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Essential facts:

The Nature of DESIGNER Fashion and its markets

Professor Simon Roodhouse
Bolton Insitute of Higher Education

Acknowledgements

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Professor Simon Roodhouse
Bolton Institute of Higher Education
Chadwick Campus
Bolton BL2 1JW

Tel: 01204 903351
Email: simon@croodhouse.freeserve.co.uk

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Essential facts: the nature of designer fashion and its markets

FORWARD

Designer fashion receives little serious attention in the Cultural Management and Policy fields, because it remains largely private with little public sector engagement or funding intervention. It is, however, a recognised sub-sector of the cultural industries, (Eurostat ONS, Australia Bureau of Cultural and Leisure Statistics), and contributes to the creative economy in countries such as the United Kingdom, Italy and China.

Essential Facts: the nature of designer fashion and its markets sets out to provide empirical data on the designer fashion sub-sector, including employment, size of businesses, type of businesses, location, markets, training and development, investment profiles and priorities, based on primary research funded by the (DCMS), in the North-West and Yorkshire and Humber regions of England.

These regions have long traditions stretching from the Industrial Revolution in the nineteenth-century in wool and cotton production and clothing. However, this production has progressively declined to be replaced with "new economy" activity including media and designer fashion.

The research described in this publication addresses definitional questions, which arise from a sub-sectoral analysis, provide important data on the sub-sector, which has explicit policy implications for cultural agencies, business support organisations and economic development activities. Perhaps more significantly it poses questions for public policy makers and managers with regard to the purpose of public sector interventions in the designer fashion sub-sector of the cultural industries. It also provides a useful trans-regional comparison of designer fashion which establishes an empirical baseline for future evaluation of business activity.

Prof. Simon Roodhouse

Introduction

The need to define the sector is central to any attempt at collecting data and in particular being precise about the descriptors for sub sectors. This is where judgements are needed to reflect the extent of a sub-sector within the accepted national norms such as SIC and SOC and enables the problems of overlap or double counting to be addressed. There is the question as to who is being counted. In this case the research focussed on the fashion designer whether working as a sole trader or in a small to medium enterprise.

Earlier work on designer fashion by the DCMS, British Fashion Council and DTI has informed this research. The sources used to inform the DCMS Mapping Document, 2001 referred to and which form the base comparative data are largely national, for example the Department of Trade and Industry, at the United Kingdom Fashion Exports, and the DCMS Creative Industries Mapping Document, 1998 as well as Mintel 2000 (website).

Essential Facts: The Nature of Designer Fashion and its Markets: essential facts is based on trans regional primary data collection and as a result provides a contemporary picture of the industry. It is a snapshot of the sector in, two Northern regions and provides baseline data for those with a direct interest in designer fashion, or as a mechanism with which to pursue economic and social goals.

A Creative Industries sub sector: Designer Fashion, a popular or elitist definition?

The SIC/SOC typography may be generally sufficient for generally describing the sub sector, however the problem occurs when a sub-sector of the creative industries is mapped onto the SIC/SOC codes such as designer fashion. As it stands designer fashion is incorporated into the following categories,

- 17.71, 17.72, 18.21, 18.22, 18.23, 18.24, 18.30, 19.30.

The relevant SOC codes amounted to one, 383, clothing designers. The question is how does the breakdown of designer fashion reflect the nature of the activity as described by DCMS in the Mapping Document on the one hand and what the sector understands on the other. in other words what ever the general typography, a further interpretation is required in order to generate a detailed, shared understanding of a sub-sector. This interpretation is arguably, one that the sub-sector itself should have a major stake in deciding, within the overall SIC and SOC system..

In the case of the DCMS, Creative Industries Mapping Document, 2001 the "Mintel" definition of designer fashion is used encompassing four key activities:

- **Couture: the original designer market dominated by French based international brands: Dior, Chanel, and Y S L;**
- **International designers: the label usually dominated by one name: Donna Karan, CK;**
- **Diffusion: designers producing high street ranges for specific stores for example, Clemence, Dorothy Perkins, Jasper Conran at Debenhams;**
- **High fashion: up and coming new designers usually endorsed by celebrities.**

These core activities are related to associated industries. In the first DCMS Creative Industries Mapping Document 1998, the designer fashion related and peripheral activities are described as:

- Fashion photography
- Haircare and cosmetics
- Accessories
- Perfumes
- Modelling
- Magazine publishing
- Design education
- Graphic design
- Product design
- Textiles
- Clothing manufacture
- High-street clothes retailing

In the case of the 2001 DCMS Mapping Document, the definitional framework remains largely untouched, however, there has been an adjustment to the accessories and perfumes categories to accessories design, and perfumes design.

Noticeably, the mapping exercises in 1998/2001 only focuses on the core activity, which is the Mintel definition without any assessment of related and associated activities. This is a particularly narrow interpretation of designer fashion derived from one source.

An alternative approach, based on consultation with those actively engaged in the sub-sector provides a realistic and "democratic spectrum", as opposed to a limited hierarchical structure. It is after all a matter of judgment by those engaged in fashion design as to what they perceive to be their main business. A breakdown of designer fashion derived from discussions with organisations includes the following:

- Female fashion, smart
- Female fashion, casual
- Male fashion, smart
- Male fashion, casual
- Children's Wear
- Sportswear
- Underwear
- Work and protective wear
- Bridal wear
- Footwear
- Fashion accessories
- Knitwear, male and female

The need for an alternative approach becomes sharper when placed in a regional context; that is the more detail required the greater the disaggregation of the sub-sector. At national levels the definition of designer fashion is probably credible however it becomes far less so when applied at regional levels. Perhaps more interestingly it exposes a deeper issue, of who is defining fashion design and for what purpose. Other issues, which become apparent at sub-sectoral level, are

- Fashion designers working in and employed by manufacturing companies
- Fashion designers with more than one income, e.g. working in education and the industry.

Education and manufacturing as a source of employment has been included in the definitional framework, as it proved particularly difficult to differentiate design and manufacturing activity, and design education interactions within the sector. However, perfumes design, modelling, magazine production, and high street retailing are excluded, as the active designer fashion interaction is implicit.

The guiding principle has still been to capture as much designer activity as possible hence ignoring high street retail outlets. There has been an attempt to distinguish between design activity and design branding, although this at present is a qualitative assessment.

In particular, it is recognised that definitions by their very nature attempt to distinguish between activities, and, in the case of designers, there is a tendency to cross boundaries particularly in areas such as manufacturing, the design of accessories and engagement in educational activity.

As a result Essential Facts: The nature of Designer Fashion and its Markets has included a substantial proportion of the related activities indicated in the DCMS Creative Industries Mapping Document, 1998 and 2001.

It is worth noting when considering definitions that the DCMS have indicated in the Creative Industries Mapping Document, 2001 the size of the designer fashion industry, nationally, is as follows:

- Revenues: £600 million, 1996
- Exports: £350 million, 1996
- Employment: 11,500, 1996

This study has not attempted to calculate revenues, exports or estimate employment, but rather provide a detailed primary snapshot of the nature of the sector in two northern regions.

An interactive web of frameworks

Apart from the difficulties of defining a sub-sector, shared typographies, regions, organisational definitions, size of organisations, and employment categories are fundamental, to collecting useable information but often remain unexplained. Many of these definitions exist and are transnational. However problems also begin to emerge when consideration is given to, for example organisational definitions. This is because of the nature of the creative industries, where there is a high proportion of creativity, in terms of employment, organisation and interaction types. The Creative Industries sector is often characterised as dominated by micro businesses, networks, contracting and sub contracting, projects, and cross disciplinary interactions. It is a highly fluid and flexible industry which leads to difficulties with visualised organisational definitions and employment categories designed to exist for substantial periods of time for example:

- Self-employed
- Sole proprietor
- Partnership
- Limited company
- P L C
- Not for profit organisation
- Local government
- Co-operative
- Club or society
- Registered charity
- Voluntary organisation
- Educational institutions

These definitions drawn from Vital Statistics, the Cultural Industries in Yorkshire and Humber, Bretton Hall College, 2000 are characteristic of the UK framework and can be found in use in the EU, Australia, and New Zealand (NP). The definition chosen by UK Government (DTI), which is adopted in all EU member states, for the size of organisations, is

- Micro businesses (0 – 9 people employed)
- Small-to-medium enterprises (10 – 249 people employed)
- Large businesses (over 250 people employed)

The difficulty with this breakdown of enterprise size when analysed in the context of the creative industries is the crudeness of the micro-business category, and 0 - 9 people employed. This remains a significant, ill-defined category for a sector that is dominated by micro businesses and it would be more helpful to breakdown micro businesses in order to ascertain for example, how many of these businesses operate as sole traders (NP). Employment categories generally reflect the annual employment survey definitions, are compatible within EU member States and include

- The self-employed (based on self-generated contractual work. This can be broken down into several categories as follows:
  - Self-employed workers and sole proprietors that operate directly within the designer fashion sector
  - Self-employed individuals who work within partnership arrangements
  - Freelance workers who provide services to designer fashion sector enterprises).
- Full-time paid work
- Part-time paid work
- Volunteers (where an individual is undertaking regular activity without remuneration)

Controversy, however, has surrounded the definition of the self-employed and whether the Annual Employment Survey in the UK collects specific data in this category. This has been recognised by the UK Government as particularly important not just for the creative industries but to other industrial sectors and consequently, the Office of National Statistics in the 2001 national census included a specific category for the self-employed.

Gender and ethnicity national definitions are derived from the Equal Opportunities Commission. This includes those with special needs and ethnic groupings but these vary to reflect the culture and population composition of individual Nation States, thus making international comparision difficult.

Regional context

Regions in the UK, apart from Scotland, Wales, and Northern Ireland are currently defined as regional development areas, which have existed for 5/6 years, and are administrative mechanisms overlapping local authorities and other regional agencies. These boundaries bear little resemblance at a local level to the location and geographical interactions of the creative industry businesses, particularly when placed in the context of globalisation. However, they provide a regional policy geographical framework.

The North West and Yorkshire and Humber regions are chosen for their geographical proximity, common history, particularly in the development and progressive decline of the textiles and clothing industry, as well as established Further and Higher Education institutional provision in designer fashion education and training programmes. It is also the case that the regional development agencies have recognised textiles and clothing and the creative industries, which includes designer fashion, as significant industrial clusters.

So far, limited attention has been paid in these regions to designer fashion as a sub-sector of the creative industries.

The Yorkshire and Humber Region comprises the following local authorities:

- South Yorkshire: Barnsley, Sheffield, Rotherham, and Doncaster
- West Yorkshire: Wakefield, Kirklees, Calderdale, Bradford, and Leeds
- North Yorkshire: Hull, Harrogate, Scarborough, York, Richmond, and Craven.

The North West region comprises:

- Manchester, Greater Manchester
- Liverpool, Merseyside
- Cheshire
- Lancashire
- Cumbria.

By adopting a regional development agency geographical boundary definition, it is possible to use this data to inform regional creative industry sector urban and rural development, encourage cross-regional comparisons and move towards a establishing initial bench marks.

The cultural industries baseline study, Vital Statistics, Bretton Hall, 2000, was the first primary data analysis of a region and provides a useful point of reference for this study, although the level of detailed information concerned with designer fashion in this publication is limited.

Overall Summary of data

A summary of the findings follows, organised around the identified key categories: people, work and training; organisational profile; resources; investment activities and development issues; geography and markets.

People, Work & Training

- Most businesses have 5 or less full time employees (42.7%), with more 75% being female.
- 24.2% of businesses employ 1-2 people full time.
- 43.1% are without contracts of employment.
- Within ethnic minority groups, employed both full and part time in the sector, the vast majority are of Indian and Pakistani origin.
- The majority of businesses (55.7%) employed fewer than five part time employees, with 29% of businesses employing no part time staff at all.
- 90.1% of businesses do not have employees with special needs (disabled) working within their organisation.
- Nearly 70% (69.5%) of businesses do not contract with the self-employed, or freelancers who work on a contract for services basis.
- 87.7% of businesses do not engage voluntary staff, and of those who do, there are only one or two people in this capacity, generally female.
- Discrete design accounts for 43.8% of all activities carried out in the sector closely followed by manufacturing.
- As expected design is a major job role, however, administrative, management and sales functions are significant activities in all types of enterprise.
- Just over 30% (31.6%) of employers and staff received training throughout the year 2001 and in 54.7% of cases where training was given, the employer paid.
- Further education is a noticeable training provider.
- Nearly 24% (23.4%) paid for training themselves.
- Only 3.5% found training inappropriate for their needs.
- After working hours lectures, seminars and conferences are the prefered modes of delivery.

Organisational Profile, Resources, Investment Activities & Development Issues

- The self employed (30.9%) and sole proprietor (21.6%)type of enterprise comprising 52.5% dominates the sector; however, there is a noticeable number of limited companies (31.9%)
- 1995 to 1999 has been identified as the most significant time for the commencement of start-ups in both regions. Overall, the sector has continued to attract new businesses and has well-established businesses.
- The main design activities appear to be associated with the female market particularly smart female fashion, casual female fashion & bridal wear, accounting for 27% of activities in both regions, 32% in the North West whereas 21.4% in Yorkshire & Humberside region.
- Manufacturing which includes design activity is a noticeable feature (36.3%) of the type of work carried out in the sector.
- Nearly 56% (55.5%) of business annual income is below £25,000, with 57.6% in the North West and 53% in Yorkshire & Humberside. However, 14.3% of businesses are generating over £1million annual income.
- In 73.5% of cases the annual income stayed the same or increased compared with previous years.
- 32.4% of financial investment is made in marketing, product development and research with a further 27.4% of resources used for plant, equipment and machinery (14.0%). as well as information technology (13.4%).
- 93.9% of companies did not receive any core or project grants and funding and those that did gained support from the local authority and the regional arts board. It is noticeable that significant other sources have been identified and that there is no evidence of take up of European Union funding schemes. For those who have received this type of support the grants have largely remained the same over the last year (50.0%).
- Private sponsorship (2.5% receive some financial support) is a minor financial factor in this sector. Similarly, only 4.5% benefited from services in kind and this was predominantly provided by private business.
- The dominant source of income, 41.9% is derived through the sale of goods and services with rents/leasing property and a second job accounting for 33.3% for much of the remaining income.
- Nearly 42% (41.8%) received business and organisational support from the banks with Business Link meeting the needs of 17.2% of the sector. Of those that accessed this support, 43.0% were satisfied with the appropriateness of the service to their needs.
- The main issues that are causing concern at present are attracting new customers, promoting the organisation and retaining existing customers.
- The current problems being experienced are identifying suitable suppliers and accessing outlets.

Geography & Markets

- Both regions accounted for 41.1% of main customers with a further 51.3% located throughout the UK.
- For Yorkshire & Humberside the vast majority (71.2%) of customers are based in the region and if not in the region the UK, with 15% being international customers
- When the North West is considered, the vast majority (81.3%) of main customers are based in either the North West or the UK, with international customers representing 14.4%.
- Businesses are accessing regional markets however, national markets predominate.
- Businesses do not physically cluster in this sector with 62.6% operating in isolation.
- The primary benefit in both regions derived from a close location, clustering, is sharing information, with significant interest in acquiring new customers and the sharing of plant and equipment.
- 83.2% of businesses operate from one site only and are located regionally. The types of premises usually serving as the main business location are leased business premises (49.5%), followed by proprietor owned business premises (28.3%) and a small but noticeable use of the home (19.7%).

A detailed consideration of people, work and training in the two regions

Introduction

The sector is small in terms of employment with the self-employed, partnerships and freelancers working in designer fashion accounting for only 0.3%[1] of the self employed, freelance and partnership workforce (6.8%) in the cultural industries of Yorkshire and the Humber.

31% of all enterprises in the UK employ one or more workers[2] whereas in the designer fashion sector in the two regions 24.2% of businesses employ one to two people full time, and 42.7% employing one to five full time.

Women account for 49.3%[3] of the cultural industries workforce in Yorkshire and the Humber, however, in the designer fashion sector across both regions women represent 52.8% of the full time workforce and 63.2% of the part time workers.

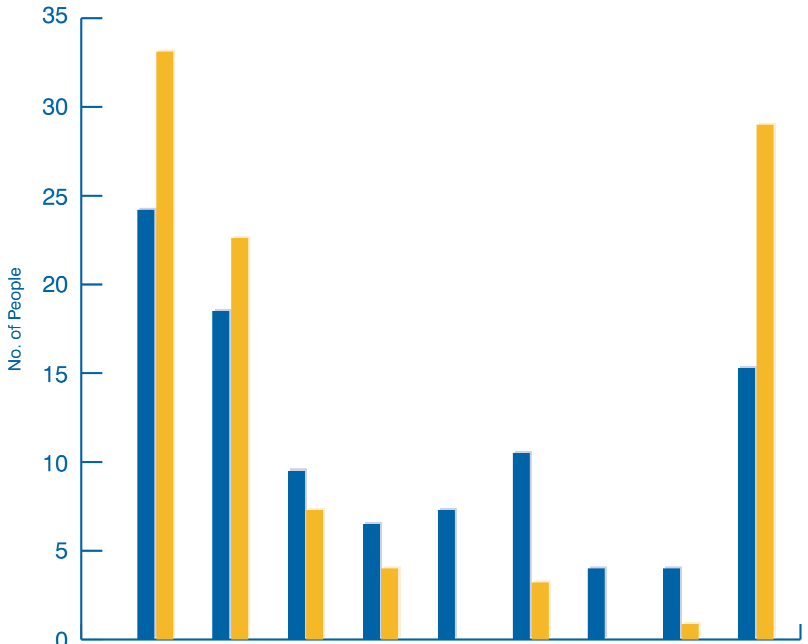
75.7% of the cultural industries sector in Yorkshire and the Humber do not employ any workers with disability, and, in the case of designer fashion, it represents 90.1%.
There is limited use of employment contracts and amongst the ethnic groupings employed in the sector a dominance of Indian and Pakistani workers. This raises questions around access and widening participation for public agencies.

Design (including graphic and product design) as a job amounts to 37.5% of the roles and functions identified in the cultural industries in Yorkshire and the Humber whereas the job role of design represents 11.4% of all main activities carried out in the sector.

It is noticeable that the employer is the main financial sponsor of training activities for employees in both designer fashion (54.7%) and the cultural industries in Yorkshire and the Humber (74%)[4]. This training has been delivered through on the job training, short courses, conferences, and seminars for the cultural industries as a whole and as a sector. There is clear evidence to support the view that the creative industries prefer to receive training on the job. However in the design fashion sub sector after hours training, conferences and seminars are preferred. Equally, once the training has been delivered it is favourably received, with 90% in the cultural industries and 96.5% in designer fashion satisfied with the training delivered.

