

Review of Literatures on Fashion Design, Marketing and Visual Merchandising Towards Enhancing The Marketing Strategy In Kuwait

Zainab H. A. Murad¹, Prof Dr. Valliappan Raju²

¹(Phd Aspirant, Limkokwing University., Malaysia)

²(Sr. Lecturer, Limkokwing University., Malaysia)

Corresponding Author: Zainab H. A. Murad

Abstract: *The objective of this paper is to review the concept of fashion design marketing and examine the elements of visual merchandising used in major fashion retail stores. Since visual merchandising is an activity that can promote sales of goods, especially in retail stores. It also implies that merchandising is an art, but its effects can have a profound impact on marketing products such as in fashion designing. The ever increasing competition and similarities of products makes it imperative for retailers to employ visual merchandizing techniques to differentiate their products on the basis of experiencing competitiveness and enhancing as well as improving their attraction. This is in view of the fact that consumer buying behaviour is intricately influenced by consumers' impulse buying propensity. Therefore, it behoves that effective marketing strategy planning and identification of factors influencing the consumers' impulse buying and decision-making. Visual merchandising is the total store ambience including merchandise display, store design and image, mannequin's display, props and materials, lighting, and signage influences product sales and store image in the retail setting*

Keywords: *Fashion Design, marketing, Visual merchandizing, Kuwait*

Date of Submission: 30-04-2019

Date of acceptance: 14-05-2019

I. Introduction

The fashion industry is one of the largest and most value-creating industries in the world above media, transportation, and even commercial and professional services—yet its performance tracking remains largely fragmented and is not reported systematically across market segments, product categories, operating models, or regions. The fashion industry is driving a significant part of the global economy. In 2016, the industry is projected to reach a staggering \$2.4 trillion in total value. If it were ranked alongside individual countries' GDP, the global fashion industry would represent the world's seventh largest economy (McKinsey, 2017).

Although not directly comparable, if the fashion industry were a country, its market size would equate the seventh-largest GDP in the world, before the likes of India and Italy. The McKinsey Global Fashion Index (MGFI) was developed to fill the gap in understanding around this ecosystem and provide a global and holistic benchmark for the entire fashion industry—from luxury to discount players. The index is composed of more than 450 public and private companies, representing almost 50 percent of the global market in terms of its size; the companies included are a representative sample of companies across market segments, product category focus, geography, operating model, and sales (McKinsey, 2017).

On the product category performance in 2017 (Table 1), it do not expect a single hero product category in 2017, as most will grow in line with the overall industry, increasing one or two percentage points from 2016. Athletic wear is expected to remain the absolute category winner next year, maintaining sales growth of 6.5–7.5 percent, but this represents a weaker pace than in 2016. Although double-digit growth for athletic wear overall appears to be a thing of the past, its sub-category of at leisure is expected to continue growing at that pace through 2017.46 Watches and jewelry will likely see a single-percentage point increase in growth rate in 2017 to 2.0–3.0 percent. Although conditions will improve for high-end watches and jewellery, with projected growth of 1.0–2.0 percent, the main growth driver is projected to be mass (fine, costume/silver) jewelry. Overall, the homogeneity projected across product categories makes channel strategy and clear value propositions all the more important for companies to emerge as the winner among product categories (McKinsey, 2017).

Table 1 Global Fashion sales Growth 2015-2017

Category	2015/16	2016/17
Clothing	1-1.5%	1.5-2.5%
Footwear	1-1.5%	1.5-2.5%
Athletic wear	8-8.5%	6.5-7.5%
Bags and luggage	3.5-4%	4-5%
Watches and Jewellery	1.5-2%	2-3%
Other accessories	2.5-3%	3-4%
Total Industry	2-2.5%	2.5-3.5%

Source McKinsey Fashion Index 2016

Today, retailers are facing a very competitive market, and difficulties in creating a differentiated advantage over product (product), price, position, location, people and location are difficult to find, and at this point the store itself has a unique and last chance to distinguish the market.

Also, buyers have a lot of shopping opportunities, because the merchandize is conveniently provided. Some people start shopping online, do not have to worry about having to spend long hours, park or buy large purchases. Over the years, retailers have become increasingly difficult to develop technology. Retailers need to create an exciting store design with innovative merchandizing techniques for people to visit. The objective of this paper is therefore to reviews fashion design marketing and elements of visual merchandising used in major fashion retail stores. Since visual merchandising as an activity can promote sales of goods, especially in retail stores. It also implies that merchandising is an art, but its effects can have a profound impact on marketing products such as in fashion designing.

II. Fashion Marketing

The fashion market is growing more complicated than ever as consumers show less awareness of the traditional forms of marketing and promotion activities (McKinsey, 2017).. Moreover, consumer segmentation and psychographic created a world in which the success of business must depends upon the differentiation of products, relevant service and ways of increasing the awareness of the products and service (Schroeder, 2002). Nowadays, when the type of product and price appear less attractive to consumers, marketers and retailers need to seek new alternatives or to improve the existing activities to retain consumers' awareness of their products and brand.

