The Value of Heritage in Textiles and Clothing

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The Role of Heritage in Regional Design Identity and Brand Value

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De Montfort University
Introduction

• The value offering and its link to brand value
• Leveraging heritage to add brand value
• Positioning the brand for cultural value
• Substantiating the brand identity with specialised competence and heritage knowledge resources
• The role of museums in adding economic value
Brand value

• Rests on the broader value offering of the company (Porter, 1985)
• In which the key areas of customer perceived value (Hamel & Prahalad, 1994; 248) are communicated
• Substantiating with evidence of the specialist skill and knowledge of the company
• Based on integration of competences and collaborative partnerships across the value structure (Prahalad & Hamel, 1990)
We’re surfers who grew up with surf brands, but we grew out of logos. And we want to wear clothing that’s made better, fits better and looks better. – JOHN MOORE, ON OUR DESIGN APPROACH

11 time World Surf League Champion, Kelly Slater and acclaimed designer, John Moore founded Outerknown with the belief that we have a responsibility to make clothing that respects the world around us.
STAND 265
HALL J

PRINTED AND WOVEN FURNISHING FABRICS OF ALL PERIODS FOR ALL PURPOSES

W. FOXTON, LTD
1 PATERNOSTER SQUARE and 1 & 2 ROSE STREET
LONDON, E.C.4

Jan. 1926, printed by Stead McAlpin & Co. Ltd.

Association with creativity and traditional craftsmanship

British Industries Fair catalogue advertisement, 1935
Reference to tradition in advertising imagery

‘magical transformation’ (Williams, 1980) discussed in advertising – here in broader terms of transformation of connotation of the brand as a signifier
Value offered by the brand is reliant on the quality of materials of key suppliers within the value structure.

High quality apparel linen is made at Baird McNutt in Northern Ireland, used by Jaeger in their clothing.
Leveraging heritage to add brand value

• Build on a highly skilled creative tradition
• In the company’s history
• In the region or wider culture/ nation
The most iconic British woollen cloth, revered for its sartorial elegance and commanding presence.

About Us

A specialist textile company, AW Hainsworth has been an unrivalled market leader for over 230 years. From the time Abimelech William Hainsworth started manufacturing woollen cloth in Yorkshire in 1783, investing in our people and maintaining strong partnerships with customers and suppliers have been the cornerstones of our success.

Our Approach

We create exquisite woollen cloth and high performing textiles, iconic fabrics for discerning customers worldwide.

As a seventh generation family owned business our values are born through heritage, they are set deep within the history of the company but are very much the base for our future. They drive us to continuously move forward and develop without ever letting go of our reason for being.
We are the oldest manufacturing factory in the world, located in the heart of Britain. Since 1784.

We respect the skill and dedication of our people and we continue to develop our craft.

Adrian in Tasman Blue: Men’s Shirt in Sea Island Cotton

Oxland in Midnight: Men’s Jacket in Extra Fine Merino Wool
Positioning the brand for cultural value

- Association with the brand (celebrity/figure of social status within the aspirational group of the target market)
- Attaching the symbolic capital (Bourdieu, 1984) to the brand
- Positioning in relation to the canon
- Signifying cultural knowledge within that field
ALEX OLSON
With timeless, powerful style and modern sensibilities across all terrains, Alex is winning.

BRIAN ANDERSON
The Street Pirate marauds with time-proven authority and brawn!

CHET CHILDRESS
Rugged and raw, Chet embodies the day-in/day-out skate rat lifestyle.

ERIC KOSTON

GINO IANNUCCI
When people talk style, they talk Gino. The gold-standard.
Attaching the symbolic capital of famous artists to the brand through direct partnership.
This shirt features the Strawberry Thief design – designed by William Morris in 1883, it was part of a group of designs incorporating animals with flowers, and has been on Liberty London’s classic Tana Lawn since 1955.