Further information detailing the sub sector is provided in figures 1-16.

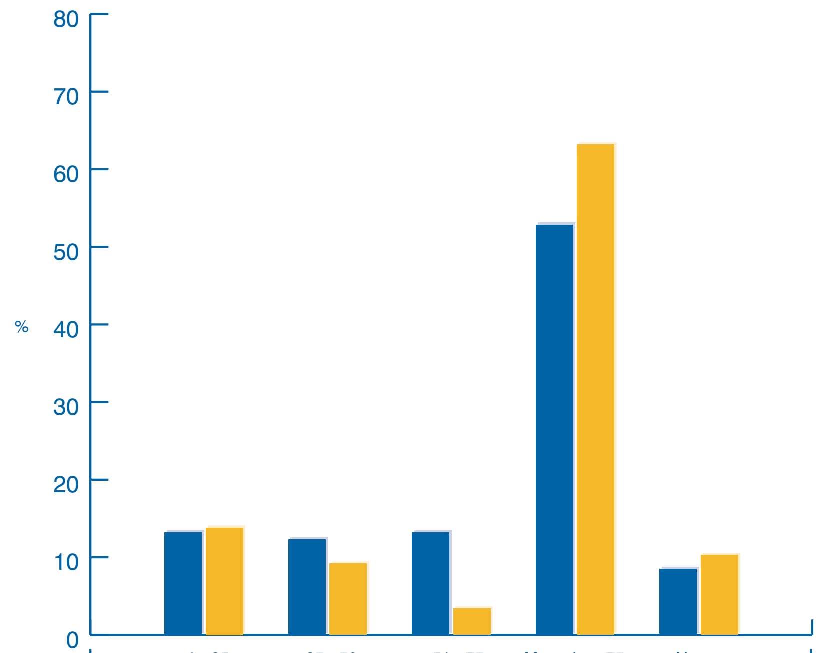
Fig 1: The number of full/part time staff employed in the year ending 30th April 2001



	1 - 2	3 - 5	6 - 10	11 - 15	16 - 20	21 - 50	51 - 100	More than	None
FT	24.2	18.5	9.5	6.5	7.3	10.5	4	4	15.3
PT	33.1	22.3	7.3	4	0	3.2	0	0.85	29

Source: Roodhouse & Heaton, 2001

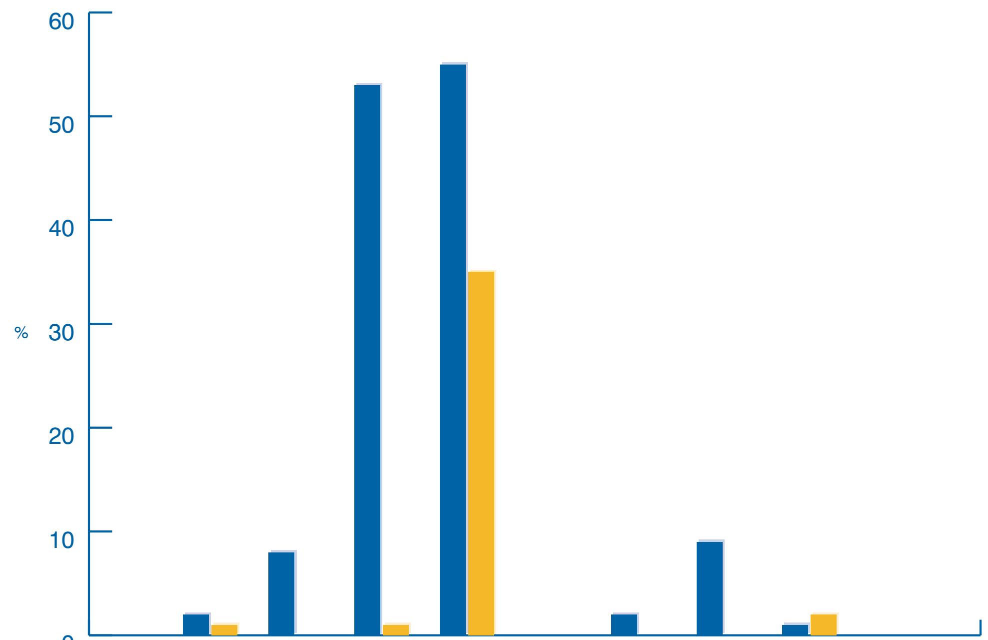
Fig 2: The percentage of female full/part time staff employed



	1 - 25	25 - 50	51 - 75	More than 75	None
% FT	13.2	12.3	13.2	52.85	8.5
% PT	13.8	9.2	3.4	63.2	10.3

Source: Roodhouse & Heaton, 2001

Fig 3/4: The number of full/part time staff in employment from each of the ethnic groups.

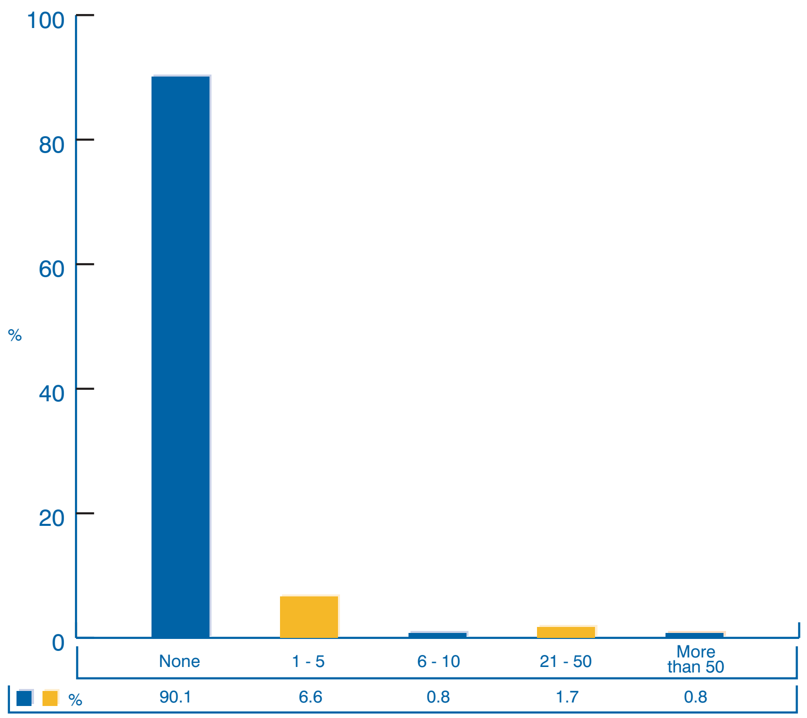


	Black African	Black Caribbean	Indian	Pakistani	Bangladeshi	Chinese	Asian Other	Black Other	Other Ethnic
FT	2	8	53	55	0	2	9	1	0
PT	1	0	1	35	0	0	0	2	0

Source: Roodhouse & Heaton, 2001

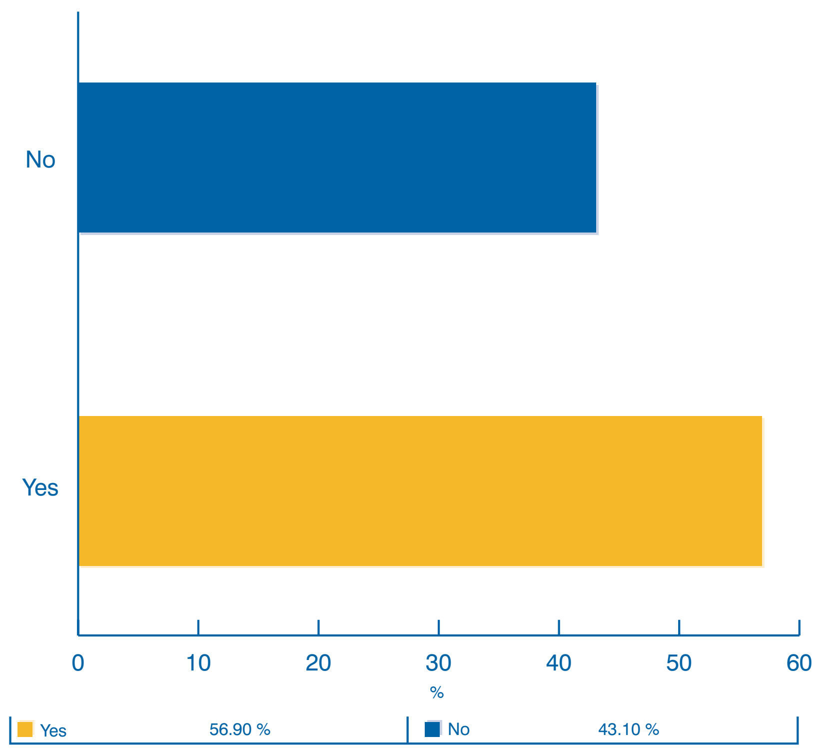
[1] Vital Statistics, The Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000 p11 fig6
[2] DTI, 1998
[3] Vital Statistics, The Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000 p12 fig 10
[4] Vital Statistics, The Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000 fig15

Fig 5: The percentages of both full and part time staff with special needs.



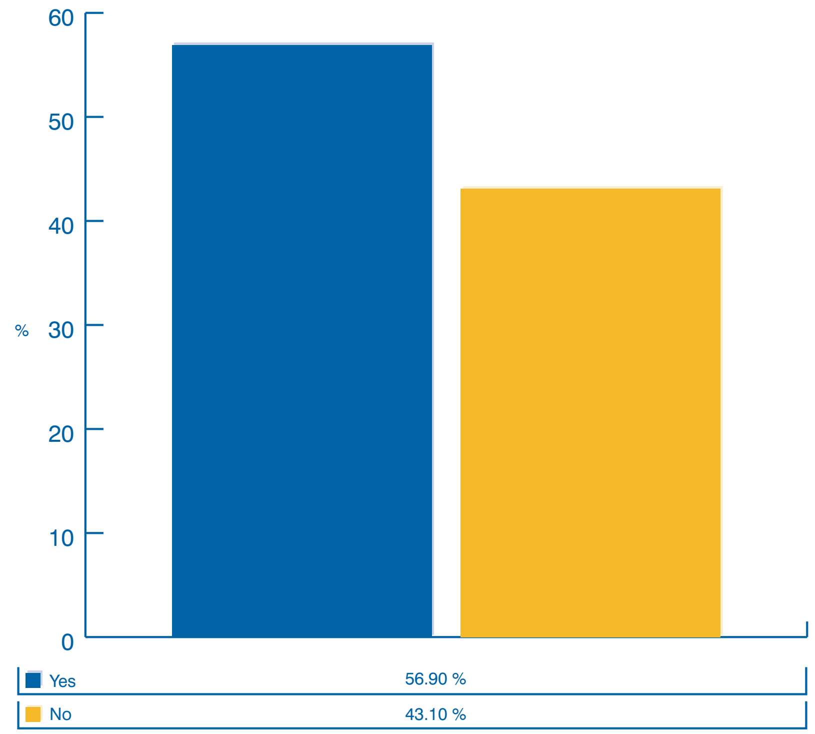
Source: Roodhouse & Heaton, 2001

Fig 6: Number of staff employed with a contract of employment



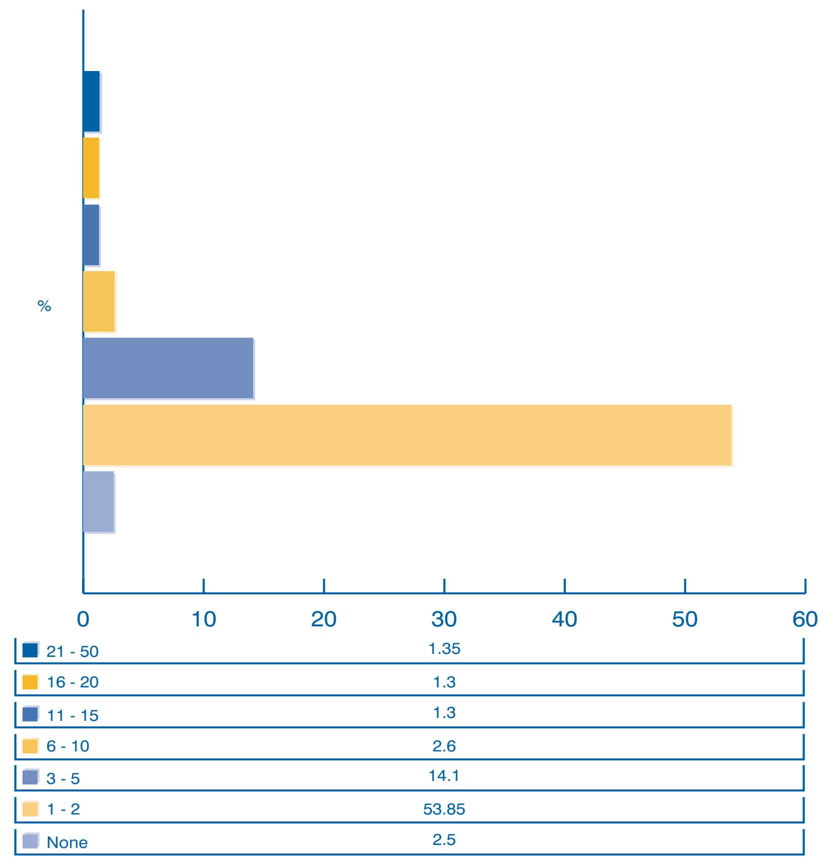
Source: Roodhouse & Heaton, 2001

Fig 7: The number of enterprises who employ the self-employed and freelancers



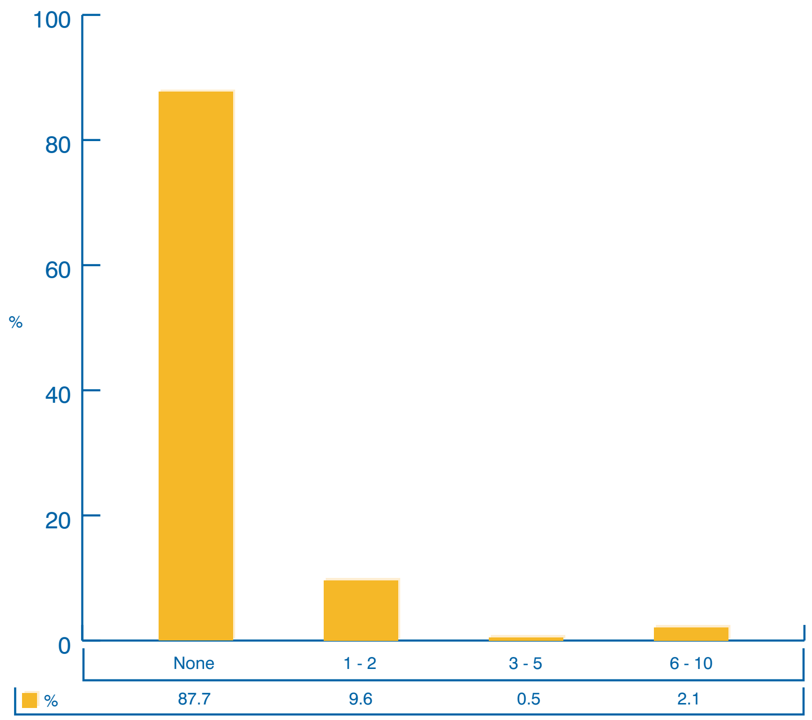
Source: Roodhouse & Heaton, 2001

Fig 8: The number of people employed based on self-employed during the year ending 30 April 2001.



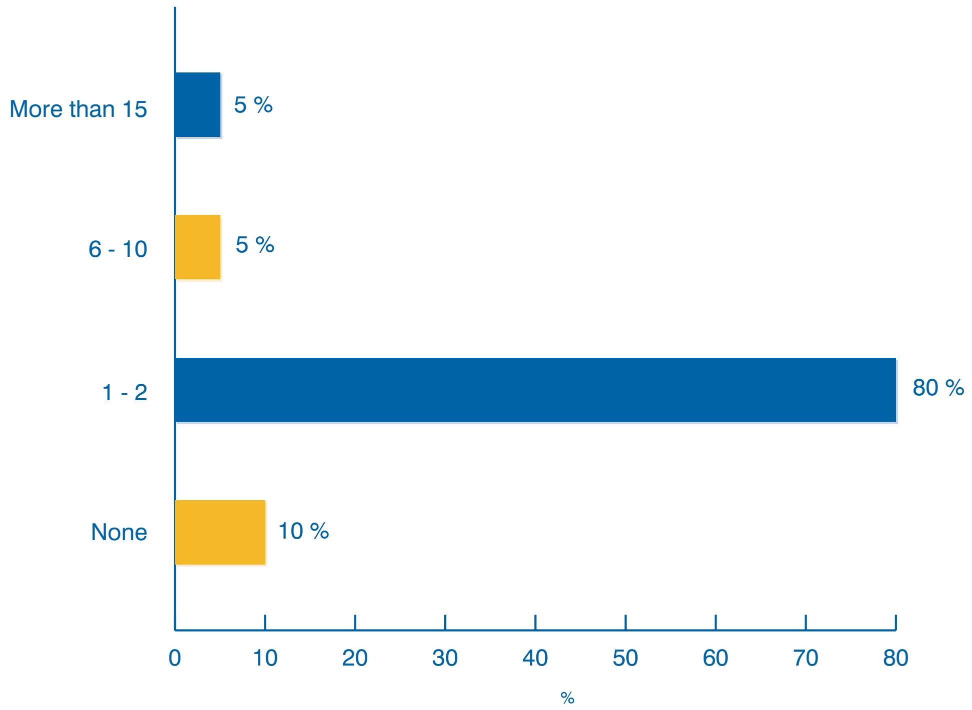
Source: Roodhouse & Heaton, 2001

Fig 9: The number of voluntary staff who worked in the year ending 30 April 2001.



