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Branding in an Emerging Market:
Strategies for Sustaining Market Dominance of the Largest Apparel Brand in India

09/2017-6192

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After analysing the latest set of market performance data of their brand and that of their arch rivals, the executive team at Peter England, India's largest apparel brand by sales volume, was struggling to formulate a strategy to sustain the brand's market dominance. The challenge facing the team was immense: Indian consumer tastes were changing rapidly, making it difficult for any brand to stay relevant and fashionable over time. Meanwhile, other domestic and foreign brands were investing aggressively, hoping to dethrone Peter England as the market leader.

The Market

Indian Consumers

With over 1.25 billion people in 2014, India was the second most populous nation and was projected to overtake China in the near future to become the largest emerging market by population size. More than 50% of Indians were below the age of 25; more than 65% were under 35, and the average age was expected to remain under 29 in the next decade[1] (see Exhibit 1). Across all age groups, men outnumbered women.

India's economy had grown at an average rate of 6.4% for more than a decade, and became the ninth largest in the world in terms of nominal GDP (over $2 trillion) in 2014. Analysts expected the country's economic growth to accelerate to an annual rate of 7.5% or higher in the coming years[2]. India was on a path to overtake most developed nations to become the third largest economy after the United States and China. As growth in China slowed, India was predicted to be a powerhouse for global economic growth.

Economic expansion not only led to a steady increase in disposable income across all segments of the population, but also created a massive and growing middle class – 270 million in 2014. The increase in wealth led to a rising tide of confidence in a bright future with many possibilities and fuelled Indian consumers' yearning for high-quality products across a wide spectrum of categories, including apparels. Further, internet and mobile phones had become affordable and ubiquitous – over 125 million Indian consumers were online, the third-largest internet population in the world. This 10% market penetration rate was expected to rise significantly as increasingly more Indian consumers began to use the internet as a key source of news, entertainment and social networking and, of course, for finding product information and online shopping.

Menswear in India

Like other sectors in India's economy, the apparel market had seen significant growth. In 2014, over 6.5 billion items were sold, generating revenues of Rs. 2.77 trillion. Much of this growth was driven by menswear – a 14% increase in retail value that year. As shown in Exhibit 2, sales of men's apparel had nearly quadrupled since 1999, generating over Rs. 1.2 trillion revenue in 2014 (see Exhibit 3 for exchange rate to the US$).

1 http://www.censusindia.gov.in
2 http://www.oecd.org/economy/india-economic-forecast-summary.htm

While many men still wore traditional attire (according to the region and subculture), much of the demand was for Western-style outfits. A modern, professional look was particularly important for the expanding middle class. While the notion of casualwear was slowly catching on, white-collar workers were often required to wear business attire. Many educational institutions also had a formal dress code. Even for social occasions and parties, formal wear was preferred. Given the climate, much of this was in the shirt category (see Exhibit 4). While growing rapidly in recent times, the market for suits was comparatively small. Competition in the booming menswear market had been intensifying for decades. As income levels continued to rise, an increasing number of consumers, particularly those from the middle-class, sought to upgrade from non-branded to branded apparel, and from basic regional brands to high-calibre national or global ones. Both domestic and foreign firms invested heavily in creating brands to win over the heart (and wallet) of these consumers.

Aditya Birla Nuvo Ltd. was the leader in the menswear market, with a diversified portfolio of leading brands such as Peter England that targeted the middle class, and Louis Philippe and Allen Solly that focused on the more affluent segment. As shown in Exhibit 5, the overwhelming majority of apparel was distributed through specialist retail stores (93%), which included exclusive brand outlets (EBOs) that focused on a single brand, and multi-brand outlets (MBOs) that carried different brands, typically from the same firm. Aditya Birla Nuvo's menswear brands were distributed through 1,931 EBOs and 4,750 MBOs and department stores in major cities (e.g., Bengaluru, Delhi, Mumbai, and Hyderabad) throughout India. In smaller towns, its brands were sold through independent retailers and local department stores.

Internet-based retailing was growing but was tiny (less than 3%) in comparison with other distribution channels. Modern shopping malls (e.g., Central, Lifestyle, Max, Reliance, and Shoppers Stop) were on the rise, gradually expanding into tier-2 and tier-3 cities such as Mysore, Rajkot and Lucknow. The improved shopping environment coincided with increased availability of imported premium brands catering to the most affluent consumers, from Armani, Burberry and Ermenegildo Zegna to Hugo Boss, Marks & Spencer and Ralph Lauren.

Shifts in government policy could also impact the market. The government's recent decision to allow 100% foreign direct investment/ownership in EBOs had prompted major international brands to expand into India. Global casualwear brands such as H&M, Zara and Uniqlo had either acquired licenses or were in the process of acquiring government approval to open up EBOs. This trend would continue to intensify the competition among brands, particularly those targeting the middle class.

Peter England

Aditya Birla Nuvo Ltd, Peter England's Parent Company

Aditya Birla Nuvo Ltd. was a subsidiary of the Aditya Birla Group, a $41 billion conglomerate headquartered in Mumbai, operating in over 40 countries, with a diversified portfolio of businesses including apparel, agriculture, cement, financial services, IT, metals, telecoms and textiles. Aditya Birla Nuvo was the largest branded apparel player in India, with Rs. 60 billion revenue in 2014. In addition to Peter England, its other apparel brands included

Louis Philippe, Allen Solly, Van Heusen, Pantaloons, and People. The firm also operated a luxury retail outlet, The Collective, which carried premium international apparel and accessory brands such as Armani, Hugo Boss, Lagerfeld, and Versace. Aditya Birla Nuvo also had a joint venture with Hackett London, a luxury British brand, to market the brand in India.

Aditya Birla Nuvo had a nationwide distribution network, with a total of 4.7 million square feet throughout India. To cater to the growing number of internet-savvy consumers, the firm recently launched TrendIn.com, an integrated web store for its six brands (i.e., Peter England, Louis Philippe, Allen Solly, Van Heusen, Pantaloons, and People). It also had distribution agreements with leading internet-based retailers in India, thereby centralizing online distribution of these brands.

Peter England, India's Largest Apparel Brand

Peter England's history goes back to 19th century Londonderry.[3] The brand first gained recognition making uniforms for the British military, developing a reputation for quality products and fair pricing. Peter England was launched in India by Aditya Birla Nuvo in 1997. Three years later, the firm became the owner of the brand worldwide (except in the UK and Ireland). Today, Peter England is India's largest apparel brand by sales volume and is distributed through the brand's own 643 EBOs and 1,600 MBOs and department stores in 311 cities throughout the country (see Exhibits 6A & 6B).

Meteoric Rise (1997-2002)

When Peter England was launched in India, it targeted a large, underserved segment of the menswear market. Brands such as Louis Philippe, Arrow and Zodiac were competing for high-budget consumers at the premium end of the market, while the low end of the market was flooded with low-cost regional brands like Double Bull and Silkina. Yet for the burgeoning middle class, the choice was limited. They aspired to buy quality apparel from reputable brands but premium pricing put those brands out of reach, while low-end brands failed to satisfy in terms of quality, style and brand image. Peter England fulfilled these unmet needs.

Peter England's marketing strategy focused on the positioning of high-quality shirts from a brand with a European heritage and a fair price (see Exhibit 7A). It was the first apparel brand in Indian history to leverage TV advertising (see Exhibit 7B). Its commercials brought to life its positioning by featuring middle-class young men who were at the early stages of their career and striving for success, and communicated the message of honesty.

Leveraging Aditya Birla Nuvo's distribution ties, Peter England established distribution agreements with over 2,300 third-party retailers throughout India. The marketing strategy resonated with target consumers and Peter England became one of the most successful brand launches in India: 400,000 shirts were sold in 1997, the first year. In 1998, sales reached one million shirts; in 1999, two million. No other apparel brand in India had ever achieved such rapid growth. In addition to setting sales records, Peter England also attained higher ratings on brand awareness, brand preference, brand satisfaction and brand recommendation than other apparel brands (including premium brands).

3 A city in Northern Ireland, UK.

Building on this momentum, Peter England extended its range from formal shirts to related categories. In 2000-2002, the brand launched casualwear shirts, trousers and suits. All of these products had a 'masstige' positioning, and each product line was supported by nationwide print and TV advertising (see Exhibits 8A and 8B). For example, the advertising for its suits featured a popular female Bollywood star, Kareena Kapoor. By 2002, Peter England became the fastest apparel brand in Indian history to reach one billion rupees in sales and was voted one of the country's most trusted brands by consumers.

