorbing solutions for its global market.	Thinking Contextually	2.2.a
Nanofibres	Ultra Ever Dry	https://www.youtube.com/watch?v=BvTkefJHfC0	Short clip of nanofibre finish comparison. Clip shows highly repellent nanofibre finish using dye, oil, and an egg.	Thinking contextually	2.2.a
Medical textiles	Textile World	http://www.textileworld.com/textile-world/knitting-apparel/2001/02/cardiac-support/	Article about knitted cardiac support used in heart surgery.	Thinking contextually	2.2.a
Conductive dyes	The Guardian	https://www.theguardian.com/technology/2014/apr/27/electric-paint-bare-conductive-paintable-wire	Interesting article about the development of conductive paint used to print an electronic circuit.	Thinking contextually	2.2.a
Innovative sportswear	Coolmax	https://coolmax.com/en/Apparel-Segments/Apparel-Segments/Activewear	Coolmax website gives a clear overview of the benefits of Coolmax for sportswear.	Thinking contextually	2.2.a
Influence of technology in clothing	AEG	https://www.youtube.com/watch?v=XCsGLWrfe4Y	Documentary covering a number of technological developments in clothing from Lady Gaga, Addidas heart monitors, biocouture and sustainability.	Thinking contextually	2.2.a

Sub Topic 3: Exploring the work of past and present professionals

Exam content

- 2.3 Why is it important to understand both past and present developments in fashion and textiles?**
- a. Recognise how past and present fashion and textiles designers, technologies and design thinking have influenced the style and function of products from different perspectives, including:
 - i. the impact on industry and enterprise
 - ii. the impact on people in relation to: lifestyle, culture and society
 - iii. the impact on the environment
 - iv. consideration of sustainability.
 - b. Understand how key historical movements and figures and their methods have had an influence on future developments in fashion and textiles design.

NEA content

- c. **Understand and apply relevant design theory, including how key historic movements or figures and their methods may influence or inspire their own designing.**
- d. **Consider and use different design strategies, techniques and approaches when exploring, creating and evaluating.**

General approaches:

Technologies and design thinking continue to move at a rapid pace. They influence all aspects of the fashion and textiles industries. Below are some further suggestions when considering the content for 2.3a:

- i. Global production can offer designers and brands a more cost effective model for manufacturing. Manufacturing abroad can also offer much more variety and scope in design and sourcing, from specialist crafts of local communities to reducing the carbon footprint of transportation of fabrics to manufacturers can all offer a positive impact. The impact of information technology has allowed global manufacture to be more accessible and to respond quickly to consumer demand. Furthermore, the impact of social media can rapidly expand a business. Some businesses have become highly successful in a short amount of time due to the number of marketing opportunities that social media can provide to a wide audience.
- ii. Consumers can purchase 24 hours a day and 7 days a week from a global market. There is an expectation for quality, style and value that retailers have to adhere to. Product ranges are offered to suit cultural, social and lifestyle choices from the influence of technology used in ski jackets with built in iPod dock to bio-couture fabrics by Suzanne Lee.
- iii. Environmental concerns are prevalent in many areas of the fashion and textiles industry. The decline in non-renewable sources and the response of fibre production, organic fibres, regenerated fibres using improved manufacturing techniques, recycled fibres and fabrics are all current considerations. From another angle, up-cycled products from Junky Styling and recycled textiles featured in a recent H&M campaign to multi-functional products that have a dual purpose have become popular, saving valuable resources, energy in production and extending product lifecycle. Products with emotive slogans - Katherine Hamnett and more recently, Howies. Many companies look at their business model from a number of environmental aspects -M&S Plan A.
- iv. Sustainability encompasses a number of concepts, many of which overlap with environmental issues: sustainable fibre sources and fabric manufacture, better use of recycled fibres and fabrics, washing fabrics at lower temperatures. Designers should have a moral obligation to look at the lifecycle of their products and the ways in which the product could be used in other ways; multi-functional products use less resources and manufacturing energy. They should investigate best practice within manufacture to provide consumers with products that have not only been produced in an ethical way, but also provide a sustainable livelihood for local workers and communities.

Students can study a whole host of eras and designers as they investigate the influences fashion history has had on future developments of design. It is really important that the focus whenever looking at inspiration from any source, but especially in this area, on the considerations that influence or have led to an influence of 21st century design. Simply having a knowledge of specific eras or designers without consideration of continued influence is not necessary. Eras and iconic designs/designers that may engage students could include:

Victorian and Edwardian periods – Corsets and bustles.