Consumers-oriented marketing and promotion certainly has become a principle of contemporary fashion marketing. And the key to a successful marketing/promotion strategy is to implement effective stimuli into the organism of consumer behavior. Researchers, such as Amos, Holmes, & Keneson, (2014), Mattila & Wirtz, (2008), Schroeder, (2002), suggested that image, which can incorporate all visual aspects of retailing environment, has become fundamental to marketing and crucial to managerial success. Schroeder, (2002) further supported this point of view by advocating that consumers are now 'consuming' with their eyes. Hence, (Amos et al., 2014; Sirhindi, 2010) strongly contended that knowing today's consumer requires 'a level of analysis that is broader than the traditional consumer model, which is strictly industry-based'.

III. Visual Merchandising

Visual merchandising can be identified as anything that may be considered external or internal customers who can help create a positive image of a business that affects the attention, interest, desires, and consumer of the trainee. It gives the businessman the level of competitors. If a strategy is used, visual Merchandising can help you to create and organize your business. This modern and decorative product will help you to make your product's products more accessible to consumers (Jhawar & Kushwaha, 2017).

Visual merchandising is defined as “the presentation of a store/brand and its merchandise to the customer through the teamwork of the store’s advertising, display, special events, fashion coordination, and merchandising departments in order to sell the goods and services offered by the store/company” (Mills, Paul, & Moorman, 1995).

According to Diamond and Diamond, (2003), visual merchandising is the total store ambience including merchandise display, store design and image, mannequins display, props and materials, lighting, and signage influences product sales and store image in the retail setting. They added visual merchandising encompasses more than just window displays; it involves the creation of the store look or image through the design of the retail environment, including both the interior and exterior elements and features of a store, store exteriors, especially window displays are the first impression of the store hence, should be persuasive.

According to Soundhariya & Sathyan, (2015), In this modern world visual merchandising is a valuable tool for retailers to increase sales. Visual merchandising helps retailers to understand the brand, their customers, their product range and how to segment it and present it to the best advantage to drive sales from the customers. Visual merchandising is the coordination of all types of physical elements in a place of business that are used to

project the right image to its customers. Visual merchandising not only encourages purchasing but also makes the customer feel good about where he or she is doing business. Visual merchandising also creates good vision about organization. A good image surely sets a business apart from competition. In customer driven marketing it is very imperative to increase sales through some innovative sales promotion technique. Visual merchandising serves this purpose. Visual merchandising uses the phrase First impression is the best impression (Kaur, 2013). Repeated visits by customers happen only when their first purchase is a memorable one. Visual merchandising is a communication tool which converts shoppers into customers and generates impulse sales (Mehta & Chugan, 2016)

Although the subject of visual merchandising and its related aspects such as window display have been investigated for a long time, yet there appears to be little progress in the formulation of an articulate and coherent theory with respect to this discipline. Results from recent surveys suggest that the subjects of visual merchandising and window display have regained attention from both retailers and researchers (Soundhariya & Sathyan, 2015). The concept of visual merchandising (VM) is allied to the visual aspect of store atmosphere. It was normally considered in the context of store based advertising and promotion approach, which 'relies upon the use of informative labels, descriptive signs, or a self-service type of display, as opposed to dependence upon a salesman for information. In the sector of fashion retailing, visual merchandising refers to the 'visual presentation created to communicate a store's fashion, value, and quality message to prospective customers (Virvilaite et al., 2009).

Visual merchandising (VM) is a process that stages merchandise the customer wants in the right place, at the right time, for the purpose of influencing consumers' apparel purchases. The available literature with regard to the subject of VM appears rather limited. The current available literature introduced the subject of VM at a rather basic level. Yet there has been developed no sound framework developed to cover the real role and function of VM in today's fashion retailing (Mehta & Chugan, 2013). This process coordinates all advertising, display, special events, fashion promotions, and merchandising activities to sell merchandise or services. Visual merchandising's objective is to maximize efficiencies by creating an enjoyable shopping environment, effectively organize in-store merchandise, and in doing so differentiate brands so that sales increase (Kim, 2013). VM has been traditionally regarded as a form of art such that no implicit rules could be applied and thus the outcome of a given VM job is beyond prediction and evaluation. This point of view has been influencing the development of VM, until recently when there has been a renewed confidence in VM's importance for generating and improving sales (Soundhariya & Sathyan, 2015; Theodoridis & Chatzipanagiotou, 2009; Virvilaite et al., 2009).