Stagnation (2003-2009)

The competition intensified in 2003-2009, with several new brand entrants as well as existing national brands aggressively expanding into Peter England's territories. For example, Koutons, one of the existing branded players, spent four times that of Peter England on advertising in 2009 and offered lower prices, luring away consumers who were more price sensitive and less brand loyal. These competitors devoted significant resources to acquiring retail space, setting up their own EBOs and MBOs (rather than relying on third-party distributors, as Peter England did). For instance, John Players, which was launched in 2002, attained almost double the retail square footage of Peter England by 2008. These EBOs and MBOs gave the rival brands control of designing the retail environment, delivering a higher-calibre, more modern shopping experience that middle-class consumers increasingly desired. For Peter England, however, the third-party distribution network it relied on was declining in terms of sales volume. The number of Peter England products sold through EBOs began to surpass MBOs. These changes in the market revealed that Indian consumers wanted not only a smooth transaction when they shopped, but a wider range of in-shop services and a more immersive, higher-quality brand experience.

Yet another factor that hampered Peter England's performance was its pricing policy of that period. The brand kept its prices constant, even as new competitors came into the same category and market segment with higher priced products. This had two negative effects. First, Peter England's lower prices dampened consumers' perception of the brand's prestige relative to other brands in the same category. Second, the cap on prices coupled with the rising cost of manufacturing made it difficult for Peter England to offer attractive margins to retailers.

Lastly, Peter England's business model became increasingly problematic. The brand had a predominantly make-and-then-sell model: it had to purchase fabric and start the manufacturing process before orders from third-party distributors came in. This often resulted in over-production and the problem was exacerbated by the decline of the traditional distribution channels. Peter England dealt with excess production by offering large discounts, which not only undermined revenues but degraded the brand's image in the consumers' mind. It also had a negative downstream effect on the brand's advertising budget, which in turn affected sales – it was a vicious circle.

As the brand's performance declined, Peter England tried to reboot its growth by extending the brand. It launched premium apparel with a sub-brand 'Peter England Elite' in 2007, and club wear under 'Peter England Party' in 2009 (see Exhibit 9). The former was designed to appeal to current Peter England consumers who aspired to higher-grade (and more highly priced) apparel; the latter to fans of the emerging clubbing culture. Peter England Elite was heavily promoted through major media platforms (e.g., TV, print). The brand also became the official off-the-field apparel sponsor of the Indian Premier League team, Chennai Super Kings, launching a collection named 'PE-CSK' (the cobranding contract ended in 2011). See Exhibits 10A and 10B for examples of the ads used to promote these two sub-brands. However, despite these efforts, the brand extensions did not boost performance. In fact, sales stagnated and even declined at times.

Rejuvenation (2010-2014)

By the end of 2009 it was clear that without a new strategy Peter England would soon be overtaken by its rivals. To devise this new strategy, Aditya Birla Nuvo had to not only consider the above issues but also rethink what the brand should stand for and whom it should serve.

On the positive side, despite the upheavals of the previous years, Peter England remained the top brand in terms of brand awareness and favourability. According to India's leading business newspaper, *The Economic Times*, Peter England was the most trusted brand in the ready-to-wear apparel category in 2009. The brand's own consumer research revealed that it was widely regarded by middle-class consumers as having a reliable 'older brother' image and being trustworthy. On the downside, its low pricing dampened the aspirational appeal of the brand and its 'older brother' image appeared conventional and somewhat dated. Thus, many consumers of the younger generation regarded Peter England as a brand their fathers wore. To rejuvenate the brand, Aditya Birla Nuvo needed to find a way to leverage its unique strengths and overcome its weaknesses, making Peter England more compelling to the next generation of consumers.

The decision was to reposition Peter England as the brand that gave young men the confidence to pursue their aspirations through honest effort and hard work. All elements of the marketing mix were updated. Peter England heavily invested not only in R&D to create cutting-edge, fashionable apparel designs but also in setting up nationwide a large number of EBOs and MBOs to provide the type of modern, quality shopping experience customers increasingly craved. These new distribution outlets gave immediate access to information about the market demand for different apparel designs, enabling the brand to plan manufacturing more efficiently and hence reducing the headache of overproduction and overly discounted sales. Furthermore, Peter England increased its prices, thereby shifting the perceived prestige upward as well as boosting margins.

To communicate the new positioning to consumers, Peter England launched a nationwide advertising campaign – Beginning of Good Things – across television, print, outdoor and digital media outlets (see Exhibits 11A and 11B). The advertisements, featuring an emerging Indian celebrity, Siddharth Suryanarayan,[4] focused on the notion of striving for success, depicting Peter England as a brand that stood for confidence and integrity – what young men needed to succeed.

The rejuvenation strategy was effective (see Exhibit 12). Peter England saw another phase of accelerated growth in terms of revenue and profitability.

4 Siddharth Suryanarayan (born 1979) starred in films in different Indian languages (Hindi, Tamil and Telugu). In the late 2000s, he began to rise in prominence, appealing to audiences across the different regions of India.

The Road Ahead

Evolving Consumers

With Indian consumers and the apparel market changing rapidly, no brand could sustain its success without closely monitoring and understanding the changes. For instance, the new generation was much more knowledgeable about brands and products; merely having a foreign-sounding brand name or a celebrity in advertising was no longer convincing. Market research showed that younger consumers were different in terms of their attitudes, worldview and values. Compared to previous generations, they had more freedoms and privileges (e.g., more control over their lives, more ability to express themselves, more choices of products and brands). They also remained as youths longer, taking on responsibilities and obligations later than ever (e.g., becoming parents). They were more ambitious and passionate about realizing their full potential. To them, a fulfilling life was about having many things happening at the same time. They explored and revelled in multiple pursuits, and wanted to be true to all of them. Their role models included young explorers, the expressives, and the creatively inclined; the ones who did not subscribe to the earlier generation's roadmap to success. Fashion for them was an expression of their real self and not an imposition by society on how they should be.

On the negative side, despite their great expectations for the country's economic development (e.g., higher incomes, standards of living) and social change (e.g., equality, education and the rule of law), they could be frustrated by a perception that the pace of change was slow or stagnant. They could often be anxious and impatient about not being able to fulfil their expectations and goals.

Internal Restructuring

Within Peter England's parent company, changes were also on the horizon. The Aditya Birla Group was planning to merge a newly acquired division, Pantaloons – India's largest and fastest growing fashion retailer – with the firm's other apparel business to form a new subsidiary, Aditya Birla Fashion and Retail Ltd. This consolidation would create India's largest branded apparel company, strengthening Aditya Birla's market leader position. As a 'big box' retailer, Pantaloons carried a wide variety of apparel brands, including its own casualwear private labels like Bare Denim, Bare Leisure and SF Jeans, which were priced below the level of Peter England.

Urbanization

At the macro level, the country was undergoing rapid urbanization, which was a key driver of GDP (see Exhibit 13). It was projected that by 2030, 590 million Indians would live in cities and that these cities would account for 70% of GDP.[5] As Exhibit 14 suggests, it was expected that the urban apparel market would experience faster growth than the rural market. Another implication was that while the apparel industry might continue to grow across all price segments (from super premium to mass-market), certain categories of apparel – ones that made urban living more fulfilling – would experience stronger growth (see Exhibit 15). Thus, brands that resonated with current urbanites as well as 'new urban arrivals' were expected to

5 McKinsey Global Institute's Report on India's Urban Awakening

benefit from the urbanization trend. Given the rapidly rising levels of disposable income in new urban areas, products in more premium categories (as opposed to mass-market, value-priced) were likely to experience a higher growth rate.

Growing Competition

As the battle for the heart (and purse) of the rising middle class intensified, Peter England faced nationwide competition from brands such as John Players and Park Avenue, which pursued the same customer segment, with similar price points and a similar scale of nationwide distribution. John Players' brand image focused on 'Play it Cool' (see Exhibit 16). Park Avenue had a more formal positioning (see Exhibit 17).

Additional rivalry came from regional brands across different parts of India. In Western India, the brand, Cotton King emerged as a strong competitor to Peter England, with a desirable brand image as the 100% cotton apparel brand (see Exhibit 18). It had a larger number of distribution outlets (e.g., 50% more than Peter England in Maharashtra, the biggest state in Western India), and advertised more heavily in regional media bolstering its pure cotton positioning. Conversely, Peter England offered a larger number of products, better-staffed stores and service. Price-wise, Cotton King's products were at the lower end of Peter England's offerings, at just above Rs. 1,000.

In Eastern India, the Turtle brand was well-known for its casual apparel (see Exhibit 19). It was perceived as offering better designs and had a much wider distribution coverage in that region. Its advertising focused exclusively on casualwear, targeting young people. The brand was on par with Peter England in terms of price range, product range, in-store environment and staffing.