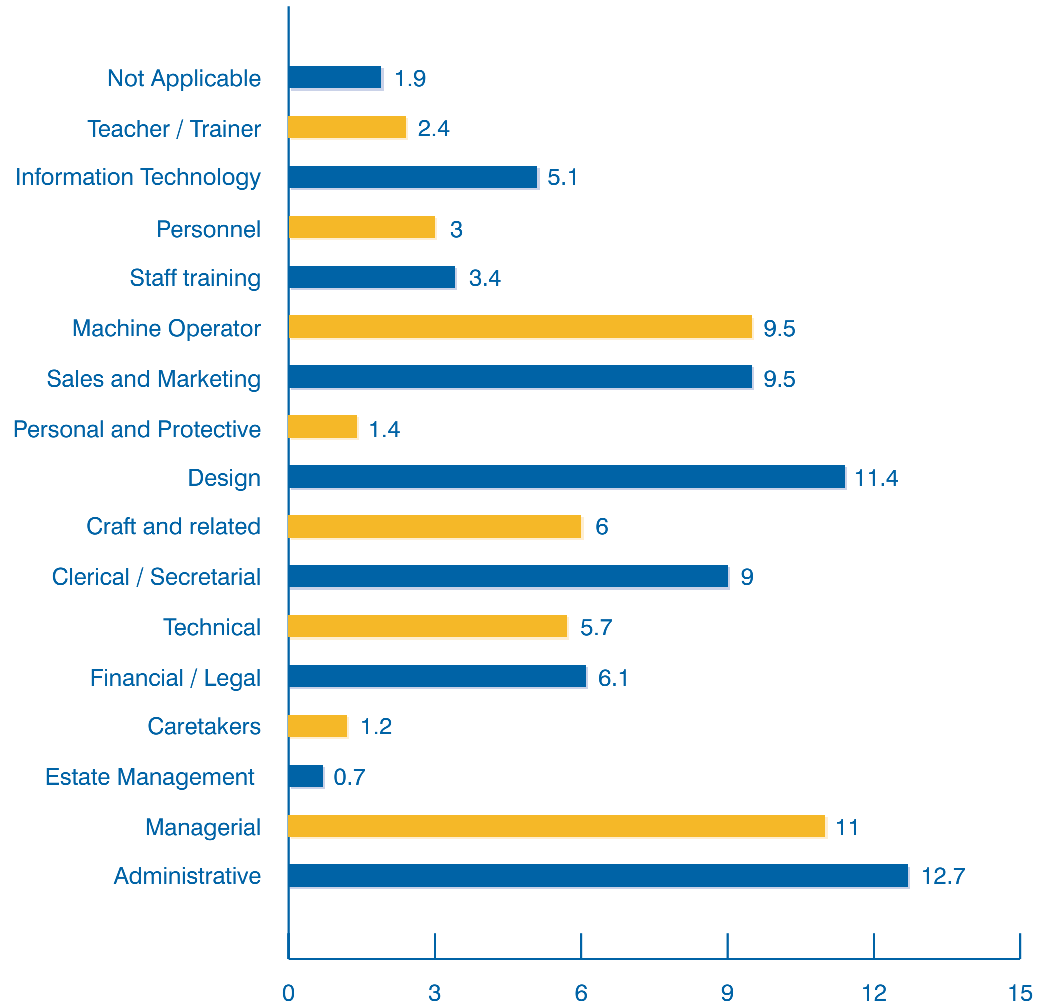
Source: Roodhouse & Heaton, 2001

Fig 10: The number of female voluntary staff who worked during the year ending 30th April 2001.



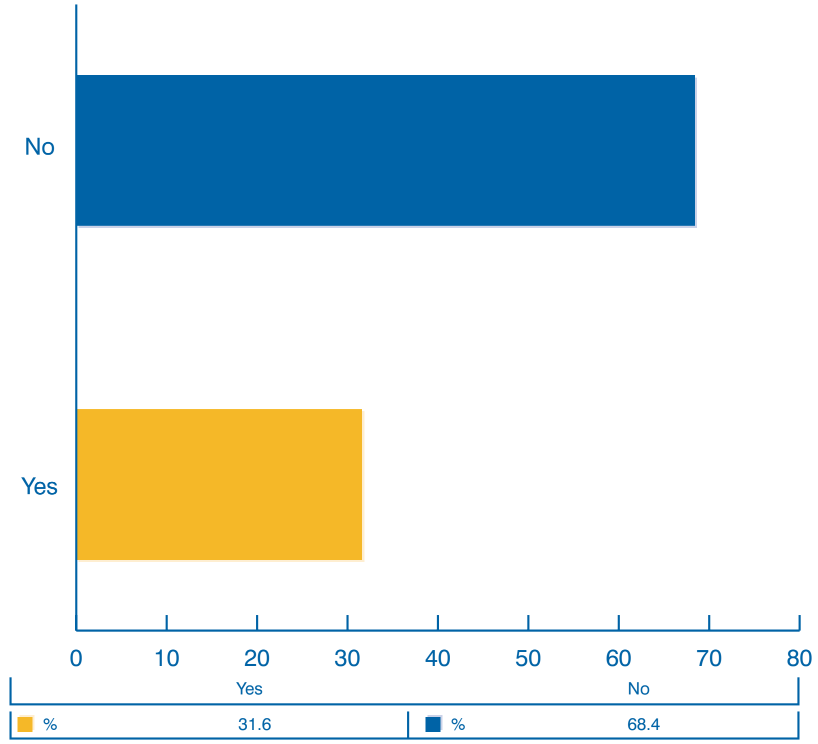
Source: Roodhouse & Heaton, 2001

Fig 11: The main jobs and roles undertaken by both the employer and employee.



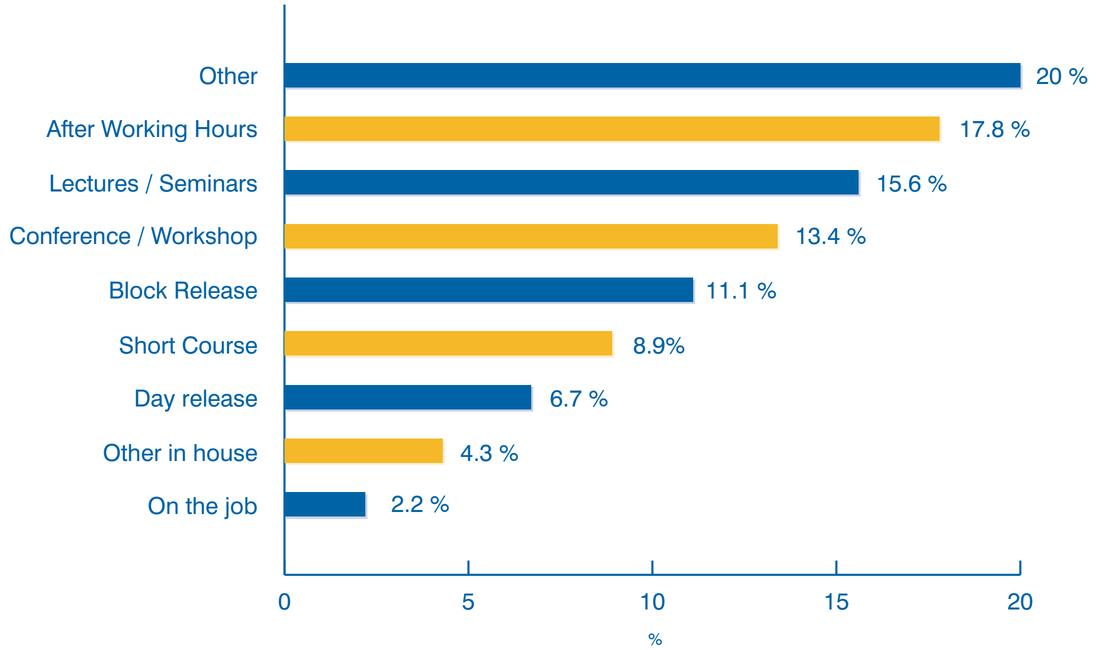
Source: Roodhouse & Heaton, 2001

Fig 12: Training received by either employer or employees during the year ending 30 April 2001.



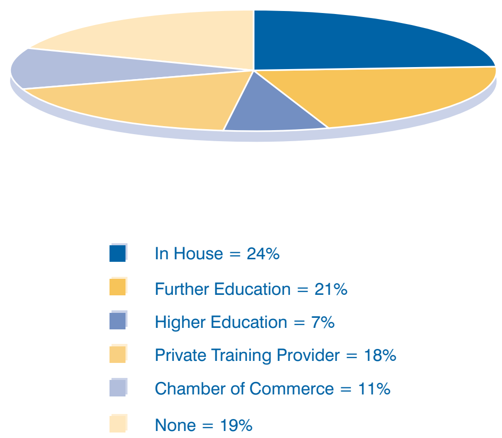
Source: Roodhouse & Heaton, 2001

Fig 13: Delivery of training



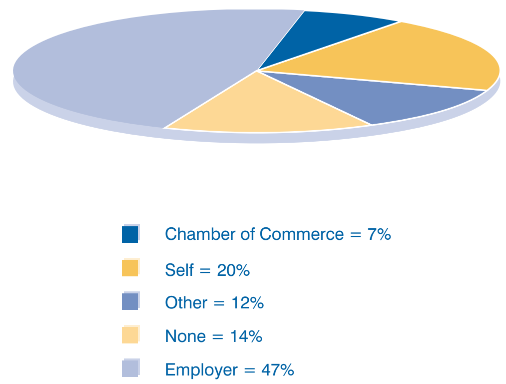
Source: Roodhouse & Heaton, 2001

Fig 14: Training accessed by type of provider.



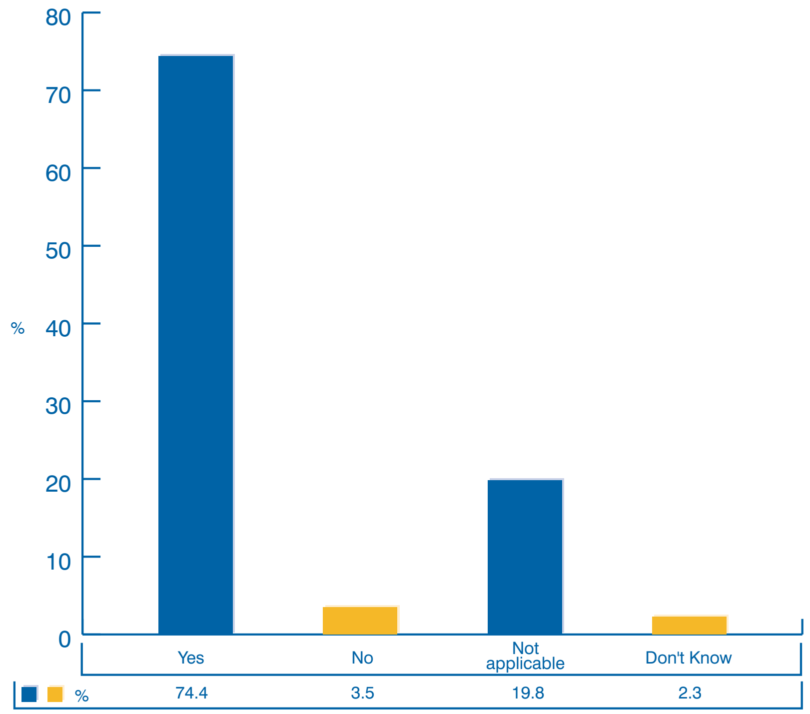
Source: Roodhouse & Heaton, 2001

Fig 15: Payment for training



Source: Roodhouse & Heaton, 2001

Fig16: Satisfaction with training received



Source: Roodhouse & Heaton, 2001

A detailed analysis of the organisational profile, resources, investment activities and development issues in the two regions

Introduction

This section is devoted to the organisational nature resources and development matters, of the industry.

The main design activities in the two regions are smart female fashion, bridal wear, and sportswear.

There are more self employed and sole proprietor type of enterprises in the designer fashion sector than the cultural industries in Yorkshire and the Humber (28.9%).[5] Age and longevity seem to have similarities, as the period 1995 – 98 is significant to both the cultural industries as a whole and the designer fashion subsector. Generally, the designer fashion sector has a larger number of smaller businesses then the cultural industries and fewer large businesses.

The supply chain position has similarities with the cultural industries in Yorkshire and the Humber in that the designers (practioner in the cultural industries) represent 29%[6] of the chain whilst the designer is 43.8%.

There is a marked difference with manufacturing (8.3%)[7] in the cultural industries and (36.3%) designer fashion. Education is not a significant component of the chain; however, in the cultural industries in Yorkshire and the Humber it represents 14.8%[8].

The movement of total income has remained static in the cultural industries in Yorkshire and the Humber whilst designer fashion has risen in the two regions.

The designer fashion sector businesses in the two regions do not benefit from grants (93.9%), compared with the cultural industries in Yorkshire and the Humber (35%)[9]. This is also the case that businesses do not benefit from sponsorship, or services in kind. Of the 4.5% that do, it is a business to business interaction that provails.

The primary source of income in both the cultural industries and the designer fashion sector are sales of goods and services, however it is noticeable that rental/lease income and a second income are more important in the designer fashion than cultural industries.

Investment activity has focussed on marketing and product development in the designer fashion sector with IT, and the acquisition of plant and machinery of greater significance to the cultural industries in Yorkshire and the Humber.

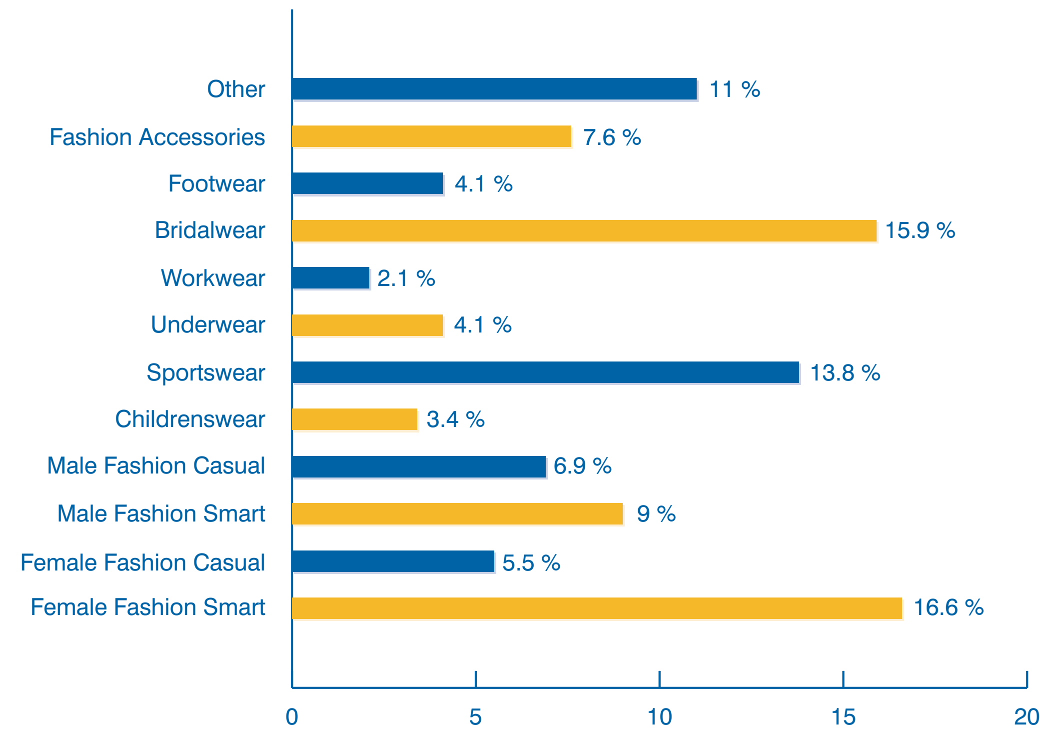
The development issues are similar, with the need to attract new customers (51.1%)[10] in the cultural industries in Yorkshire and the Humber and over 50% in designer fashion for the two regions.

Business support is not a significant factor for either sector, however those that have received assistance found it helpful.

Further information detailing the subsector is provided in figures 17-43.

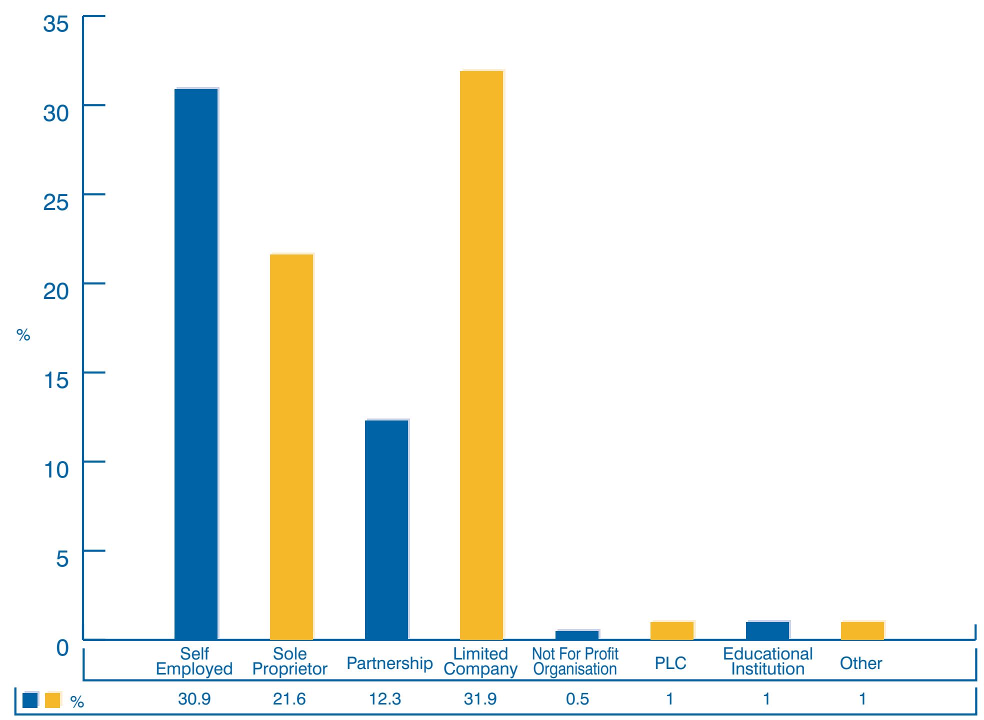
[5] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p17 fig21
[6] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p21 fig25
[7] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p21 fig25
[8] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p21 fig25
[9] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p27 fig36
[10] Vital Statistics the Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2000, p31 fig45

Fig 17: The main design activities in the two regions during the year ending 30th April 2001.