3.1 Significance of visual merchandising

Visual merchandising when strategically used can create a brand identity. It sets the context of the merchandize in an aesthetically pleasing fashion, presenting them in a way that would convert the window shoppers into prospects and ultimately buyers of the product. Visual merchandising has become a natural component of every modern point of sale and is characterized by the direct contact between merchandise and clients; it helps clients to easily approach goods visually, physically, mentally and intellectually without the help of a sales person (Ravazzi, 2000). The importance of visual merchandising as an essential instrument of communication for the retailer and manufacturer is derived basically from the demand of the customers. Visual merchandising plays a major role in retailing. "It is that which enhances products, supports brands, increases traffic and sales, adds visual excitement by way of strategically located and illuminated focal destinations in an environment, typically businesses and stores, defines and advertises overall personality and image".(Gorman, 2006).

(Pillai, Iqbal, Umer, Maqbool, & Sunil, 2011), emphasizes on how visual marketing should be incorporated into one's business strategy by explaining the importance of a visual scheme that aids one to make decisions regarding the look of a boutique. Certain factors are outlined in the study, such as price suggestion, layout, customer response and merchandising that plays a key role in providing the customers with an idea of the various aspects of the boutique, which in turn affects their appeal and tendency to buy from that particular boutique (Krishnakumar, 2014). It is mentioned that sticking to a good visual marketing plan will assist any company to easily and effectively establish a brand image with its target market. The study concludes that the above mentioned directives with regard to the visual aspect, would prove to be of immense help in setting up a boutique in an effective manner and that it can save time, money, and earn loyal as well as long-term customers (Gudonavičienė & Alijošienė, 2015).

3.2 Functions of Visual Merchandising

Good VM can be transformed into powerful selling tools to attract consumers' attention and motivate their desire to approach merchandise and then to purchase the merchandise. In this case, VM can increase the consumers' purchasing probability by creating a favorable store atmosphere, which involves favorable visual

presentation and favorable consumers' store attitude (Law et al., 2012). 'Shopability' was introduced to describe the extent to which a store's visual presentation can affect consumers (Mattila & Wirtz, 2008).

3.3 Features of visual merchandising

Sensory and functional features of visual stimuli include the store facade, store windows, logo, color, layout, fixtures, etc. (Kerfoot, Davies, & Ward, 2003). Consumers perceive sensory and functional visual stimuli in retail fashion stores and then decipher the stimuli into categorical codes, such as brand name, or pictorial and textual brand information such as packaging. Consistent use of visual design elements unites retail branding with retailers' promotions, both in-store or on-line (Matthews, Hancock, Joseph, & Gu, 2013). Display tactics such as promotional signage and display of merchandise or store windows affect shoppers' impulse buying behavior (Mehta & Chugan, 2013). Also, increased levels of light stimulate to consumers' arousal and pleasure, as measured by their approach behavior toward apparel products in a store (Summers & Hebert, 2001). This is evident as they spend more time looking at, touching, and handling apparel products when display light levels are higher, rather than lower. Consumers want a visually warm store environment (Brakus, Schmitt, & Zarantonello, 2009).

Signs, labels, shelf tags, and other identification sign to provide direction, prices, or information on merchandise or policies are referred as a signage. It helps customer to understand information about offer and promotions (Swati & Anurag, 2009). Mannequin helps to fetch positive response and approval as one can see the design and entire outfit and can also empathize how the apparel will look like on them. Hence, mannequin industry also plays a major role in visual merchandising (Clark, 2007).

3.3.1 Store layout/Design

Store layout provides smooth customer flow through the apparel business. A smooth customer flow is especially critical for apparel retailers with high store traffic. Store layout influences the space at which customers walk through a store. Customers can navigate their way through a store with ease with a well-designed store layout. A good (well-organized and spacious) store layout encourages customers to browse around the store longer and make purchases that they would not have usually made (Levy & Weitz, 2012). Store layout is also used to increase or decrease flow in certain parts of a store. For example, stores want more traffic where products are sold and less traffic near restrooms/fitting rooms. In earlier years, businesses tried to showcase the maximum amount of product to customers using the minimum amount of space (Bell & Ternus, 2012).

Store layout helps to prevent excessive shoplifting by decreasing less visible areas. Shoplifters often take advantage of apparel retail stores that are not well organized with poor store layout. Vrechopoulos, O'keefe, Doukidis, and Siomkos, (2004) conducted a study on how store layout is a critical determinant of store image. They focused on the three major store layout types: Grid; Freeform; and Racetrack/boutique. Grid layout deals with routine and planned shopping behavior. Freeform layout deals with time customers are willing to spend in the store. Racetrack/boutique layout deals with movement of customers throughout the store. Their results suggested that for perceived usefulness and entertainment, a freeform layout was preferred by customers. But for ease of use, customers preferred the grid layout. A good store layout provides apparel businesses an opportunity to increase sales.