In Southern India, Oxemberg was a major competitor to Peter England. It had similar product lines (e.g., formal, casual, denim) but advertised more heavily, featuring a middle-aged movie star, Saif-Ali Khan[6], and portraying a cool and successful image (see Exhibit 20). With a wider distribution network across the region, it was growing faster (15% annually) than Peter England. While Oxemberg's price levels were below Peter England's (around Rs. 1,000), its products were mostly made of polyester (rather than cotton).

Given the lucrative size of the Indian apparel market, a large number of international brands had started to expand, taking the opportunity to shape consumer perceptions (which would often differ from the brands' image and positioning in their home market). Consider the casualwear category as an example. At the super premium level, brands such as Dunhill, Fendi, Gucci, Sisley and Tommy Hilfiger had established a strong foothold. At the premium level, brands such as Debenhams, s. Oliver and United Colors of Benetton were strengthening their presence.

International giants such as H&M, Uniqlo and Zara were poised to expand further into the Indian market and expected to attract consumers from different segments, including the middle class targeted by Peter England. The Japanese brand Uniqlo was known for high-quality casual wear at reasonable prices. H&M and Zara had a reputation for 'fast fashion' –

6 Saif Ali Khan was born in 1970. He is the son of Mansur Ali Khan Pataudi who was a former captain of the Indian cricket team, and Sharmila Tagore, a major movie star.

bringing the latest catwalk trends to regular consumers more quickly than haute couture fashion houses, and at much cheaper prices. All three brands had centralized product design teams. Uniqlo's business model focused on quality control, high-tech materials and cost management. H&M and Zara focused on centralization of design that captured the latest trends at the T-stage of major fashion shows and quickly put designs into production and the market. Zara's business model emphasized more on speed, while H&M's was more centred on cost control (see Exhibit 21).

As the global giants constantly sought to strengthen their respective competitive advantages, it was difficult for domestic firms to acquire the same level of capabilities, let alone outperform these international firms in their areas of strength. Nonetheless, major domestic players such as Peter England had some unique advantages. For example, they were more knowledgeable about the Indian market (e.g., Indian consumer psychology, cultural nuances, relationship with government). Having been in the market for decades, they also enjoyed a high level of brand awareness. Furthermore, their design and development centres were local, as was decision making. They had no need to go through headquarters overseas, thus allowing them to respond faster and more efficiently to changes in the Indian market.

Changing Perceptions of Peter England

The market research team at Peter England closely monitored the ever-evolving market and perceptions of the brand. Their latest research (from different locations in India) indicated that many aspects of the brand remained strong. It had a high level of brand name awareness, and positive associations like confident, formal, reliable, trustworthy, durable, comfortable, British lineage and good value (see Exhibit 22). However, as Exhibit 23 suggests, the brand had a number of challenges. For example, some respondents felt that Peter England was not very fashionable and that the brand was a good choice for the older generation, but not for them.

In another research study, participants were asked to use pictures to indicate what they would equate Peter England to in other categories. Many participants equated the brand to movie stars like Amitabh Bachchan,[7] cricket players like Sachin Tendulkar,[8] motorcycles like Royal Enfield[9] and cars like Honda City[10] (see Exhibit 24).

Clearly, the brand needed to be refreshed to become more contemporary and relevant to a new generation of Indian consumers, while leveraging its roots and strengths. Whatever the new positioning, it had to serve as a sustainable platform for creativity and take into account that Peter England had different product categories (e.g., formal, casual, and denim) and sub-brands (e.g., Peter England Elite).

Based on market research findings, five potential positioning directions to reinvigorate the brand had been suggested to the executive team at Peter England for consideration:

7 Amitabh Bachchan (born 1942) is one of the most famous movie stars in India, with numerous box-office hits since the 1970s.

8 Sachin Tendulkar (born 1973) is a former Indian cricketer and national team captain. He is widely regarded as one of the world's greatest batsmen of all time.

9 Royal Enfield, originally a British brand, is owned by an Indian motorcycle company based in Chennai, India. The brand is often considered the Harvey-Davison of India.

10 Honda City is one of the most widely adopted middle-class sedans in India, known to be a reliable car that successful professionals drive.

- Full of Life: Today's youths are full of vitality and constantly crave excitement. They are indifferent to 'par for the course' offerings. Good is simply not good enough. Peter England is the high-energy, exciting brand that fulfils the need for excitement.
- True Success: The young generation aspires to be successful in a variety of life domains, not just in professional accomplishments. True success means having a multidimensional persona, not a unidimensional one. Peter England represents and enables such true success.
- Have it Now: The new generation of youth is increasingly impatient to achieve their goals in life, to experience more, and to do more. Impatience is seen as a right—they feel entitled to be impatient. Peter England is the brand that enables the young generation to have what they desire right now.
- Have it All: Experiences and physical goods are both important for the youth today. Peter England is the brand that fulfils the dual needs by providing stylish, high-quality clothing through branded, premium-service outlets. That is, Peter England is the brand that provides both the best products as well as the best shopping experience.
- Happier Everyday: For a generation expecting more from life, Peter England is the smart choice as it is the only brand that gives the young generation a complete package of both pleasure and purpose, providing them true happiness.

The executive team needs to decide whether and which one of these five potential positioning options should be pursued. In making this decision they had to consider: (1) Which positioning would resonate the most with the target consumers? (2) Given Peter England's heritage of being more than just about fashion but having a deeper, meaningful connection with its customers, which positioning would let the brand continue to develop and strengthen the emotional connection with the target consumers? (3) Which positioning would offer the most fertile platform for creative and yet coherent marketing mix implementation across the different apparel categories offered by Peter England?

Sustaining Peter England's Market Dominance

To devise a new strategy to sustain the brand's market dominance, the executive team at Peter England has to not only decide on the positioning of the brand but also create an implementation plan entailing product development, advertising and promotion decisions, as well as pricing and distribution decisions.

On the **product development** front a key question is: Which categories of menswear should the brand focus on? Should the brand extend into accessory categories such as bags, shoes, and wristwatches? Should Peter England offer different tiers of sub-brands? For example, should Peter England continue to offer its more premium sub-brand, Peter England Elite. How about its club wear sub-brand, Peter England Party? Why?

In terms of **advertising and promotion**, the executive team has to decide: (1) How the positioning should be creatively and effectively articulated using the target consumers' language? What should be communicated? (2) Should Peter England continue to have Siddharth as the brand ambassador? If not, should Peter England continue to have a celebrity brand ambassador? What are the pros and cons? (3) How much of the advertising and promotion budget should be spent on offline branding activities such as TV commercials, billboards and print ads vs. online activities like social media marketing? Why?

On the **pricing** front, decisions have to be made regarding how Peter England should be priced. Should the brand maintain its current price levels or change prices? If changes are needed, should the prices be higher or lower and for which product line(s)? Why?

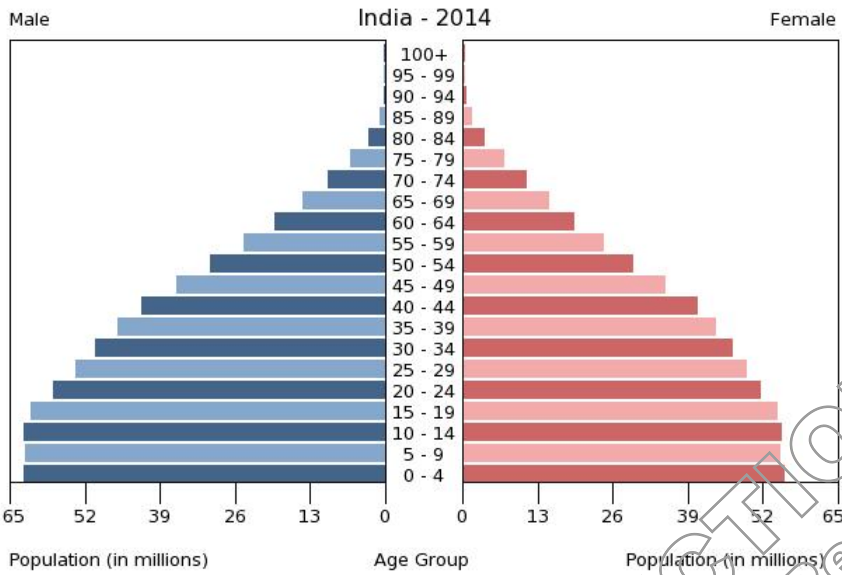
In terms of **distribution**, which channels should Peter England focus on? Should the brand build more MBOs vs. EBOs? Or focus on developing Internet-based retail outlets? Should Peter England set up its own online distribution or remain part of the centralized six-brand web store set up by Aditya Birla? What are the pros and cons with each online distribution option?