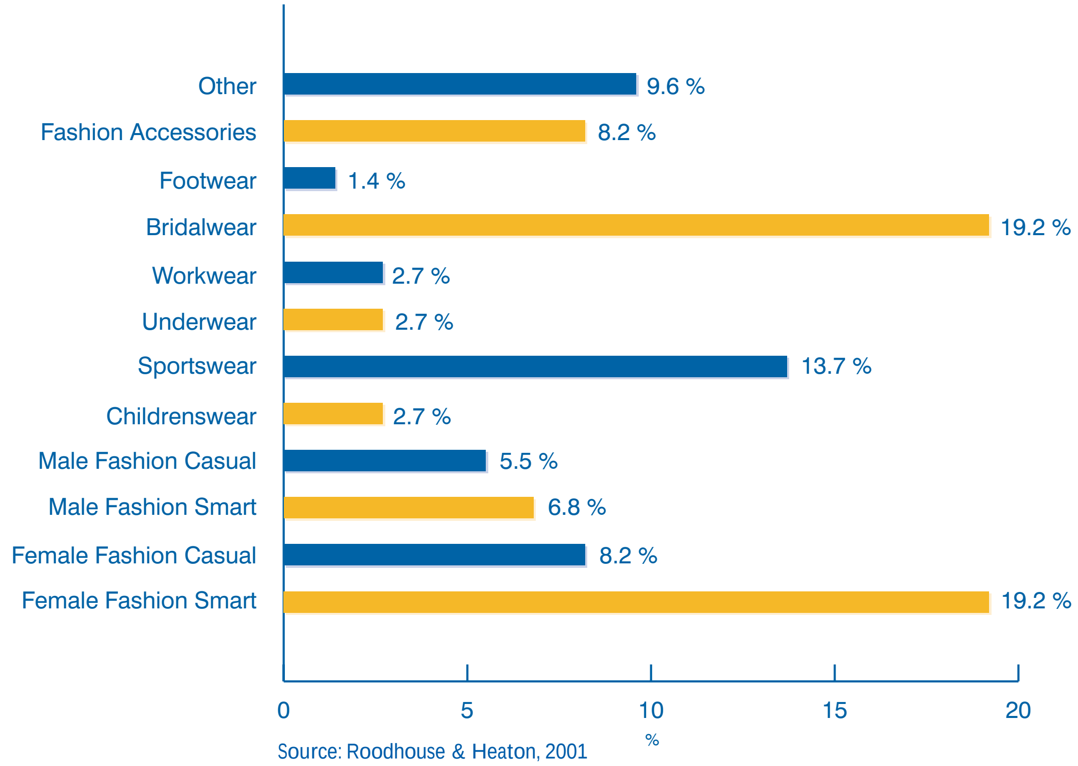
Source: Roodhouse & Heaton, 2001

Fig. 18: Type of enterprise



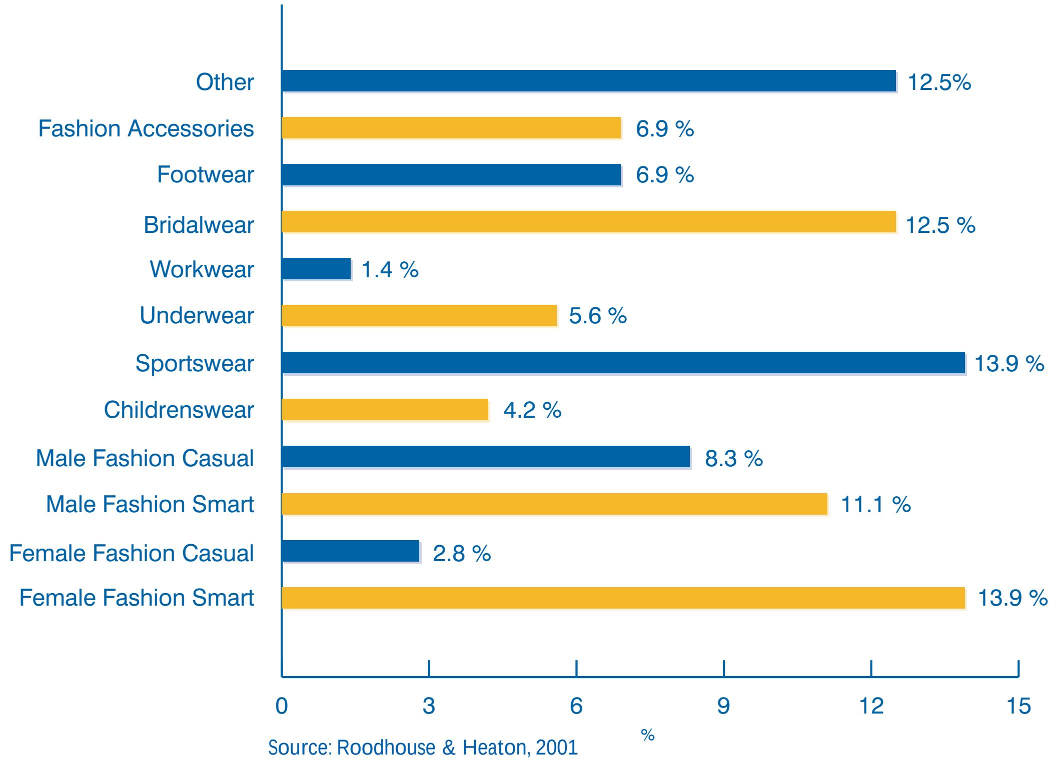
Source: Roodhouse & Heaton, 2001

Fig 19: The main design activity within the North West sector for the year ending 30th April 2001



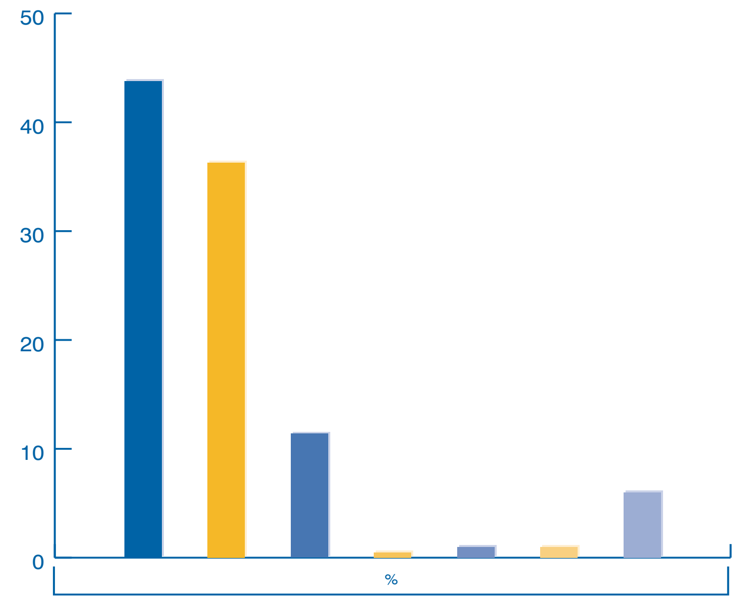
Source: Roodhouse & Heaton, 2001

Fig 20: The main design activities carried out within Yorkshire & Humberside during the year ending 30th April 2001.



Source: Roodhouse & Heaton, 2001

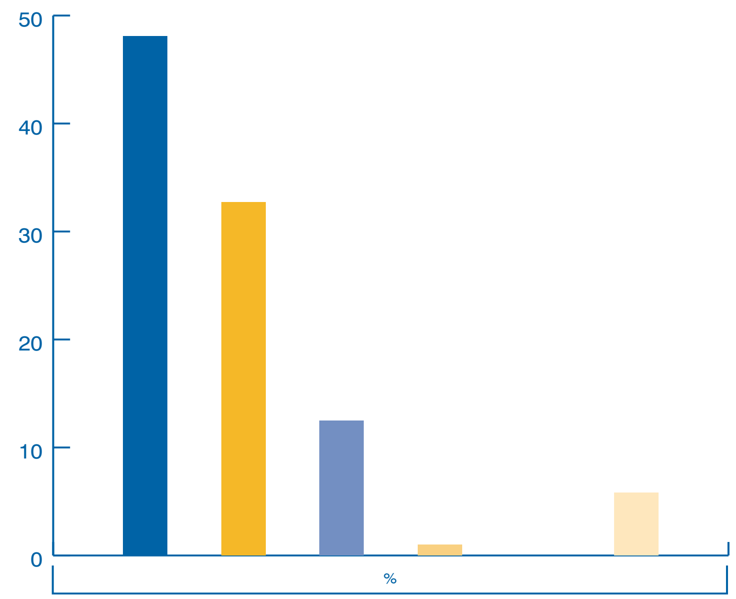
Fig 21: Supply chain positions in the two regions for the year ending 30th April 2001.



	%
Designer	43.8
Manufacture	36.3
Supplier	11.40
Agent	0.5
Education & Training Provider	1
Consultant	1
Other	6

Source: Roodhouse & Heaton, 2001

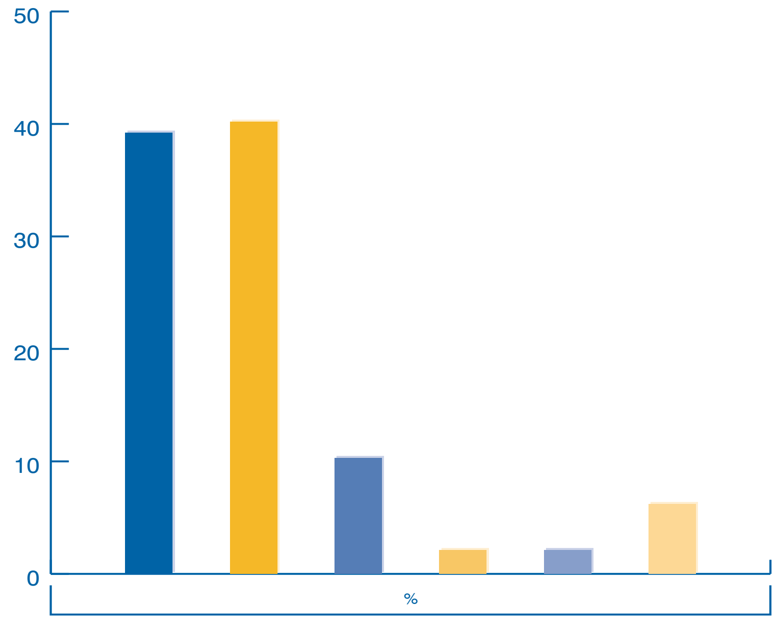
Fig 22: Supply chain positions in the North West for the year ending 30th April 2001



	%
Designer	48.1
Manufacture	32.7
Supplier	12.5
Agent	1
Consultant	0
Other	5.8

Source: Roodhouse & Heaton, 2001

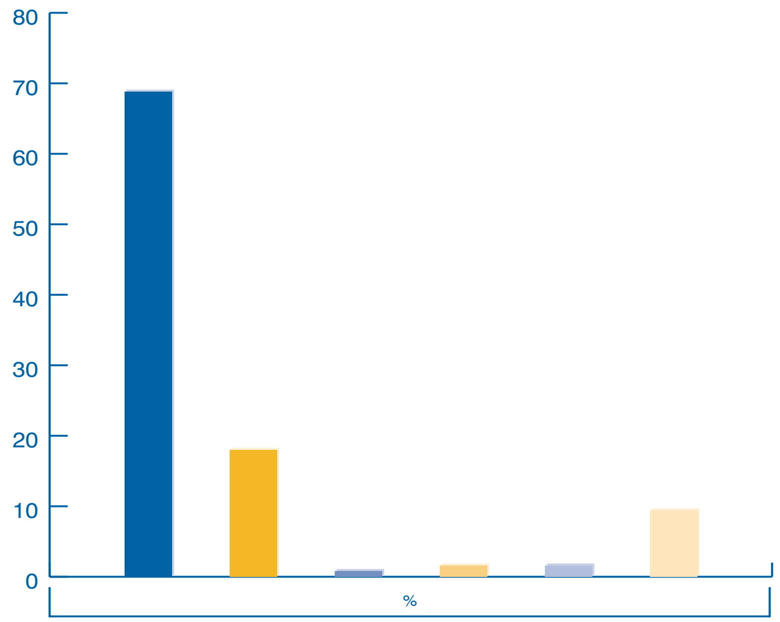
Fig 23: Supply chain positions in Yorkshire & Humberside for the year ending 30th April 2001.



	%
Designer	39.2
Manufacture	40.2
Supplier	10.3
Education & Trainning Provider	2.1
Other	2.1
Consultant	6.2

Source: Roodhouse & Heaton, 2001

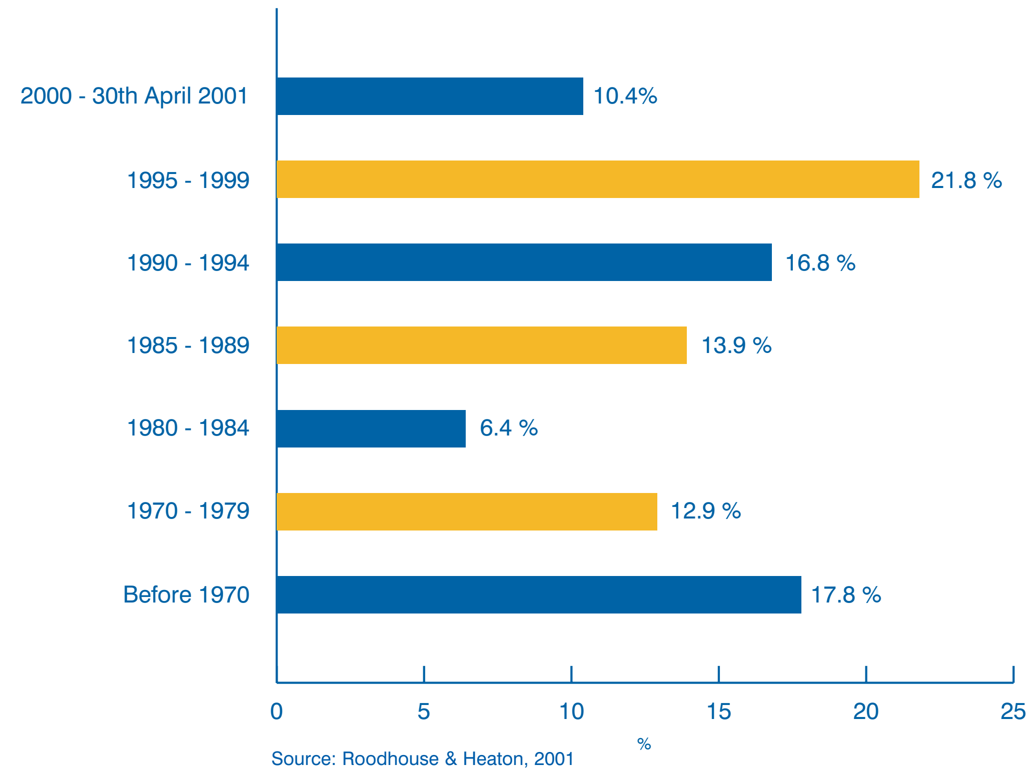
Fig 24: Supply chain positions in the two regions without manufacturing for the year ending 30th April 2001



	%
Designer	68.8
Supplier	18
Agent	0.8
Education & Training Provider	1.6
Consultant	1.6
Other	9.4

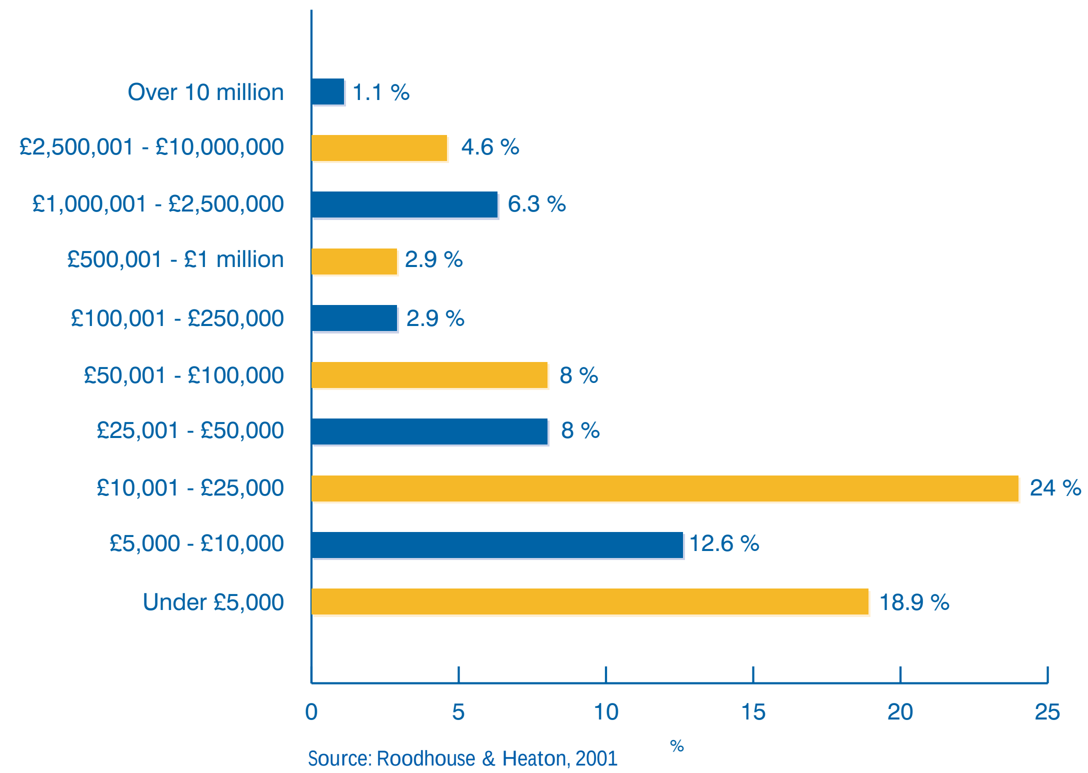
Source: Roodhouse & Heaton, 2001

Fig 25: Business age and longevity



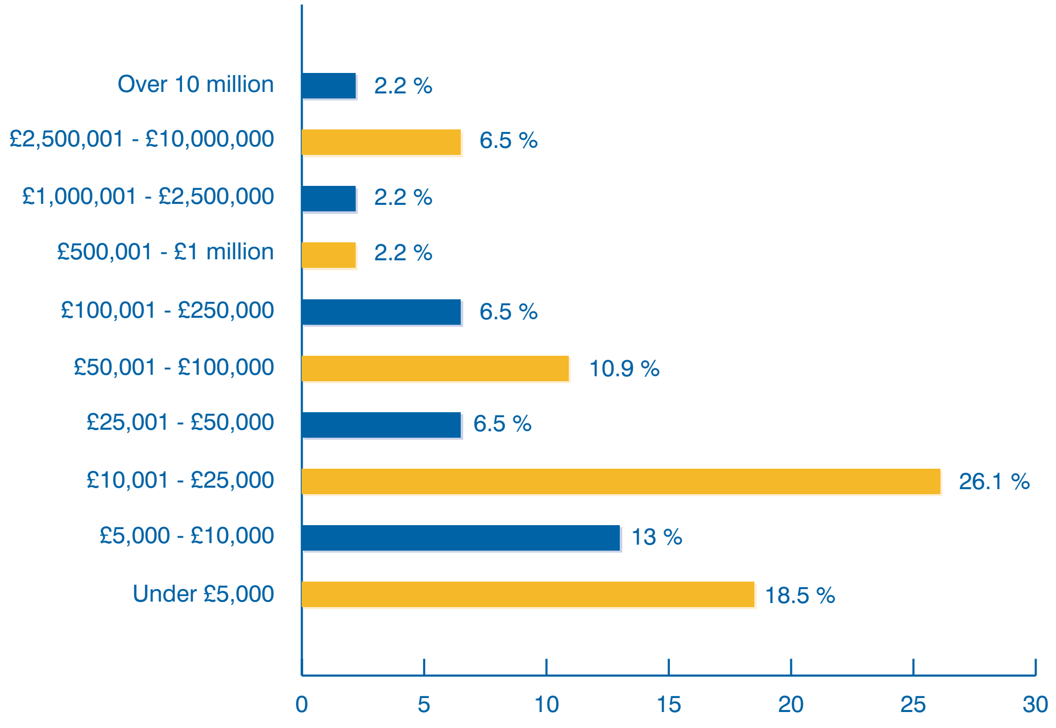
Source: Roodhouse & Heaton, 2001

Fig 26: Annual income profile for the two regions during the year ending 30th April 2001.