Figure 1: Store Layout

3.3.2 Window Display

The application of window display is relatively new to retailers and marketers although the history of window display can be chased back to the early 1900's. With window display ideas and practice now being more widely used in fashion retail stores, traditional approaches to window display appears vague and weak in supporting an intensive use of window display either at the store or strategic level (Tendai & Crispen, 2009). Window displays can communicate style, content, and price. Display windows may also be used to advertise seasonal sales or inform passers-by of other current promotions. The main goal of display is to showcase the products within the overall display area. Customers give three to five seconds of their attention to window display. The retailer's visual message should be conveyed to the customer in that short period of time. The arrangement of window display should go with the product and should not suppress them to make it discernible to the eye. Props are items used for display purposes like mannequins, theme based products and accessories. Highly specialized props fabricated from a variety of materials are available/created by experts for VM. Mannequins are the most widely used props for Visual Merchandising in fashion (Madhavi & Leelavati, 2013).

Window display can be defined as a form of communication media between retailers and consumers. An effective window display works in two aspects. Firstly, it presents the consumer with information they feel suits their preference and needs. Secondly, it can be used as a media to detect consumers' cognition about the brand and products, and then the retailer can use this information to improve the structure and contents of their marketing scheme. Not only may this improvement occur in store windows but also in the overall marketing strategy (Ha & Stoel, 2012; Sonali & Sunetra, 2012; Wu et al., 2013). Window display is a combination of art design and management skills. A good display involves the manipulation of design element in a way to deliver the marketing/promotion message to consumers and ensure these messages can lead to the intended consumer response. Implicit within the window display is the retailer's business strategy and market positioning (Edwards & Shackley, 1992).

Using store image as a part of promotional tool for gaining a sustainable differentiation among competition is becoming increasingly challenging in the current fashion retail environment. Recent researches Mehta & Chugan, 2013; Prasad and Vetrivel, 2016; Chand Saini, Gupta, & Khurana, (2015), suggested that window display, as an important component of store image, plays a key role in influencing consumer store entry and purchase preference. To address this issue, it is important to develop a thorough understanding of the main attributes, which related to the effective attributes of the image of window display. The study by Somoon and Sahachaisaree, (2012), found that the element of window display design consist of using warm color to promote design and to create design ambient as same as using lighting. Using spot light can help emphasis attractive point on the product. Graphics should be typography and large scale. Mannequin should be realistic because. It is similar to real models that offer a good fashion. Furnishing material should natural material. Which entrance the product seem like more expensive than artifact prop is considered vital because it increases the atmosphere and present the theme of works. Moreover, it provides a clear window display. The most important for such as the simple prop arrangement, using spot light emphasize product. Finally, designers should apply many factors into the window display design to play to play attention that help greatly encourage purchasing (Gudonavičienė & Alijošienė, 2015).

The subject of window display was commonly perceived as an activity of presenting a store and its merchandise to the consumers in store windows with the purpose of selling the goods and services offered by the store (Sirhindi, 2010). That window display can advertise was firstly introduced by Park and Farr (2007). They defined window display as an advertisement, which aims to create and retain an image of a given retailer in consumers' minds. Zhu (2009) later suggested that window display is a combination of art, design and merchandising. Portas (1998) proposed that window display is a street theatre, which entices consumers with refined art decoration display whilst emitting a store's brand image (Mehta & Chugan, 2013). Sen, Block, and Chandran, (2002), in their research advocated that window displays has an influence on store entry & purchase decisions. Window display creates an awareness of merchandise type for the entry on the other hand it shows how the merchandise is to be presented in window displays which would influence buying decision.

Faisal, Khan, and Kumar, (2016), reported that there is a relationship between customers' buying behaviour and product display, store ambience, floor merchandising, promotional strategy and discount signage. When consumers are made to be exposed to these visual stimuli, it is observed that they are more likely to make a purchase. These visual effects make an effect in consumer mind which makes a desire to purchase a product. It has also been observed that the more a customer spends time in a store the more he is likely to make a purchase, thereby retaining the customer more in the store. These concepts help retailers to increase their sale. As seen earlier window display is the first touch point of store with the customers. Promotional strategy and discount signage will enhance the experience of a store.

3.3.2.1 Function of Window Display

The available literature, so far, does not provide an explicit coverage of the function of window displays, but features a general introduction to the functions of window display by referring to the functions of visual merchandising (Gudonavičienė & Alijosiene, 2015). To sum up, these functions are:

1. Introducing and promoting merchandise categories.
2. Pausing the passer-by and encouraging them to enter the store.
3. Establishing, promoting and enhancing the store's visual image.
4. Entertaining consumers and enhancing their shopping experience

3.3.2.2 Window Display as a Visual Form of Persuasion

The idea of using window display as a visual form of persuasion is drawn upon the results from image retail management researches (Sirhindi, 2010; Tendai & Crispen, 2009; Wu et al., 2013). Unlike other objects, visual images are not subject to verbal language and grammar (Ha & Stoel, 2012). Decoding visual image in window display begins with a body of knowledge of the basic design elements and ends with an understanding of the cognitive responses to these elements.