Exhibit 1A

Map of India

Exhibit 1B

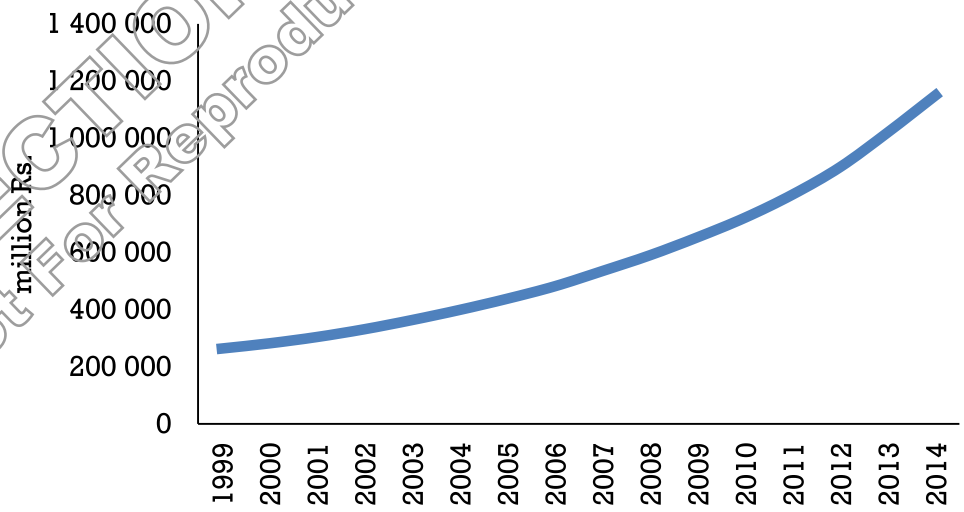
India's Population Distribution in 2014

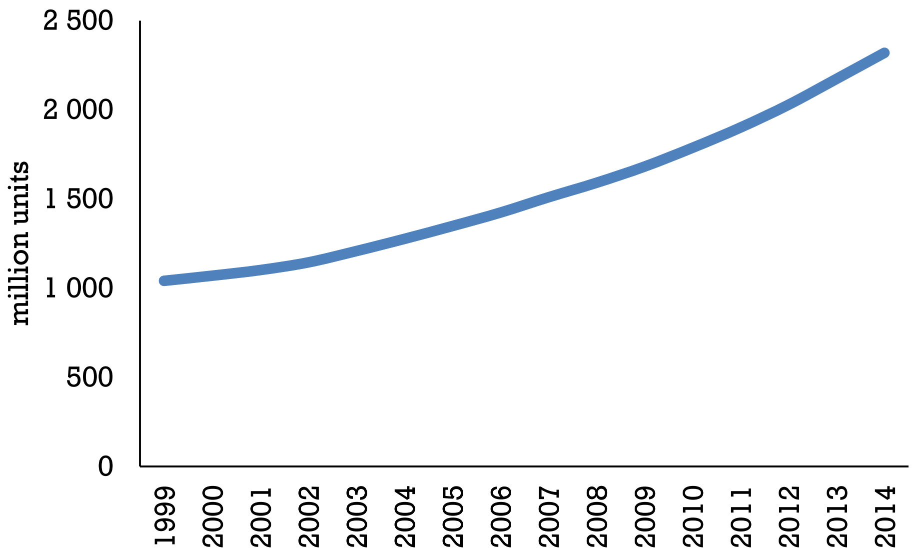


Source: https://www.cia.gov/library/publications/the-world-factbook/geos/in.html

Exhibit 2

Increase in Sales of Menswear in India 1999-2014

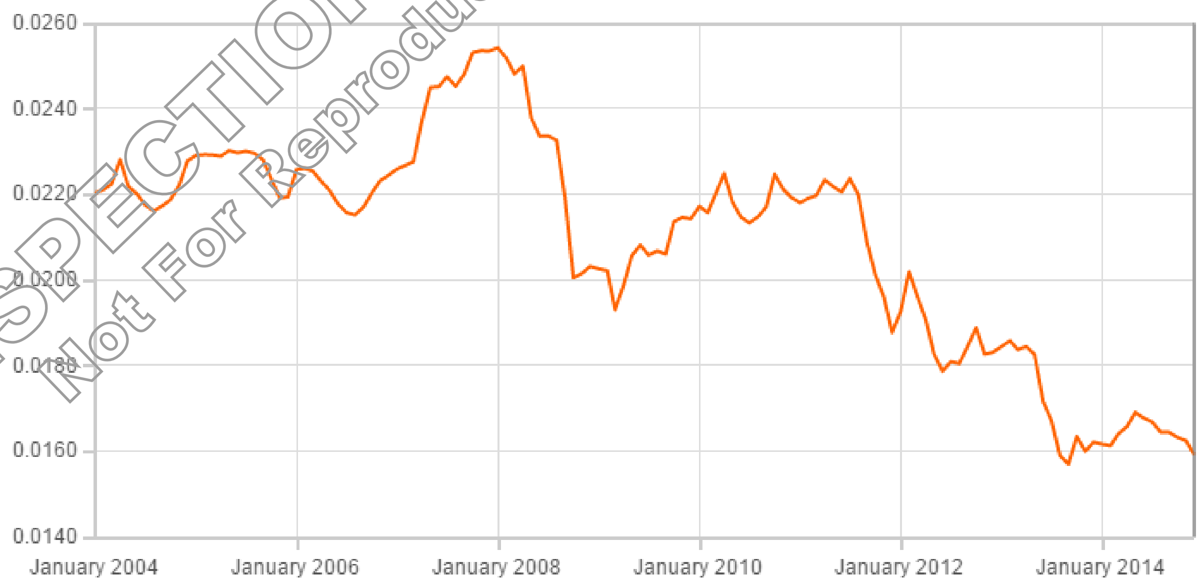




Source: Euromonitor market report

Exhibit 3

INR (Indian Rupee) to USD Exchange Rate from Jan. 2004 to Dec. 2014



Source: http://www.oanda.com/currency/historical-rates/

Exhibit 4

Sales Value (Rs. Billion) of Menswear Categories 2008-2014

Category	2008	2009	2010	2011	2012	2013	2014
Shirts	183.1	198.7	216.6	236.5	264.9	302	345.8
Tops	128.2	146.2	165.2	189.6	212.4	241.1	276
Trousers & Shorts	133.3	145.8	160.1	176.1	195.5	220.9	250.7
Underwear	56.8	63.4	69.8	77.6	87.8	98.5	109.5
Jeans	51.6	57.1	63	70.2	78.9	89.9	101.5
Jackets & Coats	13.8	15.9	18.1	20.5	23.5	27.3	31.8
Other Outerwear	12.5	13.9	15.6	17.4	19.1	21.3	23.8
Suits	8.7	9.8	11	12.5	14.4	16.7	19.3
Jumpers	2.1	2.1	2.2	2.3	2.4	2.6	2.7

Exhibit 5

Percentage of Apparel (by Retail Value) Distributed via Different Channels in the India Market 2004-2014

Channel	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Brick-n-Mortar Retailing	**99.9**	**99.9**	**99.9**	**99.8**	**99.7**	**99.6**	**99.6**	**99.5**	**99.1**	**98.4**	**97.2**
Hypermarkets, Supermarkets, & other markets	1.0	1.3	1.6	1.9	2.3	2.6	2.9	3.0	3.4	3.4	3.5
Department Stores	1.0	1.1	1.3	1.5	1.6	1.8	2.0	2.3	2.3	2.4	2.4
Apparel Specialist Retailers	97.5	97.0	96.4	95.8	95.1	94.6	93.9	93.4	92.5	91.7	90.4
Leisure and Personal Goods Specialist Retailers	0.4	0.5	0.6	0.6	0.7	0.7	0.8	0.8	0.9	0.9	0.9
Internet Retailing	**0.1**	**0.1**	**0.1**	**0.2**	**0.3**	**0.4**	**0.4**	**0.5**	**0.9**	**1.6**	**2.8**