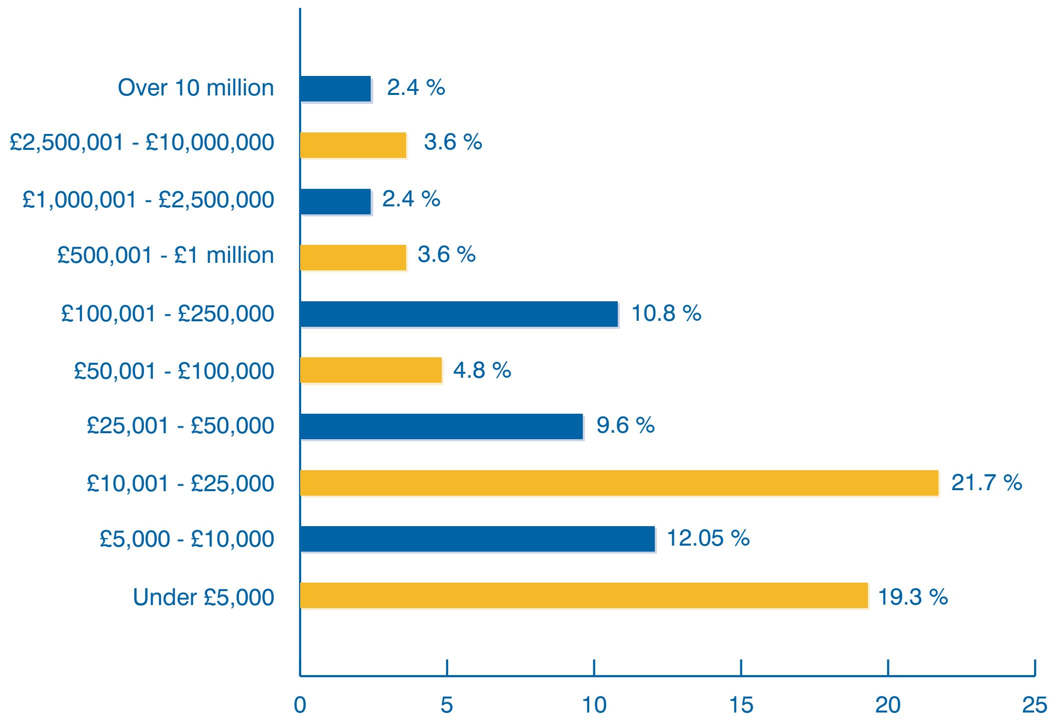
Source: Roodhouse & Heaton, 2001

Fig 27: Annual income profiles in the North West sector for the year ending 30th April 2001



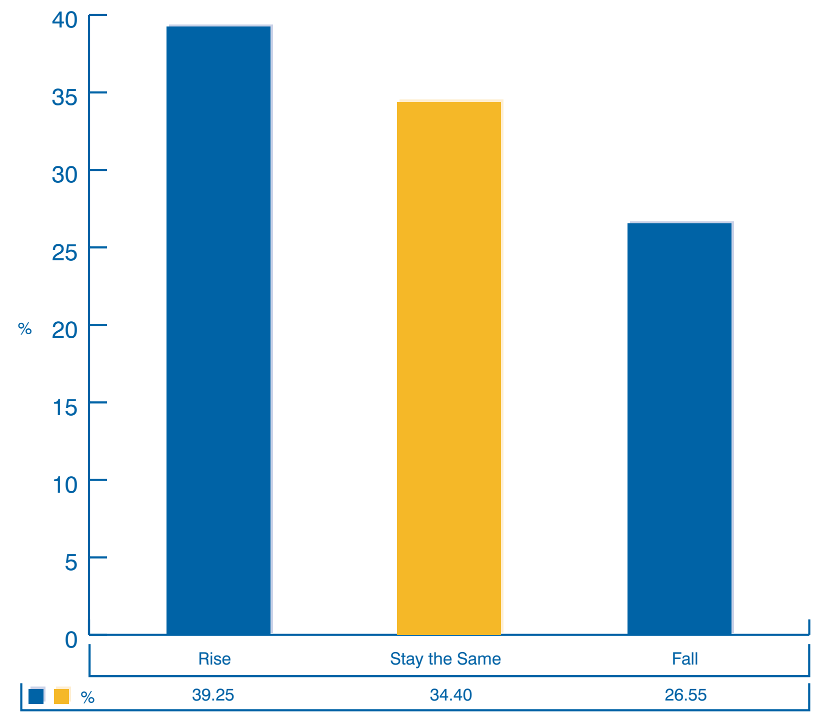
Source: Roodhouse & Heaton, 2001

Fig 28: Annual income profiles within Yorkshire & Humberside sectors for year ending 30th April 2001



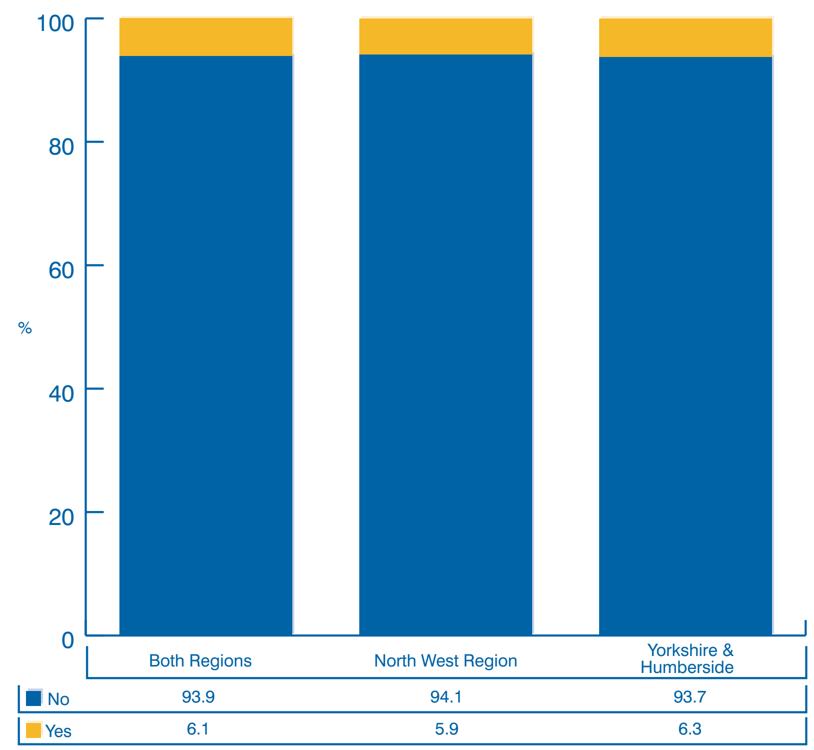
Source: Roodhouse & Heaton, 2001

Fig 29: Movement of total income over the year ending 30th April 2001.



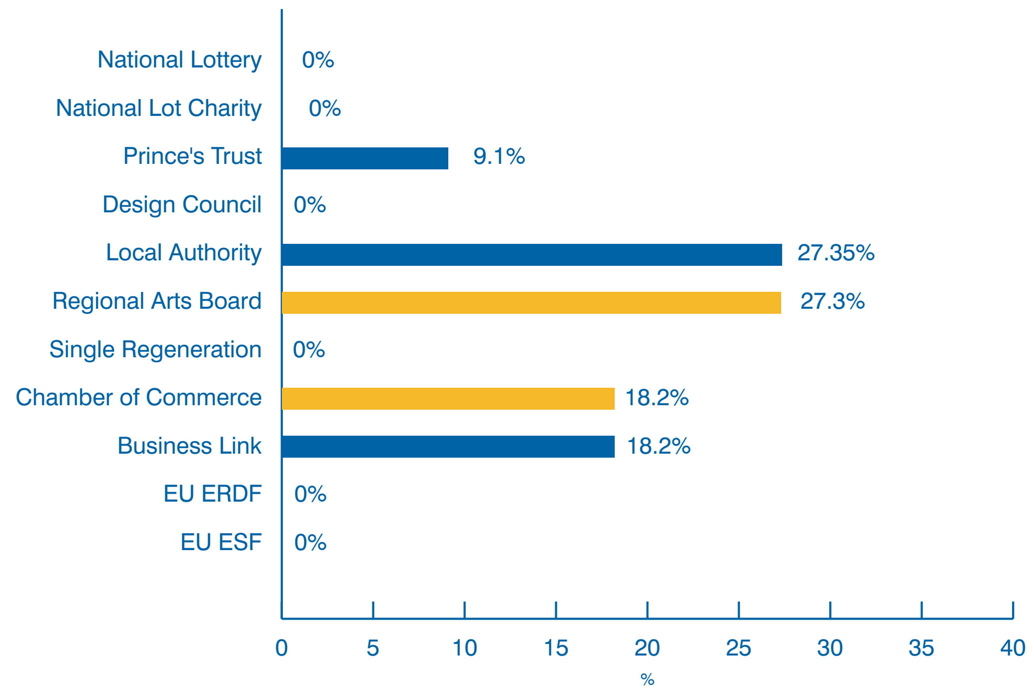
Source: Roodhouse & Heaton, 2001

Fig 30: Grant recipients in both regions; in the North West region; and in the Yorkshire & Humberside region



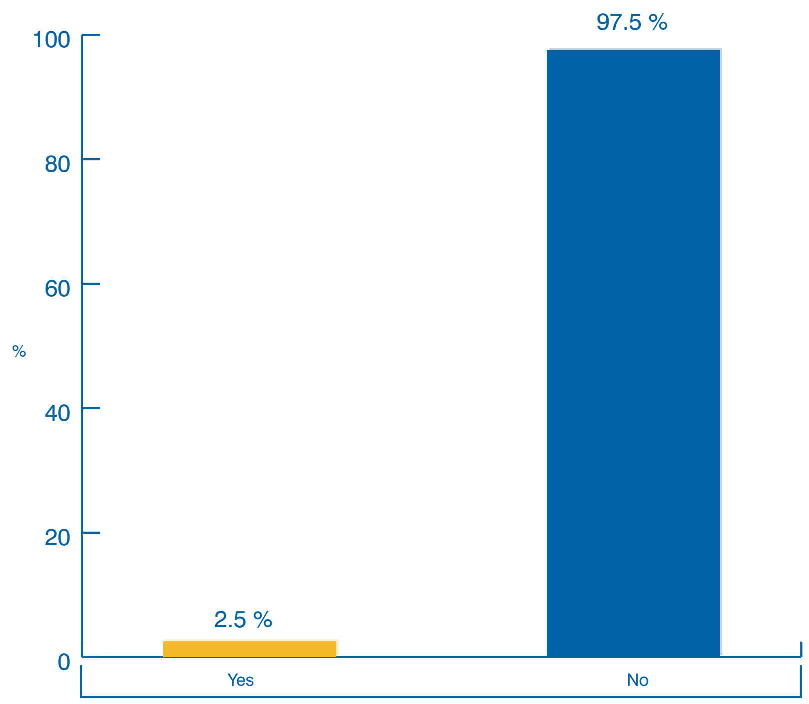
Source: Roodhouse & Heaton, 2001

Fig 31: Sources of grant support.



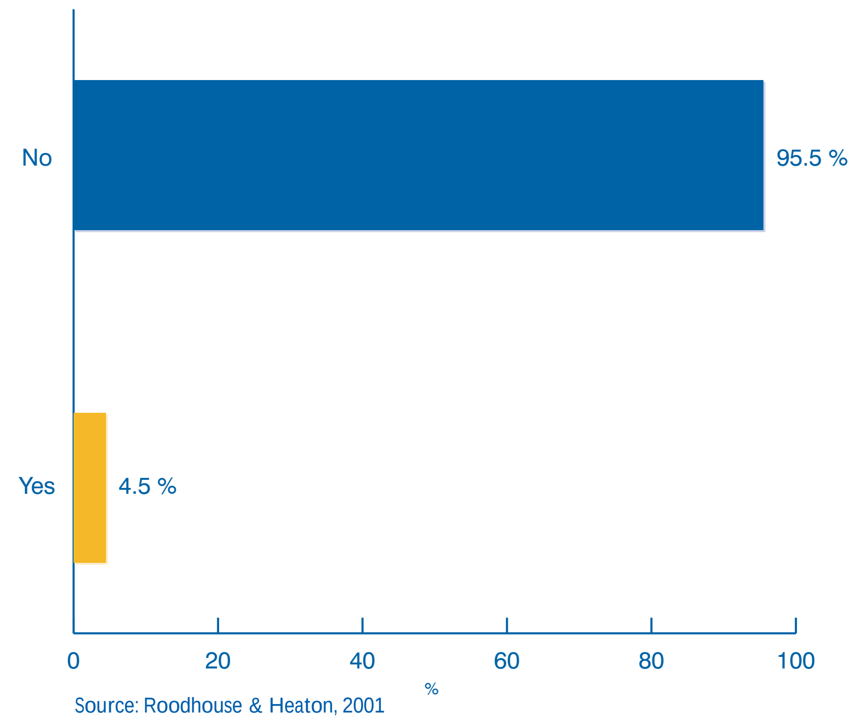
Source: Roodhouse & Heaton, 2001

Fig 32: Sponsorship received by employer during the year ending 30th April 2001



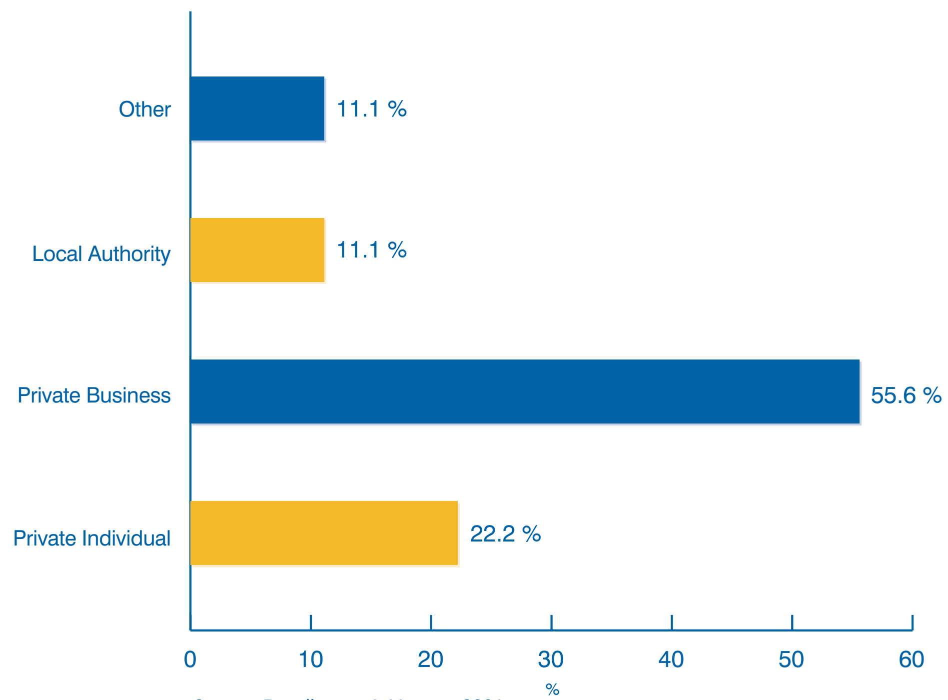
Source: Roodhouse & Heaton, 2001

Fig 33: Numbers of employers that received services in kind during the year ending 30th April 2001.



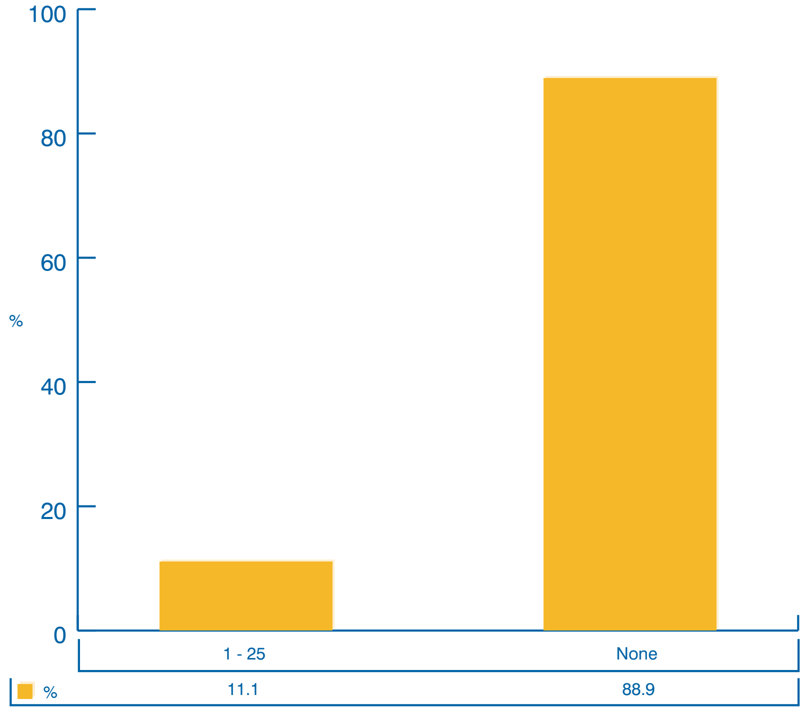
Source: Roodhouse & Heaton, 2001

Fig 34: The providers of services in kind.