Figure Error! No text of specified style in document.. Window Display

3.3.3 Colour

Color is one of the most powerful tools in the Visual Merchandising segment. It is a visual perceptual property. Colors can be associated with emotions, special occasions and gender. It attracts attention and pulls more customers into the store. A right choice of colors in the display items can turn walkers into stoppers and significantly convert them into customers. It is therefore mandatory to choose the right color for the right theme of display. A Halloween display would require black color in the display theme. Valentines theme should be ruled by red color supplemented with pink and white. A display of baby accessories should reflect light shades of pink and blue colors. A Christmas display should contain colors of red, green, gold and silver (Madhavi & Leelavati, 2013). Vandana, (2013) supported that colors and lighting forms an integral part of the Visual Merchandising, majority of the customers had a positive response towards the colors and lighting used in the store, frequent purchasers show a higher positive response towards the lighting and colors used also indicating that colors and lighting have a positive impact on the customer loyalty. Signage form an integral part of Visual Merchandising, the signs displayed was able to provide basic information to the customers.

Babin, Hardesty, and Suter, (2003), conducted a study on how colour can alter mood, perceptions, shopping time, and satisfaction. They studied the effect of how colour can influence consumers' affective tone and arousal. Cool colours like violet and blue have short wavelengths. Warm colours like red and orange have long wavelengths. Their results suggest that customers expressed greater satisfaction and purchase intentions to cool colour store environments. Colour is important in every area of retailing, such as merchandising, lighting and how displays are set up (Bhalla & Anuraag, 2010). Bellizzi, Crowley, and Hasty, (1983) investigated the effects of colour in retail store design. The results indicated that despite colour preferences, subjects were physically drawn to warm colour (yellow and red) environments, but they paradoxically found red retail environments to be generally unpleasant, negative, tense, and less attractive than cool colour retail (green and blue) environments.

Researchers asserted that of all the atmospheric cues, colour is the strongest motivator for shopping (Mills et al., 1995). Kerfoot et al., (2003) suggested that the use of a wide variety of colours is deemed to produce attractive and appealing display and had the potential to positively impact on a respondent's propensity to browse. Park & Farr, (2007) revealed that the colour quality of lighting in a retail store environment such as colour temperature and appearance affects consumers' emotional states and the behavioural intention of approach-avoidance.

Colour is one of the most important tools in the Visual Merchandising. Colour increases the brand recognition up to 80 percent. Colour has an impact on human psyche and it has ability to affect our mood. Primary colours like yellow, blue, red are always attractive. Colours are mostly associated with occasions and emotions (Young & Lee, 2013). Colour has the ability to attract more customers into the store. Attractive and elegant colour in the display items turn walkers to stoppers and significantly convert them into shoppers. Texture can be rough, smooth, sleek, durable, permanent, thick, thin, earthy, natural, wholesome, sandy, soft, hard, coarse, fine, regular or irregular (Soundhariya & Sathyan, 2015).



Figure Error! No text of specified style in document..1 Store Colour

3.3.4 Lighting

Findings have indicated that in general, stores that are brightly lighted, with the lights cleverly blending with the interiors lead to higher customer comfort, and as such, more sales. Different types of lighting and interiors are used on different floors, the change reflecting the various products that are on display on a particular floor, the proposed target audience and the time of the year (Young & Lee, 2013).. The ladies floor, for instance, is most often subtly lit with soft lights or then again, in summers, cool bluish lights are used to impact an impression of coolness and comfort. The careful use of spotlights helps add to the appeal of products such as crystal and jewelry. Studies show that proper lighting can increase merchandise sales by up to 20% (Gudonavičienė & Alijošienė, 2015). Effective lighting is a key in the sale of merchandise in helping to create that favorable first impression of the merchandise and its surroundings. Good lighting can guide the customer's eyes, reveal the color and cut of the merchandise, show the styling and tailoring details and emphasize the good qualities of the outfit, helping the merchandise to be pre-sold to customer (Madhavi & Leelavati, 2013).

According to Hoyle, (2003), a successful lighting at any retail store and business environments has the potential and probability to dramatically affect sales since lighting can increase the floor traffic, create visual interest, bring effect to the colour of merchandise and able to direct the customer going through the store even deeper. Retail lighting is important for apparel businesses. Lighting creates an atmosphere that attracts customers to stores in order to make purchases. With proper lightings, customers are able to match up items and visualize how merchandise will look before leaving the store (Colborne, 1996). Retail space appears more open with proper lighting, hence attracting entry and purchases while in the store. Lighting can enhance retail space and products perceived value in eyes of customers (Bell & Ternus, 2012). Baker, Grewal, and Parasuraman, (1994), studied if the store environment had an effect on quality inferences and attitude toward the store. They found three factors (ambient, design, and social) that influenced store environment. Ambient factors consist of things like temperature, lighting, music, and scent. Design factors consist of things like layout architecture, colour, and style. Social factors include the people in the environment. Their results revealed that only ambient and social elements influence quality inferences and store images.