1920s flapper style Art Deco period.

1930s Madeline Vionnet bias cut style.

1940s war-time fashions and Dior 'New Look'.

1950s hourglass shape.

1960s pop culture and miniskirt originally by Mary Quant.

1970s hippie culture.

1980s punk anarchy by Vivienne Westwood to power dressing for women.

1990s consumer awareness by Katherine Hamnett, utilitarian style.

2000s celebrity culture, influence of technology Hussein Chalayan.

Common misconceptions or difficulties learners may have:

Students are able to grasp the 1960s era more so than others, they can find it difficult to recognise products that have an influence from another era. Focussing on and visually demonstrating influences rather than just facts will enrich this area of content to make it appropriate for the 21st century.

Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course:

Links to manufacturing systems, fibre and fabric sources and production and product analysis could be found here.

There are many ways of delivering this content, but to best prepare students for their exams, it is worth considering how this can be linked to case studies or one large case study through the eyes of a suitable designer or company. Within this the following suggestions may help:

- Group fibres into categories (natural cellulose/synthetic etc.) and complete a fibre/fabric analysis. What are the benefits of using this fibre/fabric for the environment? What are the negative implications? What could be a good alternative? Can you find examples of products to demonstrate this? For example, Tencel used to produce work-wear as opposed to polyester. Organic cotton for school shirts etc.
- Study a product lifecycle. What happens to 'throw-away' fashion? This will give students an understanding of the processes involved and the impact on the environment when cheap fashion is discarded.
- Product up-cycle practical task. Students can recycle an old product into something new and investigate other designers who manage a business doing just that. Junky Styling, Worn Again and Edson Raupp.
- Track a product through each decade. Starting with a simple shift dress, a trench coat or another classic product will ensure that there are plenty of references for students to discover.
- Produce a timeline of the key eras in fashion history. In each era, identify who the most influential designers were, what the key look was, the fabrics and embellishments used, other influences such as politics and music. Creating a visual resource outlining key dates and figures is a helpful revision document. Alternatively, each student could present an article for Vogue Magazine (120 years of Vogue) they could research the points outlined above and provide images to support their findings. Each student article could be added to the 'magazine' and used as a class reference book.

Title	Organisation/ Company	Web link	Summary description	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
Cultural fashion		https://www.google.com/culturalinstitute/beta/project/fashion	A resource that shows how fashion offers so much social and cultural diversity.	Thinking contextually	2.3.a.ii
Environmental issues - Fibre production	Lenzing (regenerated fibres)	http://www.lenzing-fibers.com/en/home/	This is an interesting company responsible for producing a range of environmentally regenerated fibres.	Thinking contextually	2.3.a.iii
Sustainability	Labour Behind the Label	http://labourbehindthelabel.org/resources/education/	Useful articles about textile production and the effects on workers and local communities.	Thinking contextually	2.3.a.iv
Multi-functional fashion	Financial Times	https://www.ft.com/content/f4bda09e-cfe0-11de-a36d-00144feabdc0	Interesting article including designer approaches to multi-functional fashion.	Thinking contextually	2.3.a.iii
Recycled fashion products	Oxfam & Junky Styling	http://www.oxfam.org.uk/fashion-blog/2013/04/junky-styling	Useful website that give an overview of some interesting articles about recycling fashion.	Thinking contextually	2.3.a.iii
Recycled fashion products	Worn Again	http://wornagain.info/about/product-history/	Useful website that give an overview of some interesting articles about recycling fashion.	Thinking contextually	2.3.a.iii
Recycled fashion products	Ethical Fashion Forum	http://www.ethicalfashionforum.com	Useful website that give an overview of some interesting articles about recycling fashion.	Thinking contextually	2.3.a.iii
Eco fabrics such as Tencel	The Swatch Book – Offset Warehouse	https://theswatchbook.offsetwarehouse.com/2015/08/21/tencel-fabric-eco-fabric-around/	A source of materials, information and advice on Eco fabrics.	Thinking contextually	2.3.a.iii and 2.3.a.iv
Fashion history	120 Years of Vogue	http://www.npg.org.uk/whatson/vogue/exhibition.php	Inspirational fashion images as seen in Vogue in 120 years of fashion history.	Thinking contextually	2.3.b
Fashion history	Vogue archive	http://www.vogue.co.uk/topic/vogue-archive	Interesting links through the Vogue archive (without subscription).	Thinking contextually	2.3.b
Fashion history	Fashion Era	http://www.fashion-era.com	Excellent overview of each decade including key points in fashion history.	Thinking contextually	2.3.b