Source: Euromonitor Market Report

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Exhibit 6A

Peter England Exclusive Brand Outlet

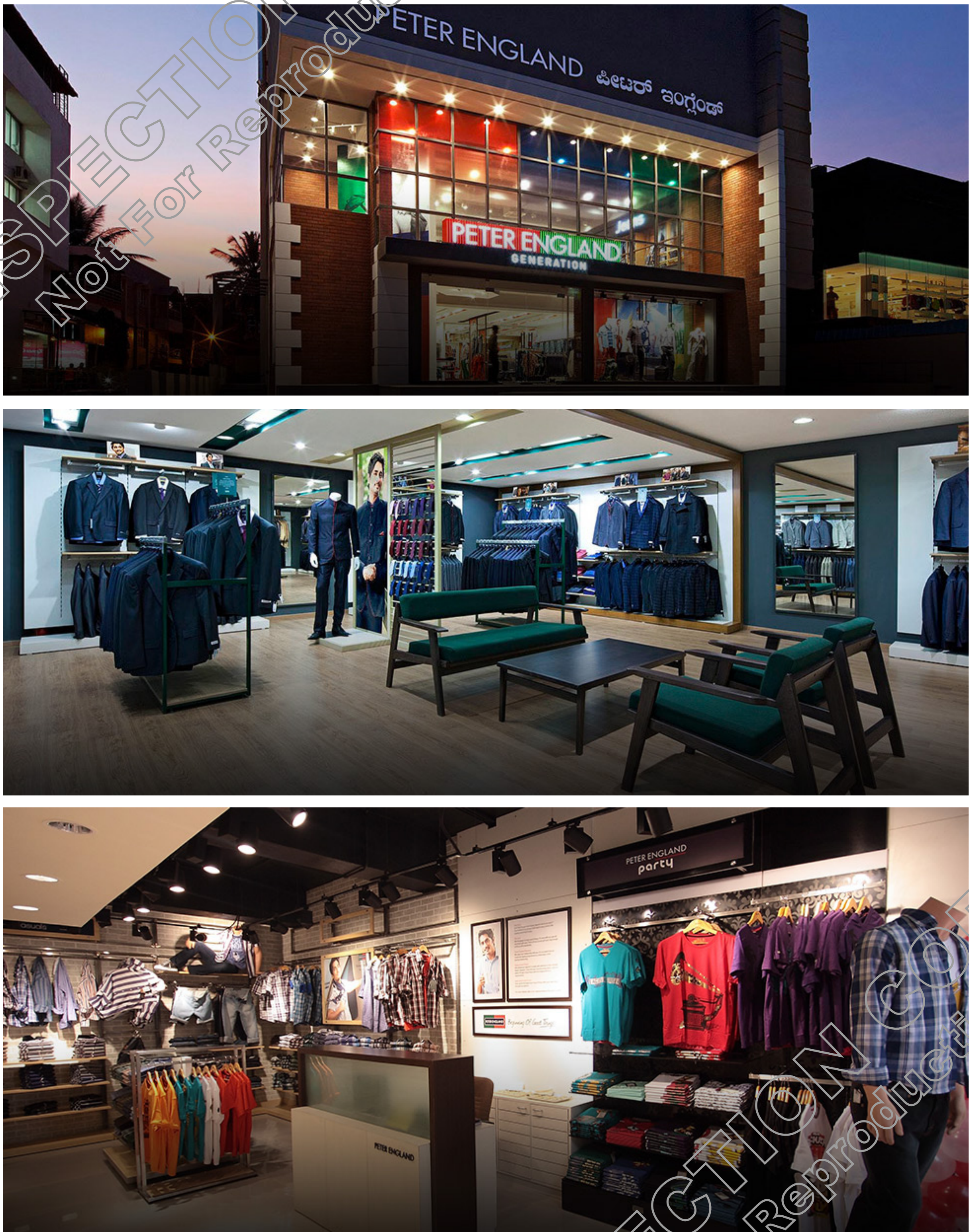
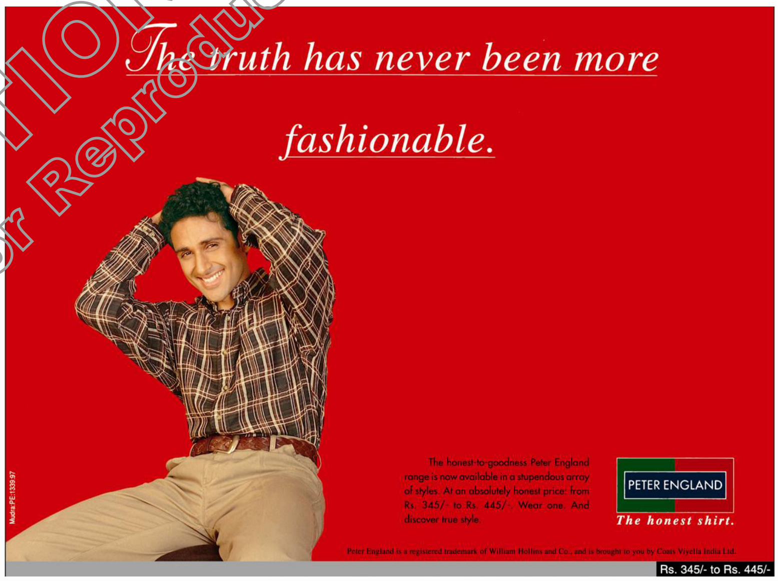


Exhibit 6B

Multi-brand Outlet for Peter England

Exhibit 7A

Print Ads for Launching Peter England in 1997



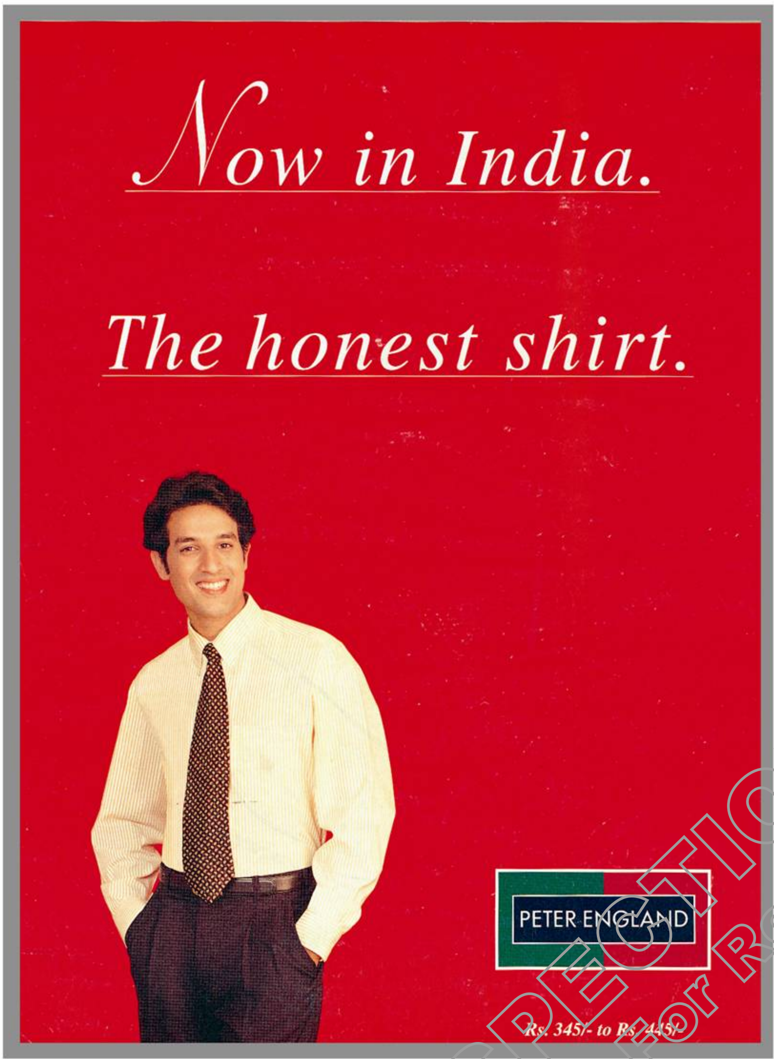


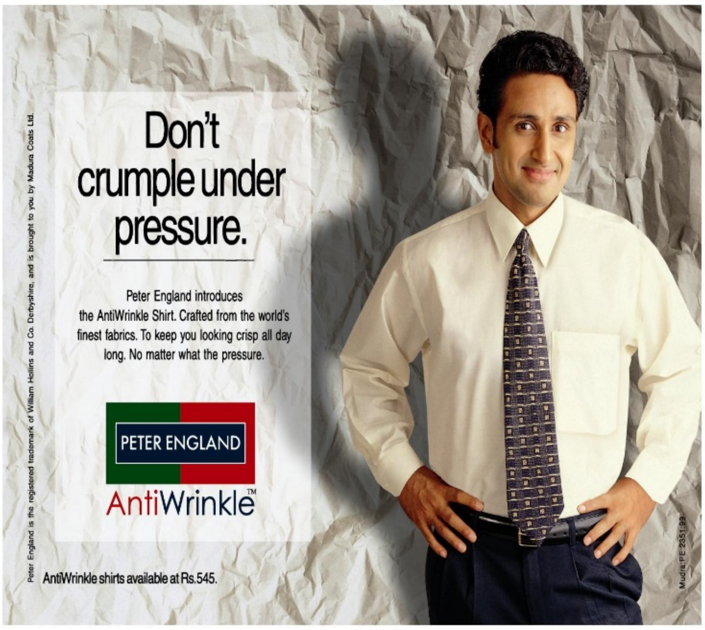
Exhibit 7B

Screenshots of 1997 TV Commercials[11]