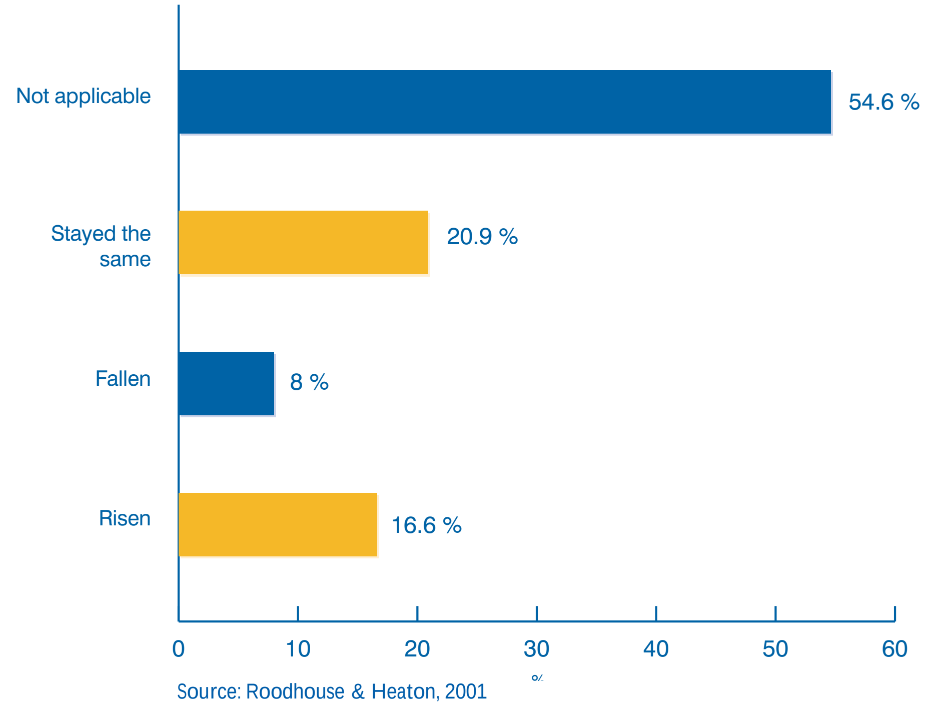
Source: Roodhouse & Heaton, 2001

Fig 35: Percentage of total incomes derived from grants.



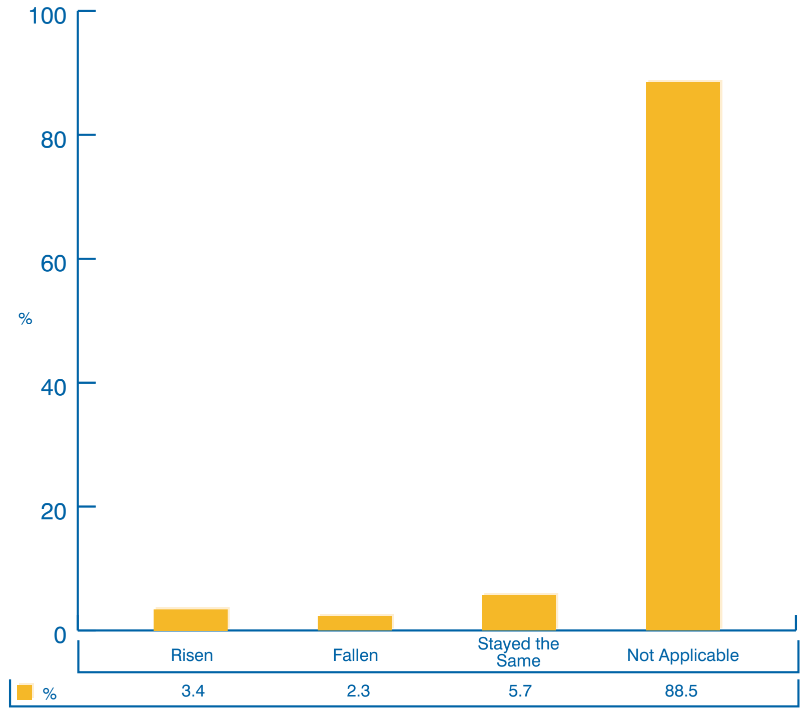
Source: Roodhouse & Heaton, 2001

Fig 37: Grant income variations during the year ending 30th April 2001.



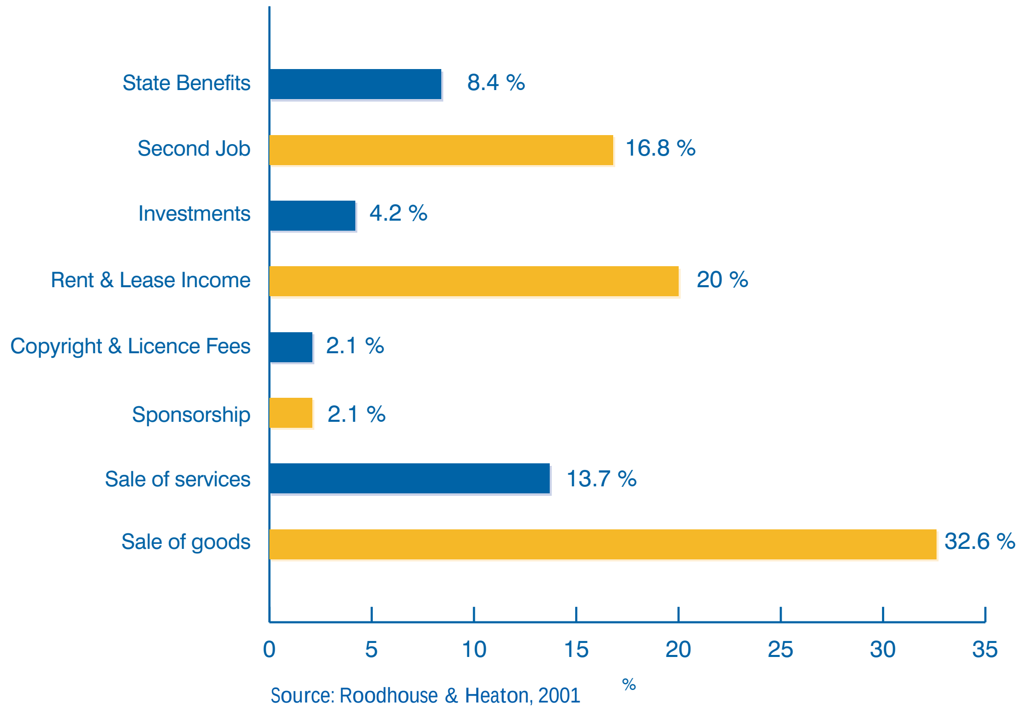
Source: Roodhouse & Heaton, 2001

Fig 36: The pattern of grant incomes during the year ending 30th April 2001.



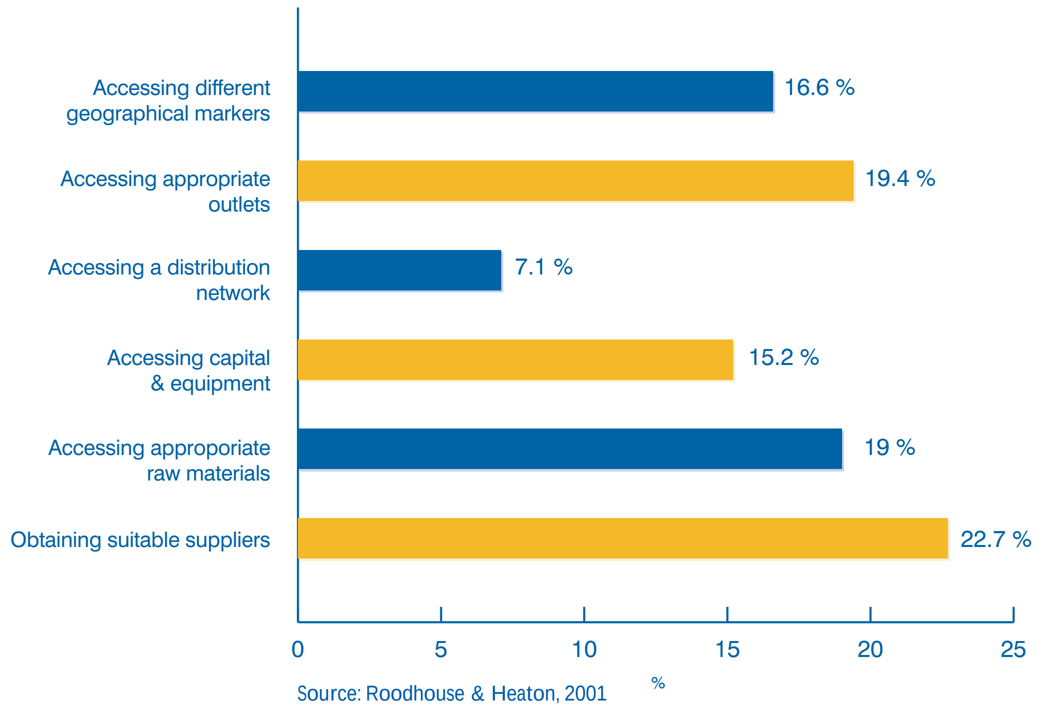
Source: Roodhouse & Heaton, 2001

Fig 38: Other types of income during the year ending 30th April 2001



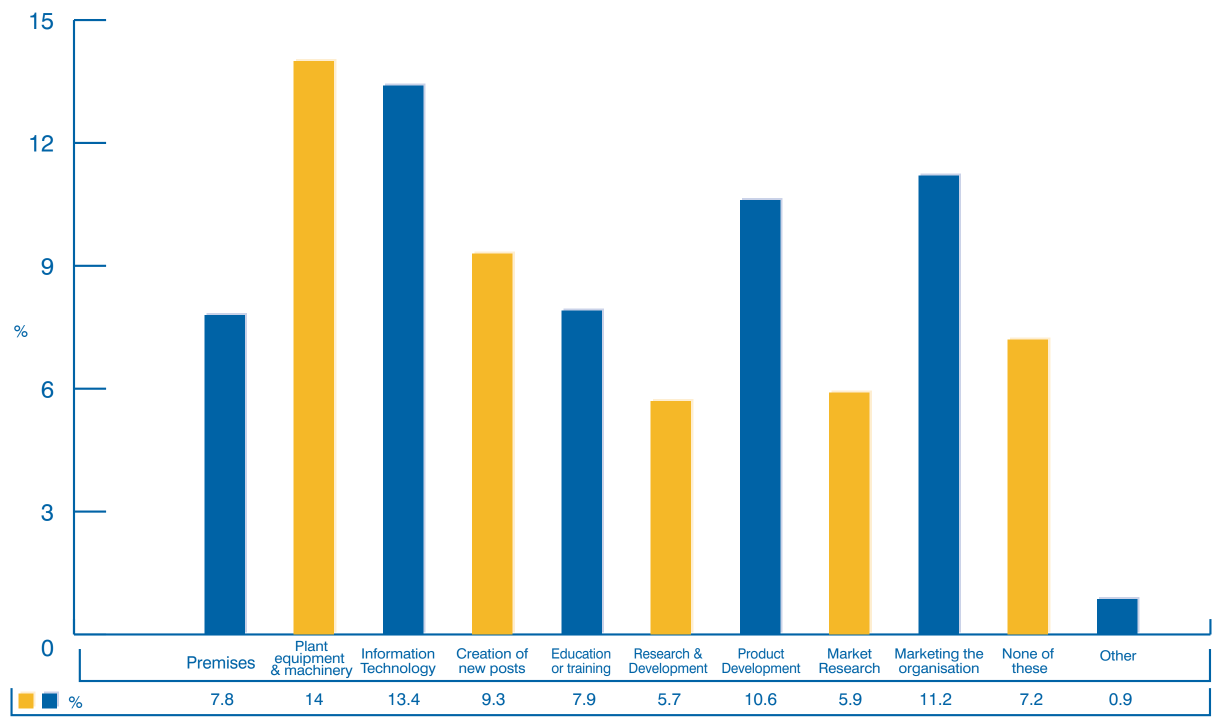
Source: Roodhouse & Heaton, 2001

Fig: 39 Current problems experienced by employers



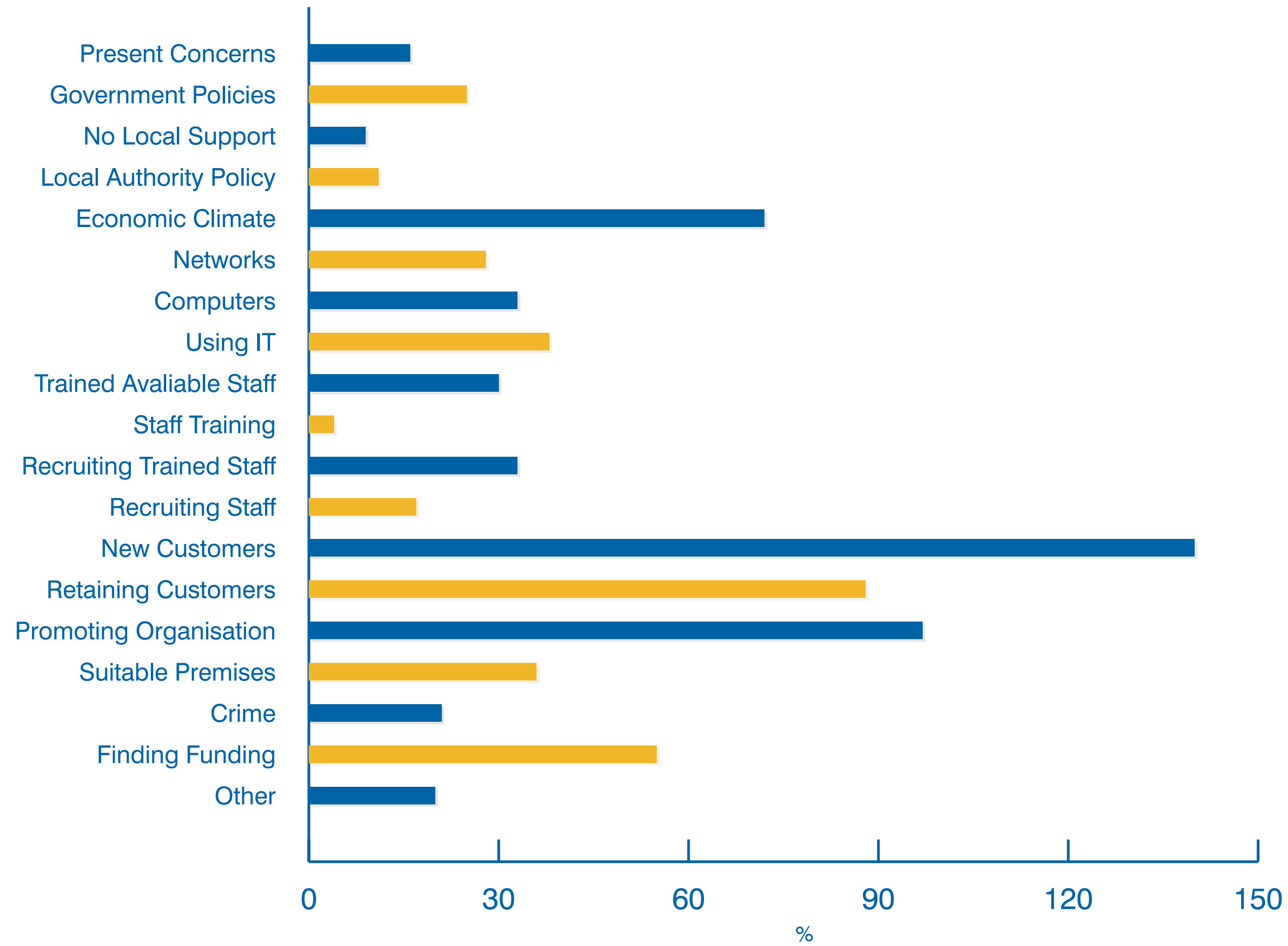
Source: Roodhouse & Heaton, 2001

Fig 40: Investment priorities during the year ending 30th April 2001



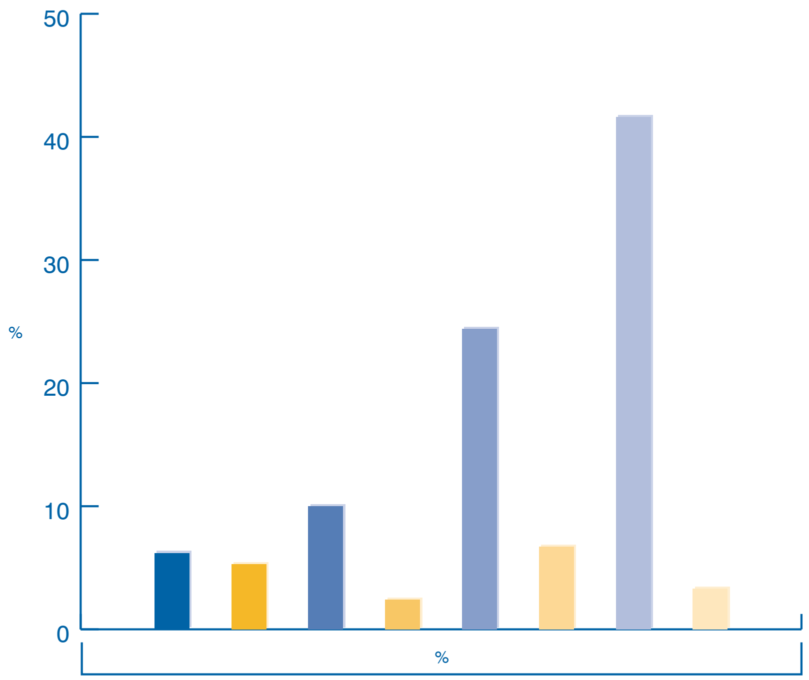
Source: Roodhouse & Heaton, 2001

Fig 41: Development issues



Source: Roodhouse & Heaton, 2001

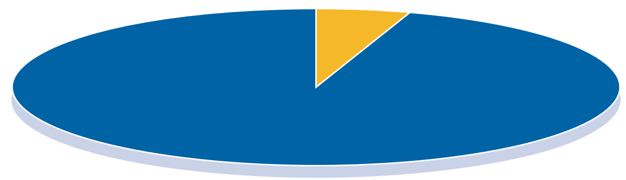
Fig 42: Organisations used to provide business support.