Sub Topic 4: Understanding product lifecycles

Exam content

2.4 What can be learnt by examining lifecycles of products?

- a. Demonstrate an understanding of a product's marketing lifecycle from initial launch to decline in popularity, including:
 - i. consideration of initial demand, growth in popularity and decline over time
 - ii. methods used to create more demand and maintain a longer product popularity
 - iii. new models of marketing and the influence of social media.

General approaches:

Consideration of marketing lifecycles are coming more frequently into the scope of fashion and textiles designers remit, as relating thinking at the earlier stages of realisation is seen to have a greater impact on positive social, moral and ethical influences. Below are some further suggestions when considering the content for 2.4a:

- i. Students should understand the concept of 'cradle-to-grave' in product lifecycles including:
 - Cradle – explore how clothing is made from natural or synthetic fibres. How is cotton made into clothing? How are synthetic materials made? What are polymers? What is the impact of the manufacturing process on the environment? What are the energy requirements for the raw materials, i.e. growing cotton and making polymers?
 - Life – including fabrication (cutting, sewing, dyeing), transportation of the clothing (often overseas) and the use of the garment, which is the most energy intensive stage as this includes the washing in hot water. Discuss: working conditions of factory workers, toxicity of the fabric dyes and washing detergents entering the water, energy requirements of transportation, often cotton is grown in the USA, sent to China for product manufacturing and back to America for sale.
 - Grave – when the garment is no longer needed, it most often ends up as landfill but it can also be donated, recycled, or even burnt in order to generate electricity (but then toxic emissions become part of the cycle).
- ii. Students should have an awareness of the 'Marketing Mix' – The 5 P's employed by brands to promote products, this will help them develop a better understanding of the importance of marketing.
- iii. What do social media business models offer? What makes rapidly growing businesses, such as ASOS and Boohoo.com so successful? Strategies include TV advertisements, alongside more usual marketing such as billboards and magazine articles that are more commonplace with high street and designer brands.

Investigate new strategies that are facilitated by social media – 'Inside Chanel' microsite, Burberry Kisses campaign and Ted Baker 'Cabinet of Curiosities' are not product driven, but create interest in the brand through interesting marketing techniques using social media platforms.

Common misconceptions or difficulties learners may have:

Although they don't recognise the pop-ups and adverts that they see on social media sites to be marketing strategies, students often know more than they think they do when it comes to brand marketing.

Relating these realities back to students through the use of recent social media influences as a case study will help students make clearer connections.

Conceptual links to other areas of the specification – useful ways to approach this topic to set learners up for topics later in the course:

There are many connection here to the Topic Area 3 in general where the implications of wider issues are considered that expand on relating thinking.

- Encourage students to work in pairs to analyse the factors concerned with each stage in the product lifecycle using 'The Talking Thread' resource.
- Students can then continue to work in pairs to complete a product lifecycle review of a given/chosen product. They can present their findings in a report or as a discussion with the group. From this, students may wish to complete a product lifecycle review of their intended final product for their NEA.
- Introduce the 'Fashion Cycle' to illustrate the demand, growth and decline of fashion items. It is interesting at this point to discuss classic, staple and fad fashions. Show students a range of product images, can they identify which items are classic and which are fad? Use these to demonstrate how the fashion cycle may vary according to product type and demand.
- Use the Marketing Mix – 5 P's information sheet to discuss with candidates. To help consolidate this concept, they can carry out their own product marketing mix analysis for a proposed product that they are planning to make.
- It is interesting to explore how much students are aware of marketing strategies and they are likely to be aware of more than they perhaps realise. Explore what marketing they are familiar with. Then move onto brands, explore what marketing strategies designer brands, high street retailers and online retailers employ. Carry out a case study on a designer brand, a high street brand and an online brand, compare and contrast the strategies that they use to target their specific markets.
- Encourage students to set up a website or blog to record their own findings as a designer. This can be really useful for university applications as well as helping to develop an understanding of what it takes to run a social media site.
- Encourage students to find other examples of interesting fashion marketing. Most have access to Facebook, Instagram and Twitter. Give students a week to research and present what examples they have found to the group. Or why not make this the first article to feature on their new blog?!