11 Video clips can be viewed at case website: http://cases.insead.edu/branding-in-india/

Exhibit 8A

Print Ads for New Product Launches in Late 1990s and Early 2000s



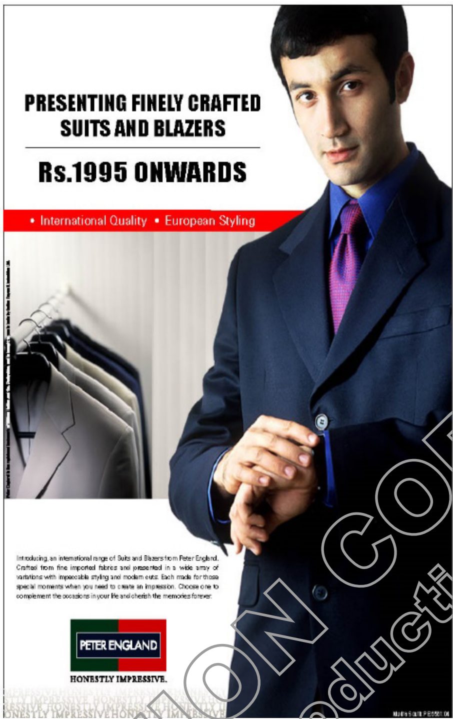


Exhibit 8B

Screenshots of TV Commercials (Late 1990s - Early 2000s)[12]

12 Video clips can be viewed at case website: http://cases.insead.edu/branding-in-india/

Exhibit 9

Print Ads for Peter England Elite and Peter England Party

Exhibit 10A

Ads used for Repositioning Peter England in 2002-2009

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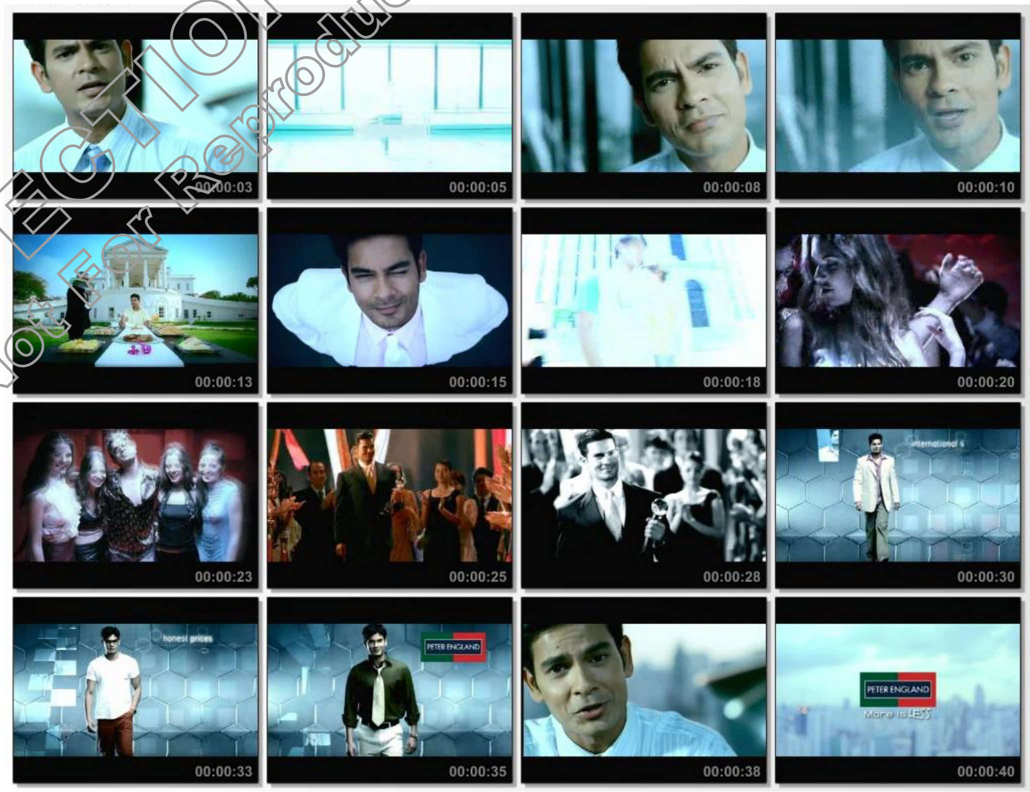
Exhibit 10B

Screenshots from 'More is Less' TV Commercial[13]



13 Video clip can be viewed at case website: http://cases.insead.edu/branding-in-india/

Exhibit 11A

Current Print Ads


PETER ENGLAND
Beginning Of Good Things


PETER ENGLAND
Beginning Of Good Things

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Exhibit 11B
Screenshots from Current TV Commercials[14]

14 Video clips can be viewed at case website: http://cases.insead.edu/branding-in-india/

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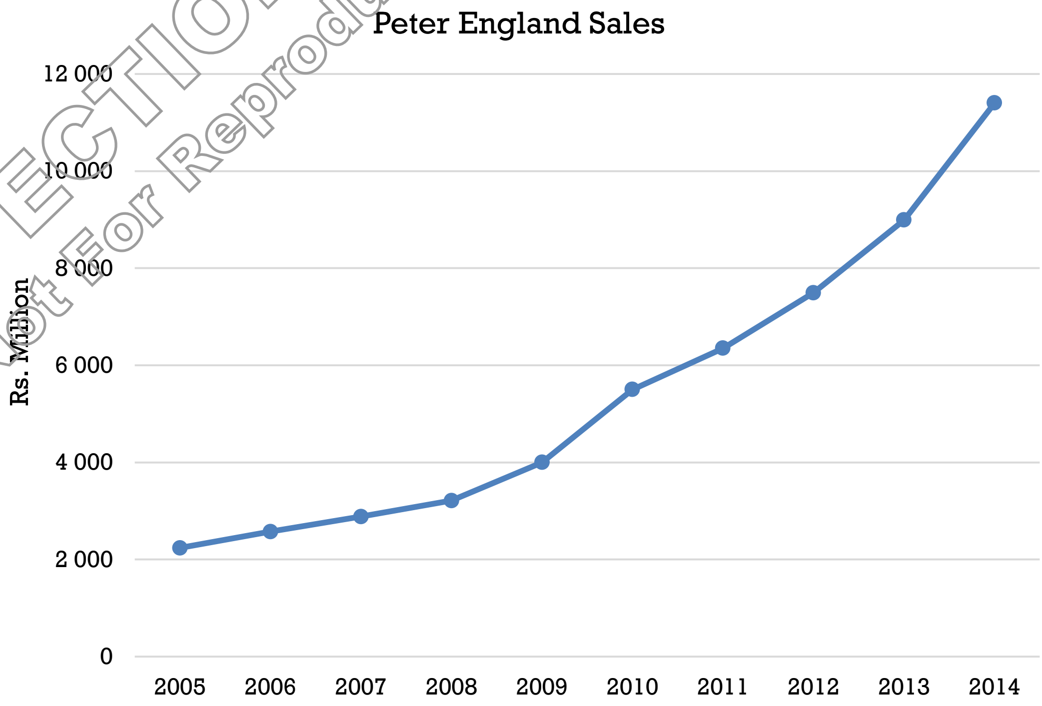
Exhibit 12
Sales Volume 2005-2014