3.3.5 Display Themes to Support the Product

A theme is a display of sale items of similar categories, e.g., a display of kitchen accessories. It is essential to have themes for all retail displays. They can be romantic, wild, or capricious, and capture people's imaginations. A good theme will lure the customer with a shopping mood into the store. Themes mainly depend upon the retailer's imagination and creativity (Young & Lee, 2013). Focusing on the right theme rather than creating a display with expensive raw materials is the key to successful window display. A shoe store theme can be a group of elves buying shoes. A theme for display of casual wears can be a group of mannequins sitting casually at a get together in different poses. Related themes will tug the heartstring of the customers and will pay off (Madhavi & Leelavati, 2013).

3.3.6 Music

Music playing in apparel stores can relax or excite customers. Music influences how customers shop while inside the store. Many people relate to music because it is considered a universal language. Kellaris & Kent, (1992) conducted a study to find out if music had an effect on temporal perceptions of duration. Major, minor, and atonal were the three music modalities used to test temporal perception of time spent inside a store. Minor key of music was associated with less time spent in a store and major key of music was associated with greater time spent in a store. Atonal key of music had the shortest amount of time spent in a store. The results concluded that music affects the passage of time while in an apparel store.

Yalch and Spangenberg, (2000) conducted a study about the effects of music in a retail setting on shopping time. They looked at four variables (time, exploration, communication, and satisfaction) in a retail setting. Time spent, exploring merchandise, communication with sales staff, and satisfaction with the store were all assessed with familiar and less familiar music. They concluded that shopping time was enhanced with the four variables while listening to less familiar music. Garlin & Owen, (2006), conducted research on setting the tone with background music to elicit emotions from the customer's sensory experience of the physical setting. They used three groups (Value, Affect, and Duration) to determine the purchase behaviour or intentions of customers. They found that purchase behaviour or intentions were directly linked to value, and indirectly linked to affect and duration. Their findings suggest that familiarity of music has a positive effect on customer patronage.

3.3.7 Signage

According to Madhavi and Leelavati, (2013) signage related to various product sections are put up clearly to demarcate areas, allowing customers a clear understanding of what is stocked where. With various brands having their own pull, brand signage are also put up within the product sections so that customers can find their favorite brands easily. Additionally, within the product sections, signage helps to publicize the various promotional schemes that might be running in the store. Stores also make use of signage's to indicate the facilities/services available at the store, such as washrooms, cafe, etc. Proper signage has been shown to increase the sale of an item by over 40%. As much as 80% of all sales are generated at the Point of Purchase (POP) by signage, displays and events within the store (Young & Lee, 2013). Signage is the "silent salesperson" for the retailer and must reflect the correct brand image. There are various types of signage. For example:

- 'Promotional' signage which informs the customer about off price events or schemes;
- 'Location' signage which directs the buyer to specific departments or merchandise;
- 'Institutional' signage which gives information on store policies, charitable events, etc., and
- 'Informational' signage provides product related information like special features, benefits, sizes, price, etc.

Signs and graphics should be provided inside the store. Enough directional signs should be provided inside the store and local language should be included in the sign and signage system. Signage should be informative and clear. These are also known as visual indications that direct the customers to have a look at entire store which often results in impulse buying (Soundharia & Sathyan, 2015).



Figure Error! No text of specified style in document..2: Signage

3.3.8 Mannequin

According to Soundharia and Sathyan, (2015) a mannequin may well be the most valuable asset in the store. A ‘silent salesperson’, it speaks the clearest fashion message on behalf of the store. A mannequin will stand tirelessly for hours and days, in the same place, in the same position with the same attitude, always smiling, fresh and pleasant. It does not gain or lose weight or inches; it does not ask for time off or extra pay for any increase in cost of living. In Store Mannequins should be lit with an intensity that is there to five times greater than the ambient lighting in the store. This can be done using incandescent flood-lights and spot-lights. The mannequins face should be lit from, most desirably, three angles-or at least two angles to avoid shadow.



Figure Error! No text of specified style in document..3 Store Mannequin

IV. Conclusion

As a result of ever expanding competitiveness and product semblance, retailers can take the advantage of visual merchandizing approach to distinguish their products in terms of their competitiveness, more so, to enhance and improve the attractiveness of their merchandising operations. As consumer behavior is intricately influenced by impulse buying, therefore it serves as a major focus while making marketing strategic plan, as well as identifying factors that can influence the consumer impulse buying tendencies and their decision making. Effective visual merchandizing activity along with taking control of these influencing variables via strategic plan has become crucial in fashion design marketing to be able to overcome the aggressive market competitions

Review of Literatures on a Comprehensive Analysis in Saudi-Wool Industry for the Future Fashion-Sector Opportunities