	%
Chamber of Commerce Training & Enterprise	6.2
Training & Enterprise Council	5.3
Business Link	10
Local Authority	2.4
Banks	24.4
Private Providers	6.7
None of these	41.6
Other	3.3

Source: Roodhouse & Heaton, 2001

Fig 43: business support recipient satisfaction.



Yes = 5%

No= 95%

Source: Roodhouse & Heaton, 2001

A detailed analysis of the geography and markets in the regions

The most noticeable feature of designer fashion in the two regions is the lack of physical clustering and the single location of businesses. For those who do cluster the greatest value is in sharing information (25.45%) and acquiring new customers (19.7%). This is also the case when broken down into each region. The cultural industries in Yorkshire and the Humber (57.4%)[11] indicate a greater interest in clustering generally.

Similarly the most popular type of premises preferred by designer fashion businesses (49.5%), are leased, mirroring the requirements of the cultural industries in Yorkshire and the Humber (38.7%)[12].

There are a significant proportion of home workers (19.75%) however in the cultural industries as a whole in Yorkshire and the Humber there is a greater interest in working from home (24.9%).[13]

The prefered geographical market dependence for the sector in the two regions is the United Kingdom (51.3%) with a strong regional market. However the international dimension is small (7.6%) and generally reflects the trend for the cultural industries as a whole (1.0%)[14]. This pattern differs in one region, with businesses in the North West focussing on a regional market, rather than the UK. Trans-regional penetration of markets is noticably limited, with 1% of North West business engaging in Yorkshire and Humberside Markets. Yorkshire and Humberside designer fashion business perform a little better with 7.4% of North West region markets.

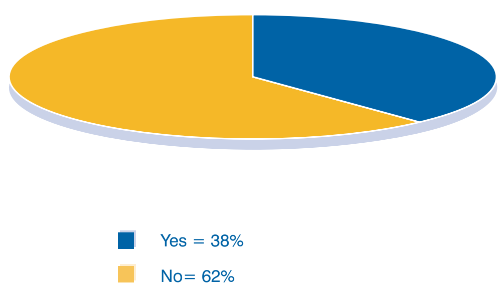
Single site operation is dominant in designer fashion for the two regions (83.2%), which corresponds with nearly three quarters of the cultural industries operating from a single site in Yorkshire and the Humber.

It is also the case that the majority of enterprises are located in the two regions, which suggests that there are few multi locational businesses.

It seems that in this sector local enterprises are penetrating regional and national markets.

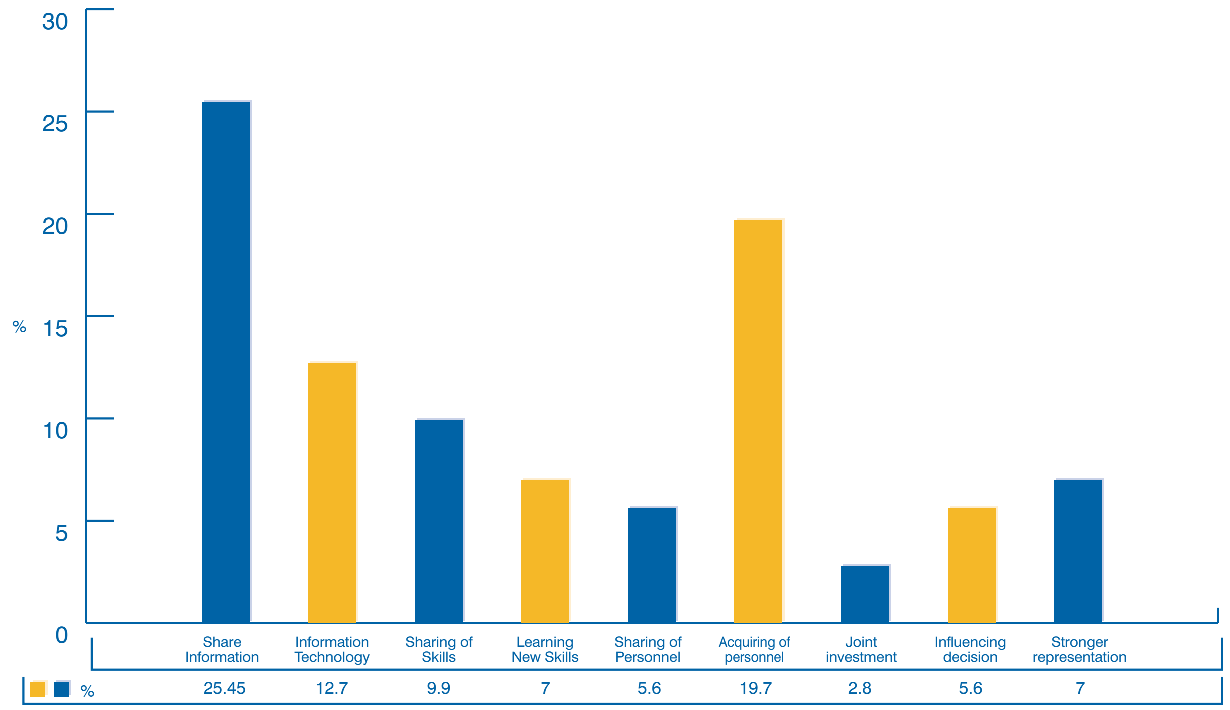
Further information detailing the subsector is provided in figures 44 – 56.

Fig 44: Businesses as clusters



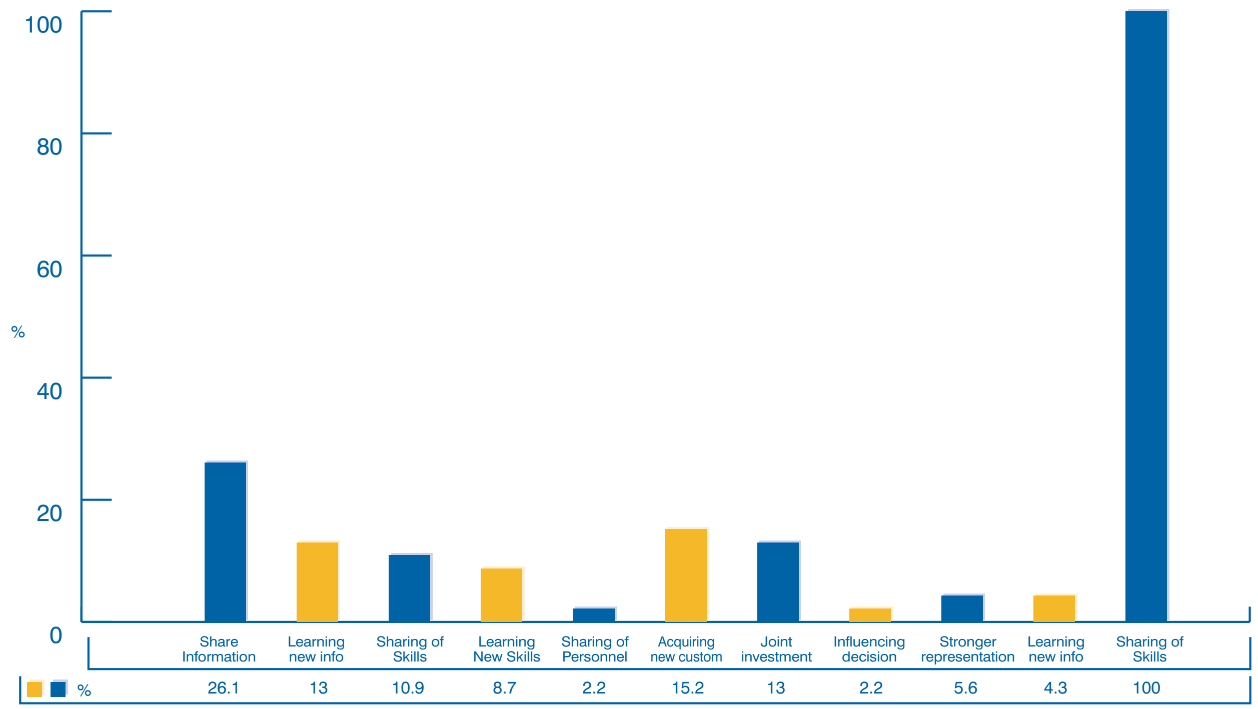
Source: Roodhouse & Heaton, 2001

Fig 45: Benefits derived from clustering within the North West.



Source: Roodhouse & Heaton, 2001

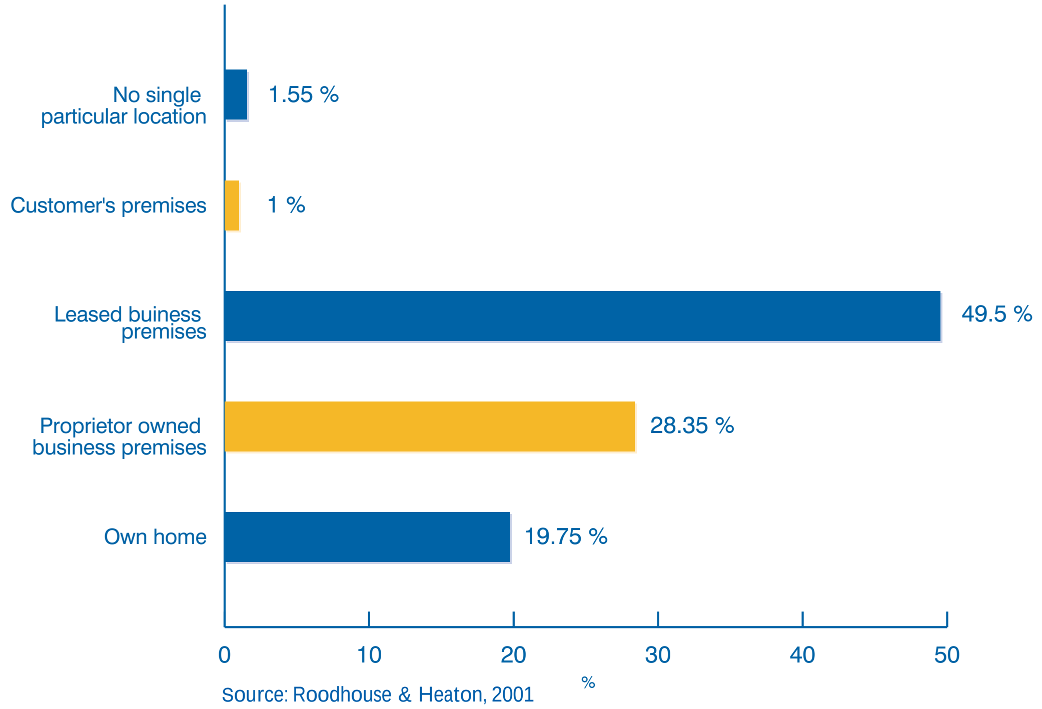
Fig 46: Benefits derived from clustering within Yorkshire & Humberside



Source: Roodhouse & Heaton, 2001

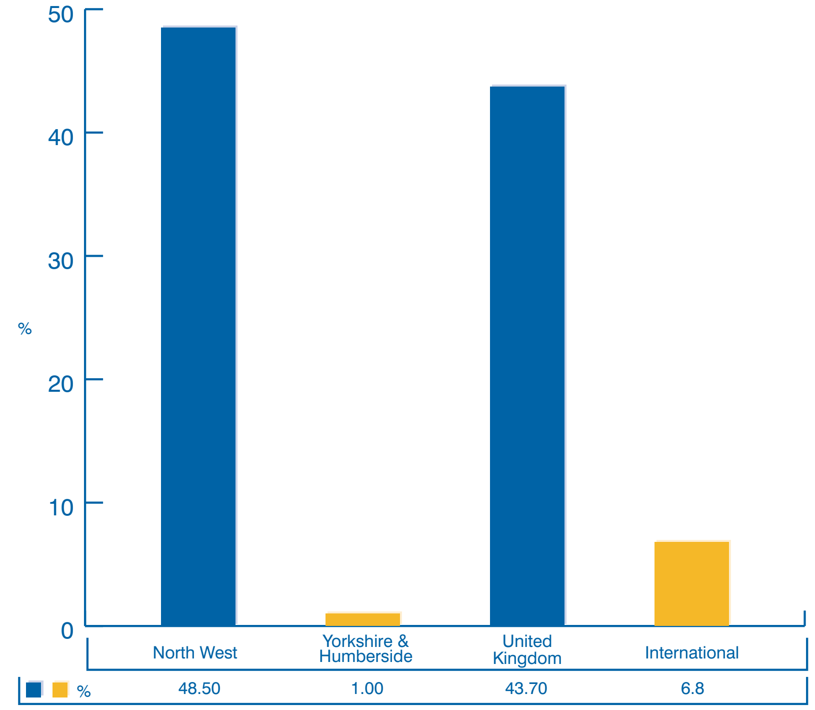
[11] Vital Statistics The Cultural Industries in Yorkshire and the Humber, Bretton Hall, 2001, p21 fig27
[12] Vital Statistics The Cultural Industries in Yorkshire and the Humber Bretton hall 2001, p23 fig29
[13] Vital Statistics The Cultural Industries in Yorkshire and the Humber Bretton Hall 2001, p23 fig29
[14] Vital Statistics The Cultural Industries in Yorkshire and the Humber Bretton Hall 2001, p23 fig30

