

MERCATI E COMPETITIVITÀ

Markets and Competitiveness

SPECIAL ISSUE

Marketing, Fashion and the Creative Industries. Interconnections and Mutual Influences

Full Paper Submission Deadline: September 16th, 2017

Mercati e Competitività (Market and Competitiveness – MC), the official scientific journal of the Italian Marketing Society – SIMktg, will publish a special issue on “Marketing, Fashion and the Creative Industries. Interconnections and Mutual Influences”. Preference will be given to manuscripts selected as the best papers on “Marketing, Fashion and the Creative Industries” presented in the 2017 Global Fashion Management Conference at Vienna.

Creative industries have received growing attention throughout the years by marketing and management literature due to the evident and mutual influence between creative industries and marketing. Scholars still discuss on the definition of “creative industry”, although one of the most accepted definition refers to the Department of Media, Culture and Sport (DCMS) who defines creative industries as “industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (2001, p. 5). The DCMS (2001) report lists also the categories of the creative industries, considering advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, and television and radio. However, there is no commonly accepted list of the activities that form the “creative industry”, thus the DCMS list should be considered as a point of departure by many contributions that expand the list towards other cultural or knowledge-based activities (Lazzeretti, Capone, and Boix, 2012; Troilo, 2015). Indeed, various scholars and practitioners have attempted in the identification of adding fields to clarify the concept of creative industries throughout the years. Particularly, Hesmondhalgh (2002) identifies advertising and marketing, broadcasting, film, internet, music, print and electronic publishing, and video and computer games as the core of cultural industries and as activities more related to some form of industrial reproduction. Gordon and Beilby (2006) add also activities associated with artistic and cultural heritage, whereas Eurostat includes some cultural, tourist and recreational activities. Within this wide background, creative industries are particularly linked to fashion by way of design and creativity (Kim, Ko and Lee, 2012); according to many scholars and opinion leaders, fashion is a form of art, which can transform an image or a person’s identity, concerning the constantly changing of aesthetics (Entwistle, 2002).

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Recently, literature on fashion marketing and creative industries is moving the attention toward digital contexts. Digital spaces, such as social networks, online communities, or other digital platforms are exploited for monitoring external creativity activating co-creation processes (Grönroos, & Voima, 2013). Moreover, the communication processes on social media and the integrated marketing communication strategies are finalized to improve the engagement status of consumers in order to boost loyalty, advocacy and consumer participation to the value creation (Brodie et al. 2011). Indeed, given the proliferation of creative production that takes place within online communities and social networking sites, as well as media sharing sites, social media has taken a turn toward creative production today (Barnes, 2006). Simultaneously, new actors have appeared within the communication process; thus, not only user generated contents, but also blogger and influencers need to be considered for the overall understanding the effects on fashion and creative industries of the digitalization (McQuarrie, Miller, & Phillips, 2013). The growing interest toward Instagram, Snapchat, Youtube, Facebook and other social media that base their customer engagement primary on visual communication (e.g. photography, video), has fostered the relevance of visual communication in storytelling (Kim, Lloyd, & Cervellon, 2016).

Furthermore, networks between fashion firms, creative individuals and/or other firms related to traditional creative industries such as painting, movies or music are even more intensified. Collaborations between artists and couturiers reinforced this connection to the point where the boundary between the two worlds of art and fashion was creatively blurred (Duggan, Ginger Gregg, 2000). Design has become progressively more significant in business-to-consumer markets in recent years, with increasingly design-led products, retail environments and promotion now being the norm, in differentiating retailers from their competitors in a volatile financial climate (Goworek, Perry, & Kent, 2016).

The aim of this special issue is to stimulate scholars in discovering and deepening important global trends that seem to vanish the traditional boundaries between firms and customers, and between different industries. As such, submissions that seek to offer novel insights into the dynamics of creative industries and their linkages with marketing and fashion will be appreciated.

The guest editor welcome rigorous contributions which address the above-mentioned aims or respond to proximate issues pertaining to (but not limited to) the following suitable topics:

- The evolution path from the work of art to the craft creation and the luxury product, and its consequences in terms of consumer perception and brand associations.
- The evolving mutual influence and interconnections between marketing, fashion, architecture, art and antiques markets.
- How fashion photography and fashion modeling embed the concept of “aesthetic markets”, considering the critical management of the intrinsic fluctuations of the aesthetic value across space and time.
- The role of fashion shows, events, expositions and museums within the integrated marketing communication strategies and their direct connection to the creative industries.

- How social media can be managed in order to stimulate engagement and creativity of individuals (internal and external), useful for the activation of co-creation processes in organization designed for embracing open innovation approaches.
- The impact of digitalization in the art and music industries, considering the effects at product, distribution and communication policies and the related consequences in consumer experience and fruition.
- The blurring boundaries between art, painting and fashion and the consequent improvement of “artistic based” brands.
- How communication and storytelling requirements stimulate collaboration between fashion industry and cartoon, comics and movies industries and their impacts on consumer behavior and perception.

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Submission Deadline

Full Paper Submission Deadline: September 16th, 2017

Authors should submit full papers to the Guest Editor of this MC Special Issue at the following e-mail: raffaele.donvito@unifi.it

Submissions will undergo a double blind, peer review process. Full paper manuscripts must follow the submission guidelines of MC (<http://ojs.francoangeli.it/ojs/index.php/mc/about/submissions>).

Preference given to the submissions that are:

- Accepted as Extended Abstract by a Track and Symposium Chairs of “2017 Global Fashion Management Conference at Vienna” (2017 GFMC).
- Registered for the 2017 GFMC at Vienna.
- Presented in the 2017 SIMktg-GAMMA Joint Symposium: Marketing, Fashion and the Creative Industries. Interconnections and Mutual Influences in the 2017 GFMC at Vienna.

Please note that 2017 GFMC at Vienna deadline for Extended Abstract Submission is February 6th. Authors should submit their extended abstract related to the theme of this special issue, “Marketing, Fashion and the Creative Industries. Interconnections and Mutual Influences” to the 2017 GFMC at Vienna – 2017 SIMktg-GAMMA JOINT SYMPOSIUM Chair. Authors should also inform their intention to be considered for this MC special issue to the chair of this Symposium at the time of submission to GFMC.

2017 GFMC at Vienna submission guidelines. Maximum length for extended abstract: Five (5) page single spaced 8 ½" x 11" pages (including tables, references, etc.). A4 paper settings are not acceptable. Complete submission guidelines for the extended abstract to 2017 GFMC at Vienna are located at: <http://gammaconference.org/2017/>

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If you have questions, please contact the Guest Editor of this MC special issue.

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