References

- [1]. Amos, C., Holmes, G. R., & Keneson, W. C., *A meta-analysis of consumer impulse buying. Journal of Retailing and Consumer Services*, 21(2), 2014,86–97.
- [2]. Babin, B. J., Hardesty, D. M., & Suter, T. A., *Color and shopping intentions: the intervening effect of price fairness and perceived affect. Journal of Business Research*, 56(7), 2003, 541–551.
- [3]. Baker, J., Grewal, D., & Parasuraman, A., *The influence of store environment on quality inferences and store image. Journal of the Academy of Marketing Science*, 22(4), 1994, 328–339.
- [4]. Bell, J., & Ternus, K., *Silent selling: best practices and effective strategies in visual merchandising.* (Fairchild: Bloomsbury Publishing USA, 2014).
- [5]. Bellizzi, J. A., Crowley, A. E., & Hasty, R. W., *The effects of color in store design. Journal of Retailing*, 59, 1983, 21–45.
- [6]. Bhalla, S., & Anuraag, S., *Visual merchandising (New Delhi: Tata: McGraw Hill, 2010).*
- [7]. Brakus, J. J., Schmitt, B., & Zarantonello, L., *Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty? Journal of Marketing*, 73(3), 2009, 52–68.
- [8]. Colborne, R., *Visual merchandising: The business of merchandise presentation (New York: Delmar Albany, 1996).*
- [9]. Diamond, J., & Diamond, E., *Contemporary visual merchandising environmental design (Prentice Hall: Upper Saddle River, 2003).*
- [10]. Edwards, S., & Shackley, M., *“Measuring the Effectiveness of Retail Window Display as an Element of the Marketing Mix.” International Journal of Advertising*, 11, 1992, 193–202.
- [11]. Faisal, S., Khan, A., & Kumar, D., *Influence of Visual Merchandising over Retail Store Sales - A Research Report in Indian Context*, 5(5), 2016, 12–17.
- [12]. Garlin, F. V., & Owen, K., *Setting the tone with the tune: A meta-analytic review of the effects of background music in retail settings. Journal of Business Research*, 59(6), 2006, 755–764.
- [13]. Gudonavičienė, R., & Alijošienė, S., *Visual Merchandising Impact on Impulse Buying Behaviour. Procedia - Social and Behavioral Sciences*, 213, 2015, 635–640.
- [14]. Ha, S., & Stoel, L., *Online apparel retailing: roles of e-shopping quality and experiential e-shopping motives. Journal of Service Management*, 23(2), 2012, 197–215.
- [15]. Hoyle, D., *Illuminating sales. Chain Store Age*, 79(8), 2003, 149–149.
- [16]. Jhavar, N., & Kushwaha, V. S., *Visual Merchandising and Impulse Buying Behavior with special reference to Retail Industry. Asian Journal of Management*, 8(4), 2017, 1168–1172.
- [17]. Kaur, A., *Effects of Visual Merchandising on Buying Behavior of Customers in Chandigarh. International Journals of Engineering Science and Innovative Technology*, 2(3), 2013, 247–251.
- [18]. Kellaris, J. J., & Kent, R. J., *The influence of music on consumers' temporal perceptions: does time fly when you're having fun? Journal of Consumer Psychology*, 1(4), 1992, 365–376.
- [19]. Kerfoot, S., Davies, B., & Ward, P., *Visual merchandising and the creation of discernible retail brands. International Journal of Retail & Distribution Management*, 31(3), 2003, 143–152.
- [20]. Kim, J. S., *A study on the effect that V.M.D (Visual Merchandising Design) in store has on purchasing products. International Journal of Smart Home*, 7(4), 2013, 217–224.
- [21]. Krishnakumar, M., *The Role of Visual Merchandising in Apparel Purchase Decision. IUP Journal of Management Research*, 13(1) 2014.
- [22]. Law, D., Wong, C., & Yip, J., *How does visual merchandising affect consumer affective response? European Journal of Marketing*, 46(1/2), 2012, 112–133.
- [23]. Levy, M., & Weitz, B., *Retailing management (8th ed.). (New York: McGraw-Hill/Irwin, 2012).*
- [24]. Madhavi, S., & Leelavati, T. S., *Impact of Visual Merchandising on Consumer Behavior towards Women Apparel. International Journal of Management Research and Business Strategy*, 2(4), 2013, 61–72.
- [25]. Mattila, A. S., & Wirtz, J., *The role of store environmental stimulation and social factors on impulse purchasing. Journal of Services Marketing*, 22(7), 2008, 562–567.
- [26]. Mehta, Neha and Chugan, Pawan Kumar., *Visual Merchandising as Tool for Creating Differentiation for Furniture Outlets: Perceptual Mapping. Inter-disciplinary Issues for Empowering Trade, Industry and Society, Eds., Pawan K. Chugan, Deepak Srivastava, Nikunj Patel and Nirmal C. Soni (New Delhi: Excel India Publishers, Jan. 2016), ISBN:978-93-85777-06-6, pp. 289-300. Available at SSRN:*
- [27]. McKinsey, *The State of Fashion. Business of Fashion (Vol. 63, 2017)*
- [28]. Mills, K. H., Paul, J. E., & Moorman, K. B., *Apparel visual merchandising (3rd ed.). NJ: Prentice-Hall, 1995)*
- [29]. Englewood Cliffs. Soundharya, S., & Sathyan, S., *Visual Merchandising and its Impact on Customer Buying Decisions. INDIAN JOURNAL OF APPLIED RESEARCH*, 2015, 247–249.
- [30]. Park, N., & Farr, C. A., *The effects of lighting on consumers' emotions and behavioural intentions in a retail environment: A cross-cultural comparison. Journal of Interior Design*, 33(1), 2007, 17–32.
- [31]. Pillai, R., Iqbal, A., Umer, H., Maqbool, A., & Sunil, N. (2011). Design, effectiveness and role of visual merchandising in creating customer appeal. *Munich Personal RePEc Archive (MPRA)*. Online