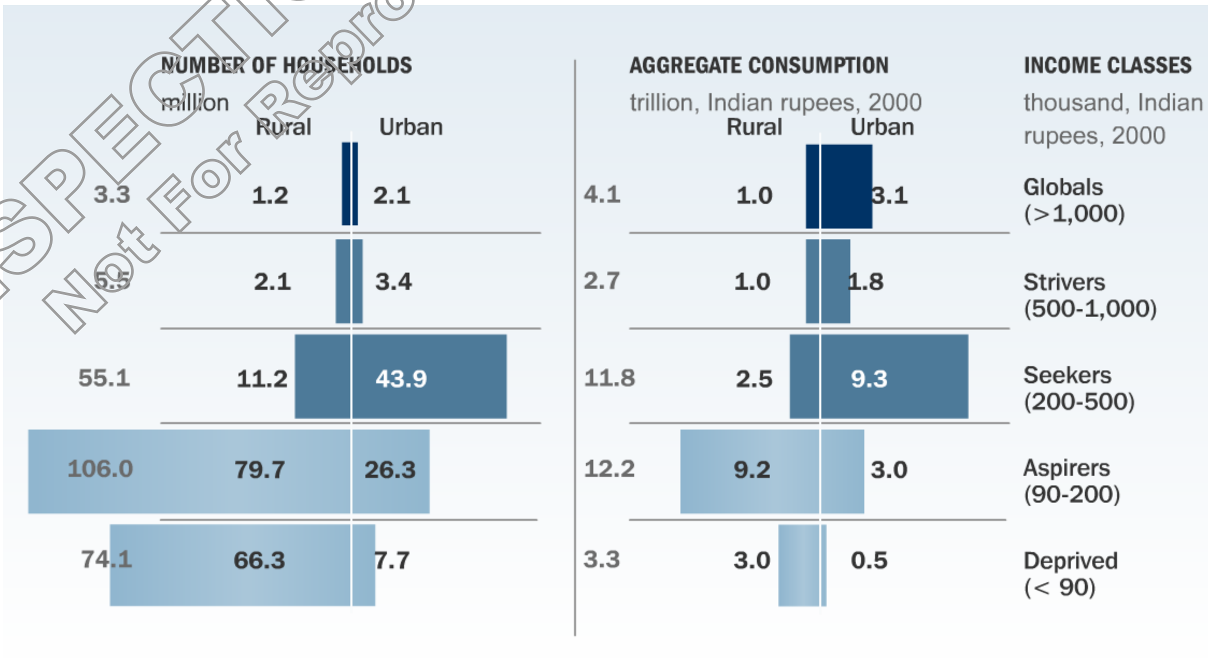


Source: Euromonitor Market Report

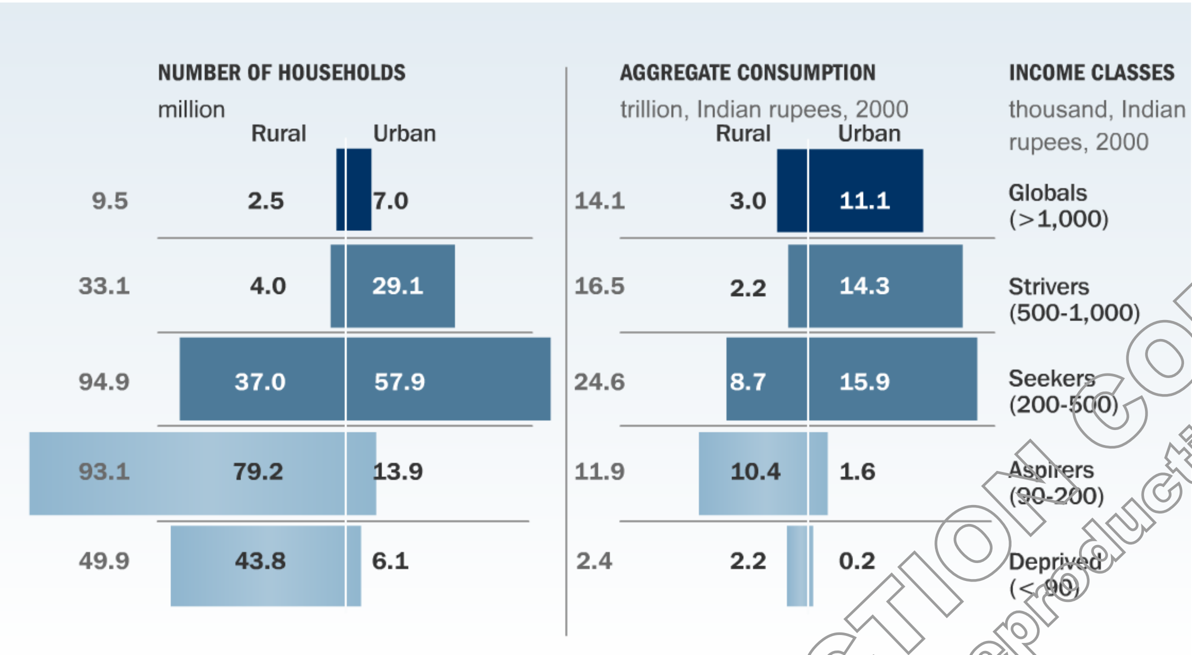
Exhibit 13

Expected Changes in Income Levels of Rural vs. Urban Households

2015



2025



Source: McKinsey Global Institute

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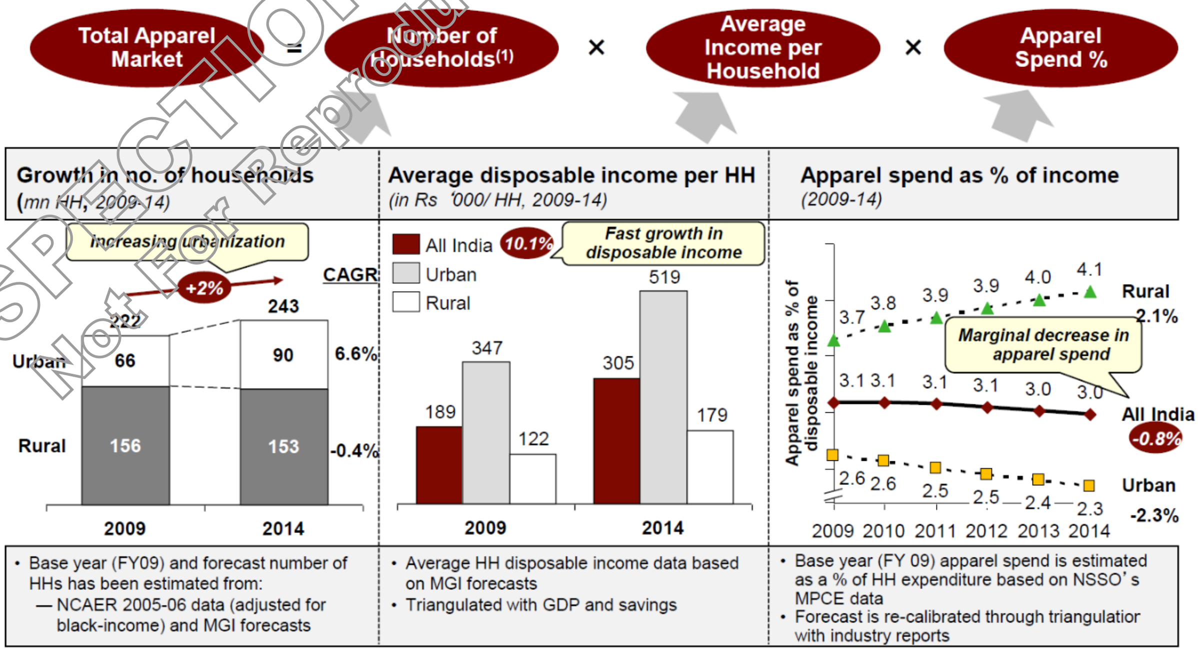
Exhibit 14

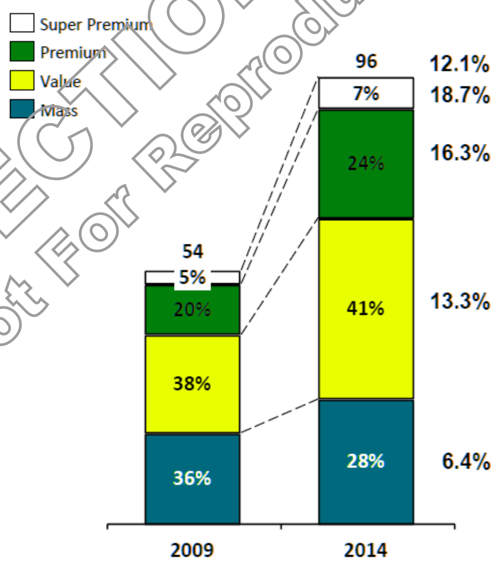
The Impact of Urbanization on the Apparel Market in India