Liberty London

Strawberry Thief Women’s Bryony Shirt

Attaching cultural status through association with corporate heritage and a famous designer name
Expressive use of style and process: the technique of wood block print, with the hand cut aspect made evident combined with references to the canon of Modernist and Post-Impressionist art


‘Stream’ designed by Margaret Stansfield, exhibited at the Leipzig International Exhibition of Arts and Crafts in 1927

Less explicit positioning – through references that carry cultural status (connotative signifiers)
But the brand must have authenticity to carry the represented brand value: real skills, competences, specialised knowledge
Substantiating the value offered with evidence of the skilled competence of the brand

Traditionally made by the artisans of Sanganer in India, who rely on the textile industry to keep this wonderful craft alive. Intricate floral patterns are made by a repeated stamp process, using hand carved wooden blocks.
Innovation and Experience
A market leader in the textile sector, Stead McAlpin prints, dyes and finishes fabrics for clients globally, including many top brand names in interior design. Since our inception in 1835, it has been our aim to combine innovation and new technology with the knowledge born of experience in the industry, resulting in a quality product and unrivalled service to our customers.

Quality Production
Our modern factory near Carlisle offers flat and rotary screen printing, digital printing, dyeing and specialist finishing, with all the ancillary services (e.g. bleaching, sampling and quality control) as you would expect. This, combined with the expertise of our skilled and experienced staff, ensures that our finished products are of the highest quality.

Archives
A unique feature of our company is our purpose built archive department which contains over 25,000 designs, the earliest dating back to 1798. We will lease design documents to customers for their exclusive use: the customer is free to reproduce the original design, or to adapt it to suit the modern market.
The role of museums in adding economic value

- Knowledge resource, at the heart of a creative industry epistemic cluster (Hakansan, 2005)
- Focal point of the regional design tradition identity
- Source of inspiration for design development

- Source of cultural authority or ‘symbolic banker’ (Bourdieu, 1984), ‘consecration’ of the cultural value
- Leveraging this value for the regional industry, with current exhibitions and events
The Borders Textile Towerhouse celebrates the Borders’ textile industry, bringing to life over 200 years of tradition and innovation in the local knitwear and tweed industries.

Some of the world’s most famous fashions are made right here in the Borders. Pringle, Lyle & Scott, Chanel, Dior, Christopher Kane and Vivienne Westwood have all employed the outstanding skills of local textile workers.

See a selection of the fashions manufactured in the Borders on our ever changing catwalk, or visit the design studio, PCs and swatch samples to interact with the latest fashion resources and view the latest trends.

The rich history of the Borders textile mills is captured in a vast archive of unique objects and photos gathered from contributors across the region and include: an 18th century hand stocking frame, garments, tools, archive and advertising material, and a ‘muckle wheel’ for spinning yarn. User friendly touch screens allow you to revisit long vanished mills, while our interactive audio displays enable you to meet some of the stocking makers, weavers, linkers, designers, dyers and finishers who made Scotland’s best loved-knitwear and tweed brands.
The museum has carpet industry events, such as a Tomkinson’s Reunion; creative textiles workshops; children’s activities; dementia group workshops; as well as exhibitions on the carpet industry.

Demonstrations of the power looms.
Lucienne Day: Living Design exhibition,
Museum of Carpet
Textile Fashion Center, Borås

In the old industrial site in the centre of Borås, a new meeting point is created. A meeting point for creative businesses within textile, fashion and design: the Textile Fashion Center. A creative centre for science, culture, innovation and business.

The textile heritage is an important part in the identity of the city and still today there exists an internationally acknowledged cluster of textile and clothing companies. The Textile Fashion Center is a collaboration between companies, research institutions, education and organizations working for innovation and development and the University of Borås.
Conclusion

• Add value to the brand,
• Through leveraging the heritage of the company/ region/ national craft tradition
• Based on genuine competences and knowledge resources, though these can be within the wider value structure, or partnerships
• Museums and heritage centres can be a focal point that adds visibility and cultural authority to the creative cluster
References


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