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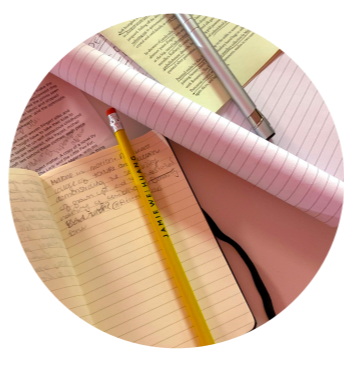


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Exploring the Effects of Digital Disruption on the Value Creation Processes within the Fashion Industry

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INTERVIEWS

FOCUSGROUP

FIELDNOTES

LFW/AW19

PRESS DAYS



"CONTEXT"

UK FASHION INDUSTRY:

- £32.3 billion to GDP (British Fashion Council, 2018)
- Employs over 890,000 (Oxford Economics, 2018).
- Employment in the UK creative industries is growing at four times the rates of the UK workforce as a whole (DCMS, 2016).
- Fashion industry's growth has increased by 11% between 2015-2016

"The world changed when fashion instead of being a monologue, became a conversation. And that's never going to stop."

— Suzy Menkes (2010)

"OBJECTIVES"

	Research Focus	Research Objectives	Research Methods
1	Behaviours of Individual Actors in fashion industry	To identify how influential industry actors are exploiting new technologies to disrupt value creation processes within the global fashion industry.	•Semi-structured interviews with 15 London-based creatives in the fashion industry (e.g. designers, journalists, stylists and photographers) •Participant observations within the global fashion community
2	Composition and structure of Networks in the fashion Industry	To examine the interdependent multi-layered networks in the global fashion ecosystem.	•Participant observations within the global fashion community
3	Ongoing Value creation/ destruction processes in the fashion industry	To analyse the composition and consequences of the value co-destruction processes within the field of fashion.	•Participant observations within the global fashion community, with an emphasis on self-reflection

*Anticipated Contribution to Knowledge: This empirical study, based on an ethnographic research design, aims to contribute to the largely conceptual service dominant logic literature. Through participant observation and semi-structured interviews, the foundations and consequences of "value co-destruction" processes within a cultural field will be explored; a contrast to the saturated conceptually-based literature on "value cocreation".

"SERVICE DOMINANT LOGIC"

When adopting an SDL perspective, it is assumed that at the root of all organisations, markets, and societies there is a dependency upon the exchange of service. Vargo and Lusch (2004) define service as "the application of specialised competences (knowledge and skills), through deeds, processes, and performances for the benefit of another entity or the entity itself (p.2)."

Foundational Premise	2004	2008	2016
1 AXIOM STATUS	The application of specialized skills and knowledge is the fundamental unit of exchange.	Service is the fundamental basis of exchange	
2	Indirect exchange masks the fundamental unit of exchange.	Indirect exchange masks the fundamental basis of exchange	
3	Goods are distribution mechanisms for service provision.		
4	Knowledge is the fundamental source of competitive advantage.	Operant resources are the fundamental source of competitive advantage.	Operant resources are the fundamental source of strategic benefit.
5	All economies are service economies.		
6 AXIOM STATUS	The customer is always the co-producer.	The customer is always a co-creator of value.	Value is cocreated by multiple actors, always including the beneficiary.
7	The enterprise can only make value propositions.	The enterprise cannot deliver value, but only offer value propositions.	Actors cannot deliver value but can participate in the creation and offering of value propositions.
8	Service-centred view is customer oriented and relational.	A service-centred view is inherently customer oriented and relational.	A service-centred view is inherently beneficiary oriented and relational.
9 AXIOM STATUS		All social and economic actors are resource integrators	
10 AXIOM STATUS		Value is always uniquely and phenomenologically determined by the beneficiary.	
11 AXIOM STATUS			VALUE COCREATION IS COORDINATED THROUGH ACTOR-GENERATED INSTITUTIONS AND INSTITUTIONAL ARRANGEMENTS.

Evolution of SDL Foundational Premises 2004- 2016 (Lusch and Vargo 2016)

"FIELDWORK"

They were convinced that everything was about the designer - they set the trend, they set the market. "Technology doesn't do it, it is about the creativity and the insight of the sort of demigod". There is a huge amount of ego in [fashion]. And any view that technology was denigrating that by even a fraction of a percent was resisted. - CEO of Fashion Tech Company