Fig 47: Types of premises



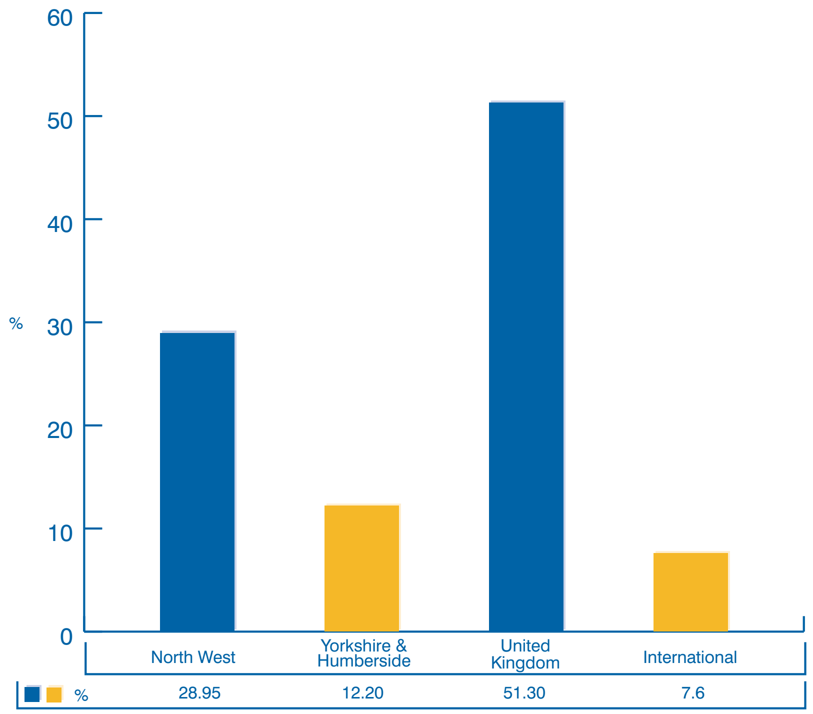
Source: Roodhouse & Heaton, 2001

Fig 49: Geographical market dependence in the North West sector



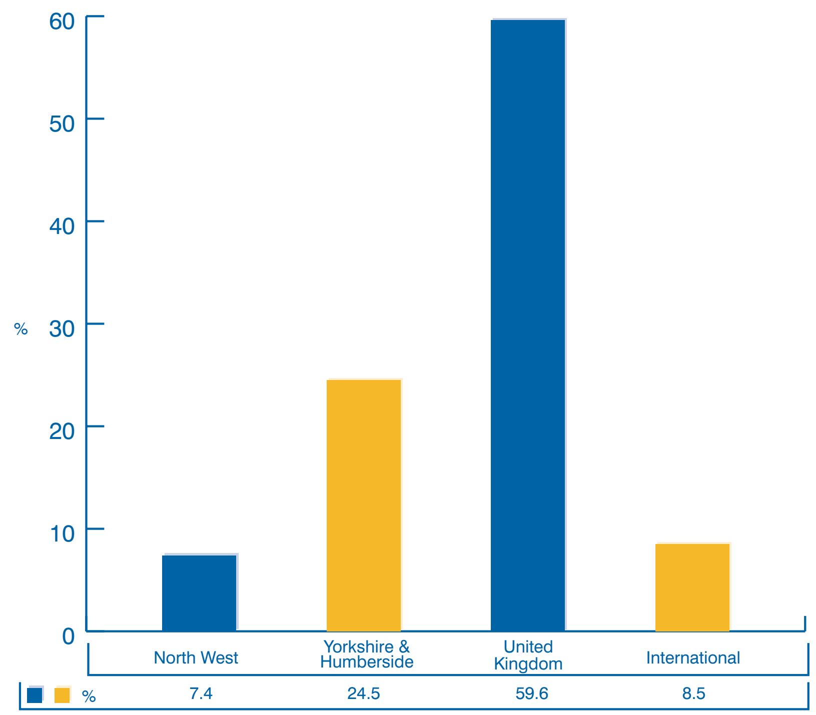
Source: Roodhouse & Heaton, 2001

Fig 48: Geographical market dependence for the two regions



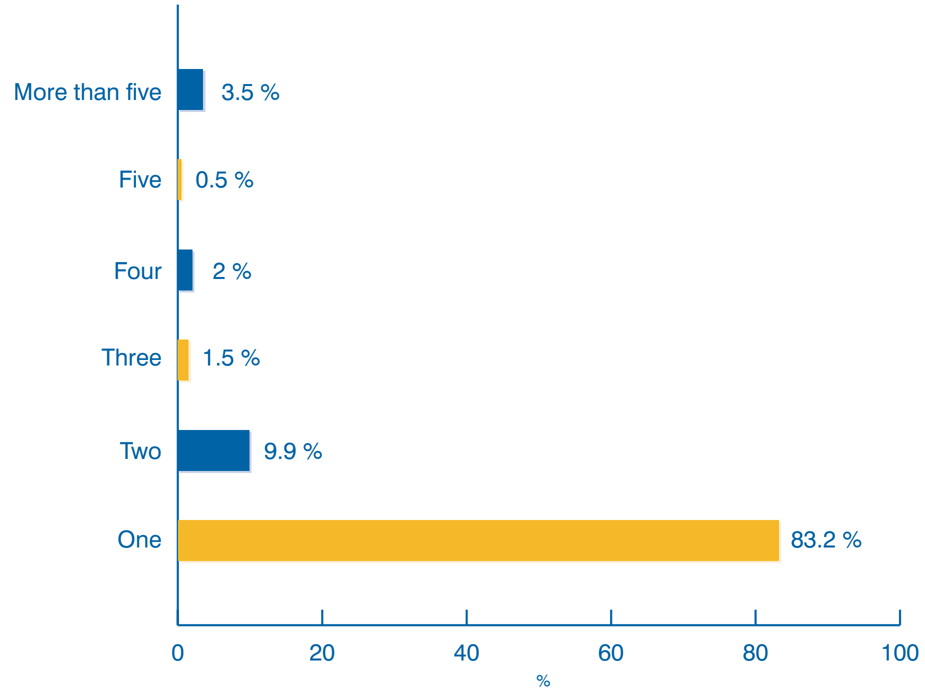
Source: Roodhouse & Heaton, 2001

Fig 50 Geographical market dependence within Yorkshire & Humberside sectors



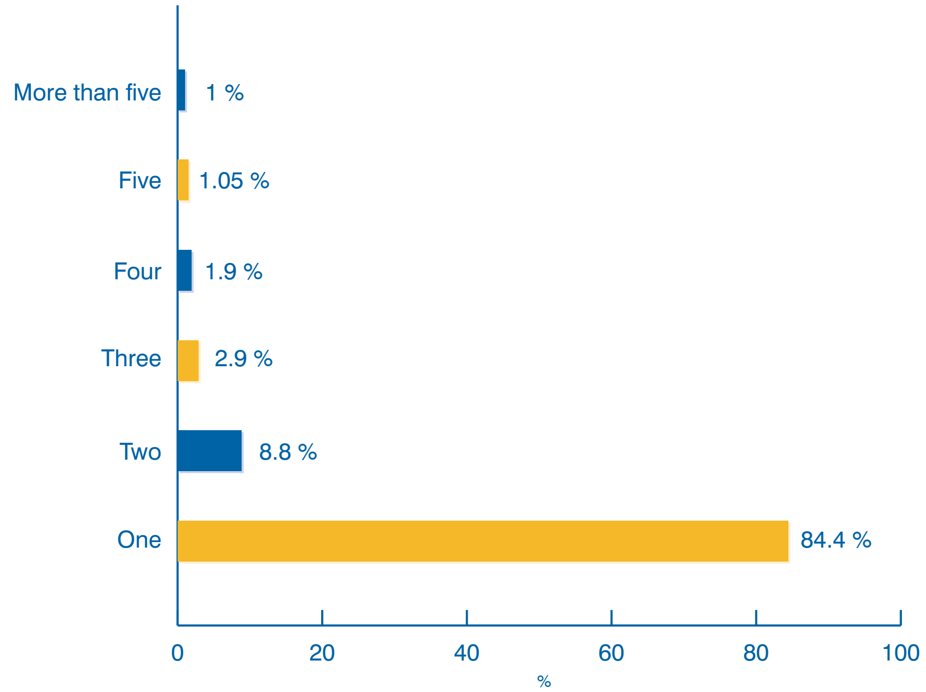
Source: Roodhouse & Heaton, 2001

Fig 51: Number of sites across the two regions



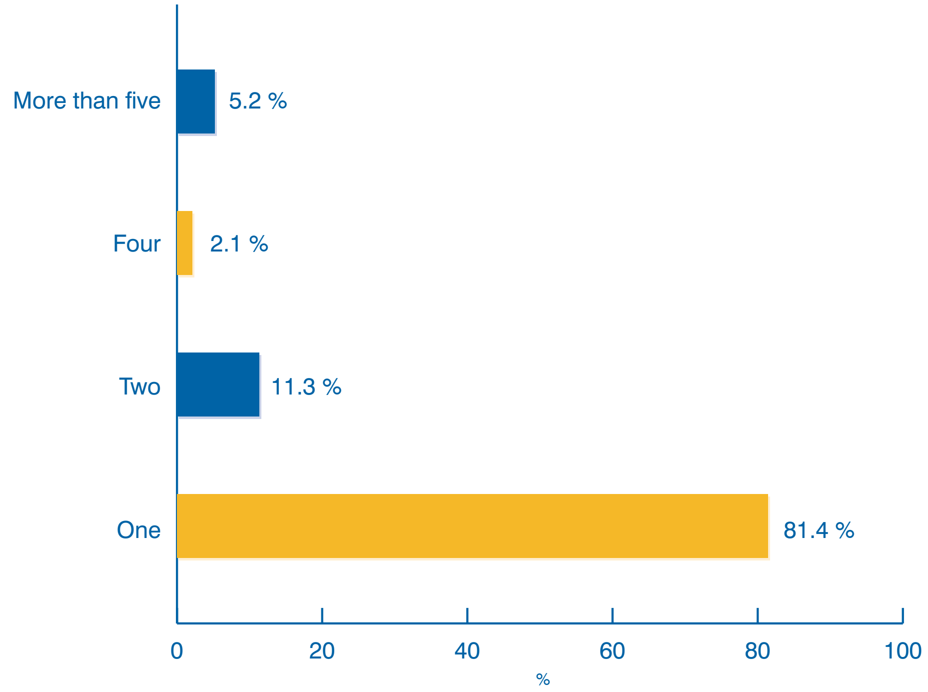
Source: Roodhouse & Heaton, 2001

Fig 52: Number of sites across the North West



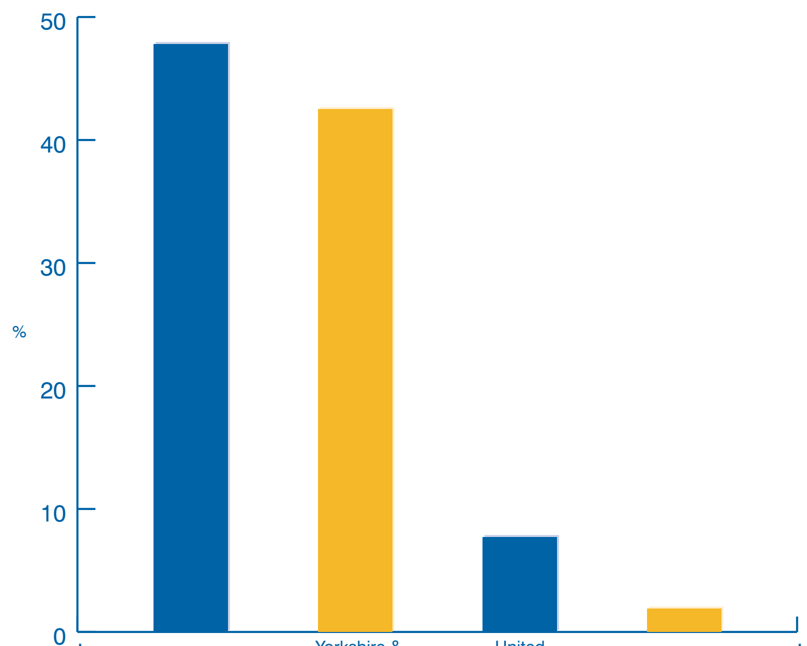
Source: Roodhouse & Heaton, 2001

Fig 53: Number of sites across Yorkshire & Humberside sectors



Source: Roodhouse & Heaton, 2001

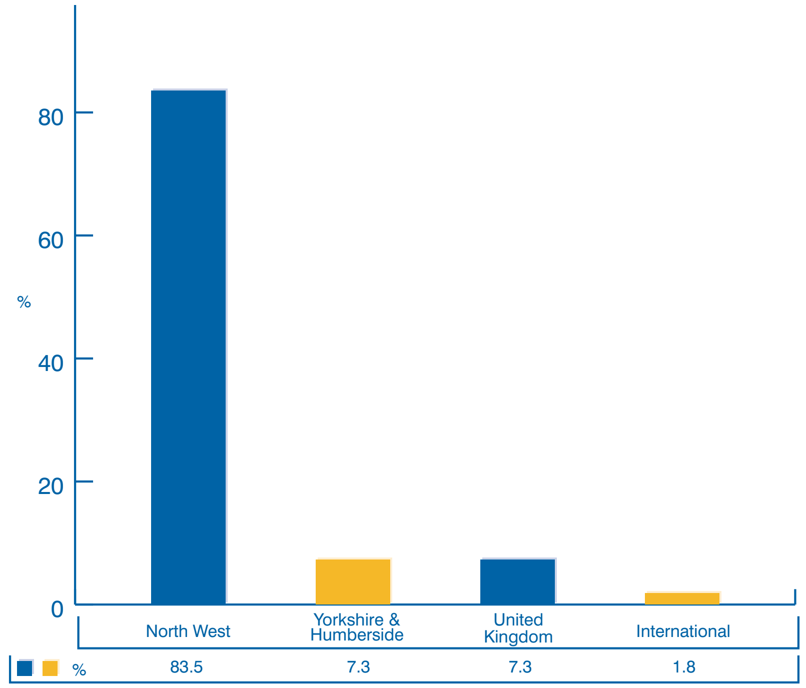
Fig 54: The location of sites across the two regions



	North West	Yorkshire & Humberside	United Kingdom	International
%	47.8	42.5	7.7	1.9

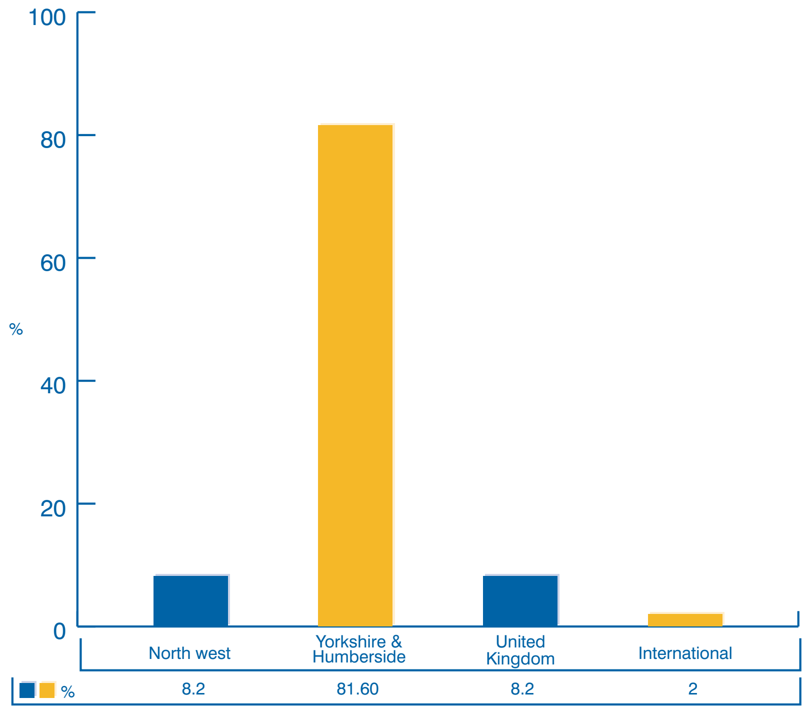
Source: Roodhouse & Heaton, 2001

Fig 55: The location of sites across the North West



Source: Roodhouse & Heaton, 2001

Fig 56: The location of sites across Yorkshire & Humberside sectors



Source: Roodhouse & Heaton, 2001

Overall characterisation of the Designer Fashion sub sector in the two regions

The designer fashion sector in the North West, Yorkshire and Humber regions can be characterised as a complex sub-sector of activities from bridal wear to sports fashion, with convergent design and manufacturing interests. These businesses are to a large extent micro, small and medium sized enterprises with annual incomes of less than £25,000, often a sole proprietor, or self-employed, with a substantial number of limited companies. There are however a significant number of very large businesses generating annual incomes in excess of £1 million.

It is noticeable that the sub-sector shows no interest in clustering, works largely in isolation and is strongly regionally based, with customers primarily located in the region and throughout the United Kingdom. The businesses themselves are often located in leased or proprietor owned premises, however, there is a significant level of home working.

There has been a positive attitude to starting new businesses in the sector with the boom years 1995 - 99, although this has declined in the last year. It is a sector with well-established businesses and growing.

Few businesses seek advice and those that do often sought it from banks and Business Link and once received is viewed as meeting a need. However, the sub-sector is currently concerned with attracting new customers, promoting their businesses, sourcing suppliers and retaining existing customers. It seems to be a sub sector focussed on survival.

Investment is occurring primarily in market research, marketing the organisation, product development, the acquisition of machinery and equipment, and information technology.

The sector relies upon its own financial resources, and the sale of goods and services is the primary source of income. Public grants and funds as well as sponsorship and help in kind are minimal. There seems to be little knowledge of grant schemes available to assist the sub-sector particularly those derived from the European Union.

Most businesses employ relatively few full-time people and the female workforce dominates however nearly half are without contracts of employment. Within the ethnic minority groups employed in the subsector both full and part-time the vast majority are of Indian and Pakistani origin. Part-time employment is insignificant and there are a minimal number of employees with special needs working in any of the organisations.

There is no established trend of contracting with the self-employed, freelancers and those who work on a contract for services basis. Voluntary staff are not a noticeable feature of the work force. However as one would expect design as a discrete operation accounts for nearly half of all the activities that take place in the sector although the administrative job role is a noticeable function.

Training is not a major consideration with only around a third of employers and staff receiving training in the previous year although once this training is provided through out of working hours training or conferences, workshops and seminars as the preferred modes of delivery. The employer generally pays. However nearly a quarter paid for training themselves and the training was generally seen as appropriate for the needs identified.

It is an established, independent and growing sub-sector contributing to the regional and national economy focussed on attracting and retaining customers.

Methodological Approach to data collection

The study employed a primary data source capture by postal survey using questionnaires. The questionnaires were followed up with telephone inquiries. The results of this survey were analysed using SPSS statistical analysis. The primary data was achieved by compiling a database of designer fashion businesses in the two regions. The main sources of the information for the database were local authorities, websites, telephone directories, specialist organisations, Chambers of Commerce, marketing organisations and personal contacts. The aim was to cover as broad a spectrum as possible within the two regions. The database after screening out any closed businesses, duplications and unsuitable entries provided 1000 entries.

From this database, it was possible to identify the regional location of each business. This information ensured the accuracy of the final report findings including the geographical analysis information.

Constructing a representative sample, derived from the database it was possible to identify businesses in different locations, with different purposes thus ensuring regional spread.

The questionnaire used was designed and piloted to meet the needs of the survey. This consisted of primary closed multiple-choice questions. A small number of open questions were used and on most issues, respondents were provided with the option to choose "other" and asked to give details of "other" description. Generally, the aim of the questionnaire was to make the task of completing and returning the questionnaire an undemanding and simple process. The quantity of data required from the respondents was focused upon the key areas of:

- About you and your activities
- Types of people working for you,
- Income and activity
- Training
- Organisational issues

It was estimated that the questionnaire would take 15 to 20 minutes to complete.

The final selected suitable sample received a postal questionnaire together with instructions, explanatory covering letter and stamped addressed envelope. The final sample following careful screening consisted of the complete database, of all 1000, and the target response rate was 20% of the sample size. There were no weighting equations used, and as mentioned earlier retailing, modelling, and publications have been excluded. Manufacturing with a design component has however been included to give an overall picture of the sector. This issue has been explained in the introduction to the study.

Overall, 204 businesses responded to the questionnaire, representing just over 20% of the sample size, and achieving the desired response target.

Difficulties encountered in this type of approach

When conducting any study, it is routine to anticipate difficulties. This study was no exception, with particular difficulties arising in the research largely because of gathering data through postal questionnaire.

Firstly, there is the difficulty of initially contacting and identifying participants to establish the primary database.

Because the postal questionnaire responses were slow it was decided to contact those that had received a questionnaire by telephone to encourage them to return the completed form and answer any questions that might be a concern to them. Although this proved a more effective means of communication difficulties were encountered in terms of identifying the individual in each of the companies that had received a questionnaire. The researchers spoke directly with designers within businesses explaining clearly the nature of the research and the importance of the participation. Once approached in this way the responders became interested and co-operative. Without this follow-up telephone method the research would not have achieved a satisfactory response rate. There were concerns expressed with regard to the purpose of this study and possible implications with regard to VAT and tax.

Other problems encountered included contacting members of the ethnic minority groups operating businesses. A substantial language barrier existed, making contact and communication almost impossible to achieve. Many who did speak English were disinterested in the research and could not see the benefit to them. Some indeed were wary and did not have believe the researcher was conducting a valid study of the sector and therefore were unwilling to disclose any sensitive information regarding their business, especially questions relating to income.

Other barriers arose with the white population, largely consisting of a lack of interest in the research, particularly as to the benefit to their businesses. Finally, others claimed to be far too busy to take part and were unwilling to spare the time.

Future research

Clearly this research has limitations, however there are a number questions which arise, particularly the value chain, networks, relationships, the lack of clustering, lack of information, the paucity of public sector grant aid, markets and customers, qualifications and levels, financial investment, as well as the comparison of this primary data with secondary sources.

Future studies may be improved by advertising the benefits gained for the sector by participating. This could be undertaken by advertising prior to contacting participants for research purposes and publishing the results.

Further studies of other regions would strengthen the data and begin to generate benchmarks.

Furthermore the network and relationship analysis would provide a useful comparative picture of the industry and there is evidence to suggest that this is now required for the designer fashion sector particularly with the problems associated with suppliers and customers. This would enable a better understanding of markets to emerge.

It is also the case that this sub sectoral approach enables the SIC and SOC codes to be fleshed out possibly with 5 digit codes with the sector and replicated in other regions.

The methodology is proven and can now be applied to regions and sub-sectors as a structured approach to data collection.