Title	Organisation/ Company	Web link	Summary description	Additional description detail	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
Fashion marketing		Adapted from www.fashionmarketinglessons.wordpress.com	Information sheet to explain The Marketing Mix – The 5 Ps.	<p>The Marketing Mix – The 5 Ps These variables are known as the marketing mix or the 5 Ps of marketing. They are the variables that marketing managers can control in order to best satisfy customers in the target market.</p> <p>People People decisions are those related to customer service. How do you want your workers to appear to your customers?</p> <p>Place Place (or placement) decisions are those associated with channels of distribution that serve as the means for getting the product to the target customers. Distribution decisions include market coverage, channel member selection, logistics, and levels of service.</p> <p>Product The product is the physical product or service offered to the consumer. In the case of physical products, it also refers to any services or conveniences that are part of the offering. Product decisions include aspects such as function, appearance, packaging, service, warranty, etc.</p> <p style="text-align: right;"><i>continued...</i></p>	Thinking contextually	2.4.a.ii

Title	Organisation/ Company	Web link	Summary description	Additional description detail	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
				<p><i>...continued</i></p> <p>Price Pricing decisions should take into account profit margins and the probable pricing response of competitors. Pricing includes the list price, discounts, financing, and other options such as leasing.</p> <p>Promotion Promotion decisions are those related to communicating and selling to potential consumers. Since these costs can be large in proportion to the product price, a break-even analysis should be performed when making promotion decisions. It is useful to know the value of a customer in order to determine whether additional customers are worth the cost of acquiring them. Promotion decisions involve advertising, public relations, media types, etc.</p>		
Fashion marketing	Laith Eid Manaseer	https://www.slideshare.net/LaithEidMBA/fashion-marketing-branding	Branding and the 5 P marketing mix used to promote products and track their popularity overtime.		Thinking contextually	2.4.a.ii
Marketing strategies	Nikki Gilliland Econsultancy	https://www.econsultancy.com/blog/68404-10-examples-of-great-fashion-marketing-campaigns	Ten examples of great fashion marketing campaigns that are thought provoking and show how powerful social media can be.		Thinking contextually	2.4.a.iii

Title	Organisation/ Company	Web link	Summary description	Additional description detail	Relevant chapter (i.e. Content, Thinking Conceptually, Thinking Contextually)	Mapping to specification level
Marketing strategies	Uhuru network	http://uhurunetwork.com/fashion-digital-marketing/	Straightforward explanations of Fashion digital marketing ideas that improve the presence and sales of online fashion brands.		Thinking contextually	2.4.a.iii
Marketing strategies	Vogue	https://www.youtube.com/watch?v=hj7m-lqCBqU	Alexa Chung explores the use of social media at designer Balmain.		Thinking contextually	2.4.a.iii
Fashion cycle		https://www.youtube.com/watch?v=HW-9y80eE8U	The five stages of fashion shown in an easy to follow YouTube clip.		Thinking contextually	2.4.a.i
Cradle-to-Grave	The Talking Thread	https://www.thetalkingthread.com/materials/ Dependent on your school network and internet provider, you may have problems accessing this resource.	This is the first part in a five-part blog that explores the factors considered in the cradle-to-grave fashion product lifecycle.		Thinking contextually	2.4.a.i
Marketing strategies case study			Marketing Strategy Case Study Activity is designed to help students to explore different levels of fashion retail by asking a few key questions.	See Student activity sheet that corresponds with this task.	Thinking contextually	2.4.a.iii

Marketing Strategies Case Study

Introduction

This task is to help you to identify what marketing strategies you know about and how you think they have been used to target a particular market. Comparing different sectors of the retail market will give you a better understanding of a wide range of strategies used by a variety of fashion brands.

The activity

Designer Brand

(Image of brand marketing)

What strategies does this brand use?

Who is the target market for this brand?

How are the strategies used relevant to the target market?

High Street Brand

(Image of brand marketing)

What strategies does this brand use?

Who is the target market for this brand?

How are the strategies used relevant to the target market?

Online Brand

(Image of brand marketing)

What strategies does this brand use?

Who is the target market for this brand?

How are the strategies used relevant to the target market?

What unusual strategies have you come across?

What similarities and differences have you discovered?



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