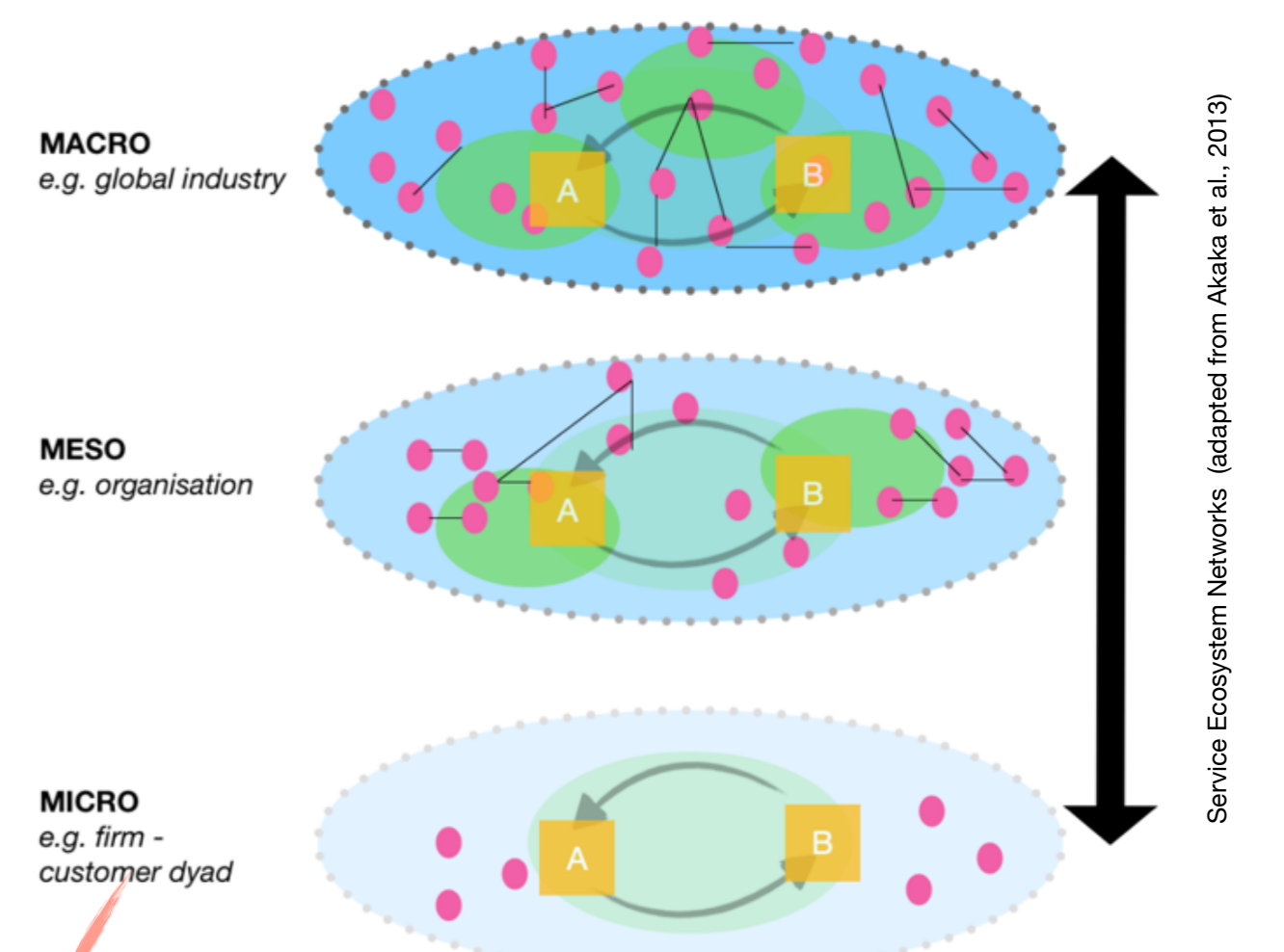
I went to the Oscar de La Renta show and it was really weird because there was like the runway down the middle and there were two sides. I was on the influencer/client side and across on the other side was the like Anna, Hamish Bowles and Derek Blasberg and all those editor people and so it was very clear to see this separation of the two... That is what the industry is pretty much based on, the insiders and the outsiders. I would say oh I'm an outsider to the industry, but at the same time I have already made myself an insider because there is that sort of status of like having a certain amount of Instagram followers. - New York based Fashion Influencer

I feel [fashion] is a pretty uncomfortable stage. In terms of everything. You have fast fashion, which is obviously murdering like what was once a beautiful industry, within high fashion we are seeing everything product driven. Once incredible houses being driven by product, which is so frightening... In terms of Instagram, though, I definitely do feel like what is sad is the ease to discover content... That is maybe what has lowered the value of fashion. - London based fashion designer

I would write one collections roundup report per week from London, Paris, Milan and New York...As I remember it, there were many fewer shows, but they were much longer. And, incredibly, we had time for lunch and dinner! There is no time allowed for that now. We are expected to report a show online within three hours. I write on my mobile in the car or try to find a cafe to sit at. Apparently, it's a race now. - London based Fashion Critic

"SERVICE ECOSYSTEMS"

A multi-level network of actors articulates the dynamic quality of service ecosystems through which value is created collaboratively (Lusch and Vargo, 2014).



"METHODOLOGY"

	1. Participant Observations	with Self- Reflexivity	2. Focus Group	3. Semi-Structured Interviews
Focus	"Looking outwards (them)"	"Looking inwards (me)"	"Interaction (us)"	"Interaction (us)"
Research Design	• Observations at Global Fashion weeks, Trade shows, Press events, invite-only activities (over 18 months)	• Self-reflexive field notes capturing own thoughts on own experiences, being a member of the value creation process in fashion (journalist)	• 1, 1 hour focus group with 8 participants working at global fashion PR firm	• 15, 90 min. interviews with fashion intermediaries (designers, journalists, PR managers etc.)
Document -ation	Field notes: media, artefacts, documents		Transcriptions: Audio recordings, Screenshots, emails	

18 MONTHS DATA COLLECTION → CODING PROCESS → NARRATIVE STORIES



Fig. 2 The Establishment versus Disruptors. This complex context of ecosystems thus inevitably invites tensions, defined as disagreements between two actors that do not share the same worldview or the same common world (Boltanski and Thévenot; 2006). Tensions arise due to divergent perspectives influenced by an actor's past experiences, expectations and the position of where an actor is embedded. (p. 34 of lit. review) Photo: Timur Emek (2016) via medium.com

"VALUE CO-DESTRUCTION"

It is worthwhile that instead of "zooming out" of value creation processes, this research will instead "zoom in" on a specific field (e.g the global fashion industry) and explore the disruptive practices and consequences of what has not yet been adequately explored; value co-destruction.

Preliminary examples seen in Fig. 1 and Fig. 2