- [32]. Portas, M., *Windows: the art of Retail Display* (London: Thames & Hudson, 1998).
- [33]. Prasad, K. A., & Vetrivel, S. C., "An Empirical Study on Visual Merchandising and Its Impact on Consumer Buying Behaviour," *18(11)*, 2016, 8–14.
- [34]. Ravazzi, C. (2000). *Visual merchandising: per sviluppare la vendita visiva nei punti vendita di ogni tipo e dimensione*. Franco Angeli, Milano.
- [35]. Saini, C., Gupta, R., & Khurana, I., *Visual Merchandising and Impulse buying Behavior: A case of retail Industry'*. *International Journal of Advance Research In Science and Engineering*, 4, 2015, 621-627.
- [36]. Schroeder, R., *The social life of avatars: presence and interaction in shared virtual environments*. *Springer CSCW Series*, 5(1), 2002, 244.
- [37]. Sen, S., Block, L. G., & Chandran, S., *Window displays and consumer shopping decisions*. *Journal of Retailing and Consumer Services*, 9(5), 2002, 277–290.
- [38]. Sirhindi, A., *A critical review of in-store and online impulse purchase behavior*. *ProQuest Dissertations and Theses*, 2010, 48.
- [39]. Summers, T. A., & Hebert, P., *Shedding Some Light on Store Atmospherics: Influence of Illumination on Consumer Behavior*. *Journal of Business Research*, 54(2), 2001, 145–150.
- [40]. Somoon, K., & Sahachaisaree, N., *Design Elements and Users' Perceptual Response: A Case of Window Display Design for Adolescent Merchandising*. *Procedia - Social and Behavioral Sciences*, 50(July), 2012, 685–690.
- [41]. Sonali, B., & Sunetra, S., *Impulse buying behaviour in retail stores—Triggering the senses*. *Asia Pacific Journal of Marketing & Management Review*, 1(2), 2012, 2319-2836.
- [42]. Soundhariya, S., & Sathyan, S., *Visual Merchandising and its Impact on Customer Buying Decisions*. *INDIAN JOURNAL OF APPLIED RESEARCH*, 2015, 247–249.
- [43]. Swati, B., & Anurag, S., *Visual Merchandising*. *Understanding Retail and Visual Merchandising*, 2009, 2–30.
- [44]. Tendai, M., & Crispen, C., *In-store shopping environment and impulsive buying*. *African Journal of Marketing Management*, 1(4), 2009, 102–108.
- [45]. Theodoridis, P. K., & Chatzipanagiotou, K. C., *Store image attributes and customer satisfaction across different customer profiles within the supermarket sector in Greece*. *European Journal of Marketing*, 43(5) 2009.
- [46]. Virvilaite, R., Saladiene, V., & Bagdonaite, R., *Peculiarities of Impulsive Purchasing in the Market of Consumer Goods*. *Engineering Economics*, 2, 2009, 101–109.
- [47]. Vrechopoulos, A. P., O'keefe, R. M., Doukidis, G. I., & Siomkos, G. J., *Virtual store layout: an experimental comparison in the context of grocery retail*. *Journal of Retailing*, 80(1), 2004, 13–22.
- [48]. Wu, J., Won Ju, H., Kim, J., Damminga, C., Kim, H.-Y., & KP Johnson, K., *Fashion product display: An experiment with Mockshop investigating colour, visual texture, and style coordination*. *International Journal of Retail & Distribution Management*, 41(10), 2013, 765-789.
- [49]. Yalch, R. F., & Spangenberg, E. R., *The effects of music in a retail setting on real and perceived shopping times*. *Journal of Business Research*, 49(2), 2000, 139–147.
- [50]. Young, Y. S., & Lee, E., *Understanding the Importance of Visual Merchandising on Store Image and Shopper Behaviours in Home Furnishings Retail Setting*. *European Journal of Business and Management*, 5(4), 2013, 174–187.
- [51]. Zhu, L. (2009). *Effective visual merchandising in fashion retailing* (PhD Unpublished Thesis), University of Leeds

Zainab H. A. Murad. "Review of Literatures on Fashion Design, Marketing and Visual Merchandising Towards Enhancing The Marketing Strategy In Kuwait". *IOSR Journal of Business and Management (IOSR-JBM)*, Vol. 21, No. 5, 2019, pp. -73-83