Source: Peter England

Exhibit 15a

CAGR of Apparel Sales in India



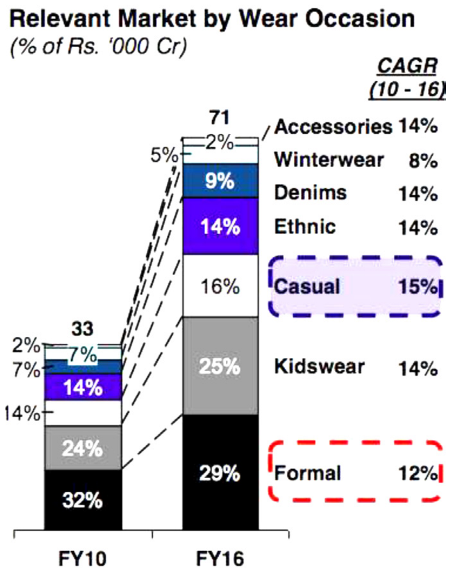
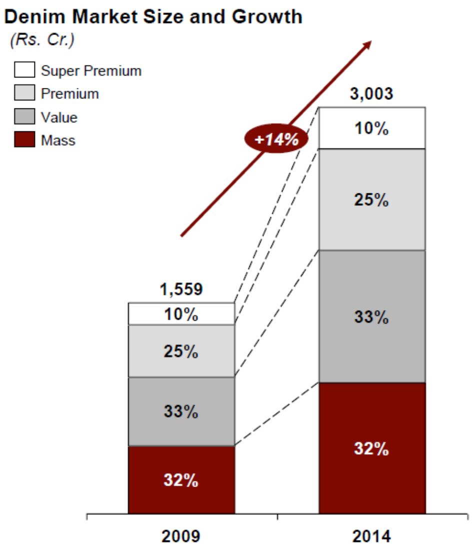
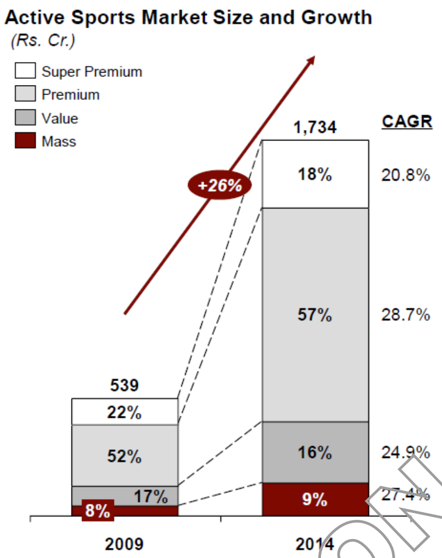


Exhibit 15b

CAGR of Active Sports and Denim Categories



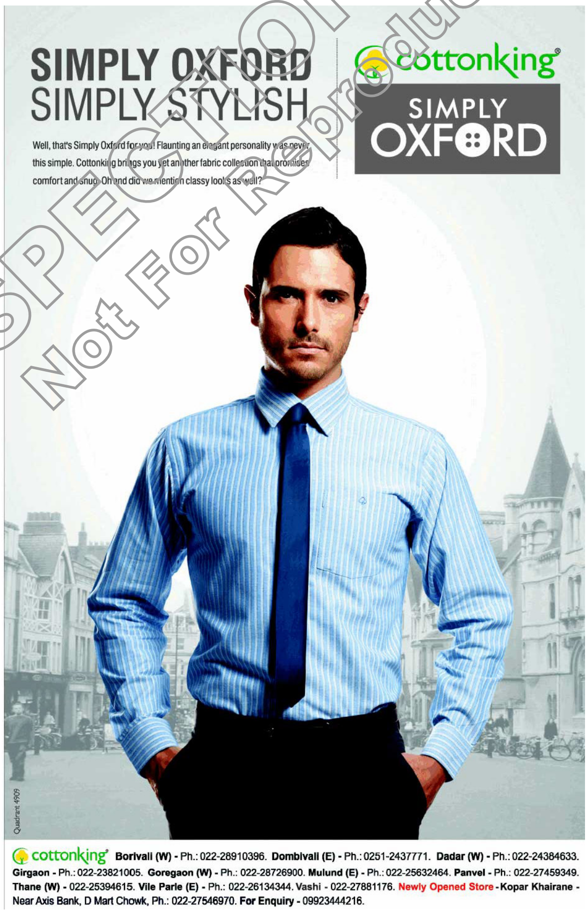


Source: Peter England

Exhibit 16
John Players Ads

Exhibit 17
Park Avenue Ads

Exhibit 18
Cotton King Ads



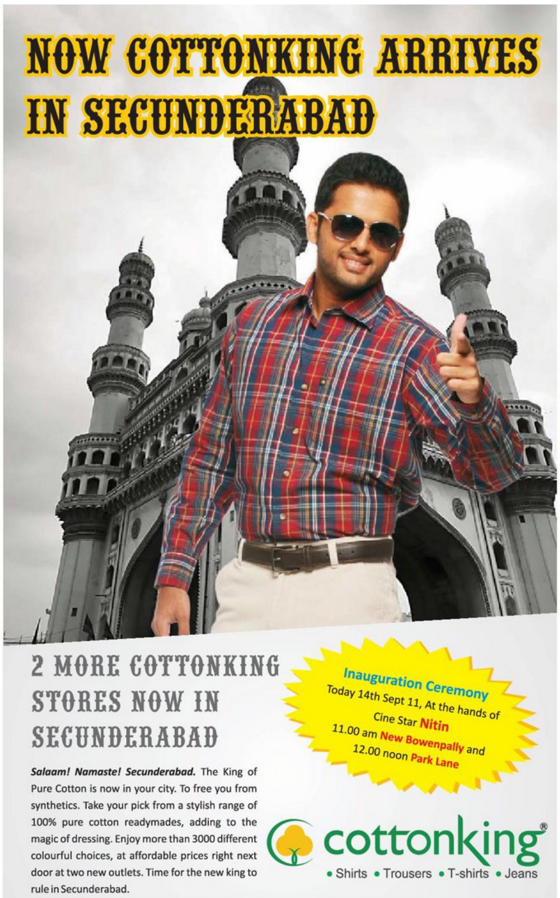
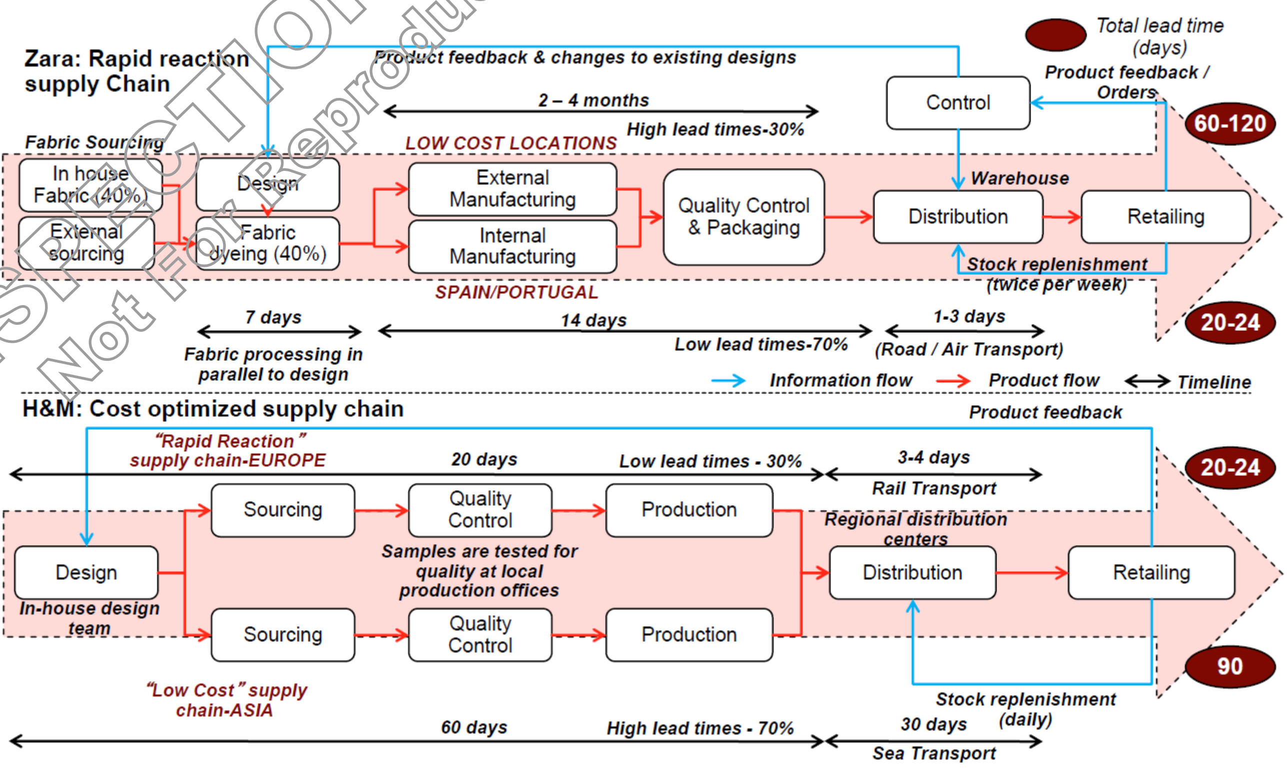


Exhibit 19
Turtle Ads

Exhibit 20

Oxemberg Ads

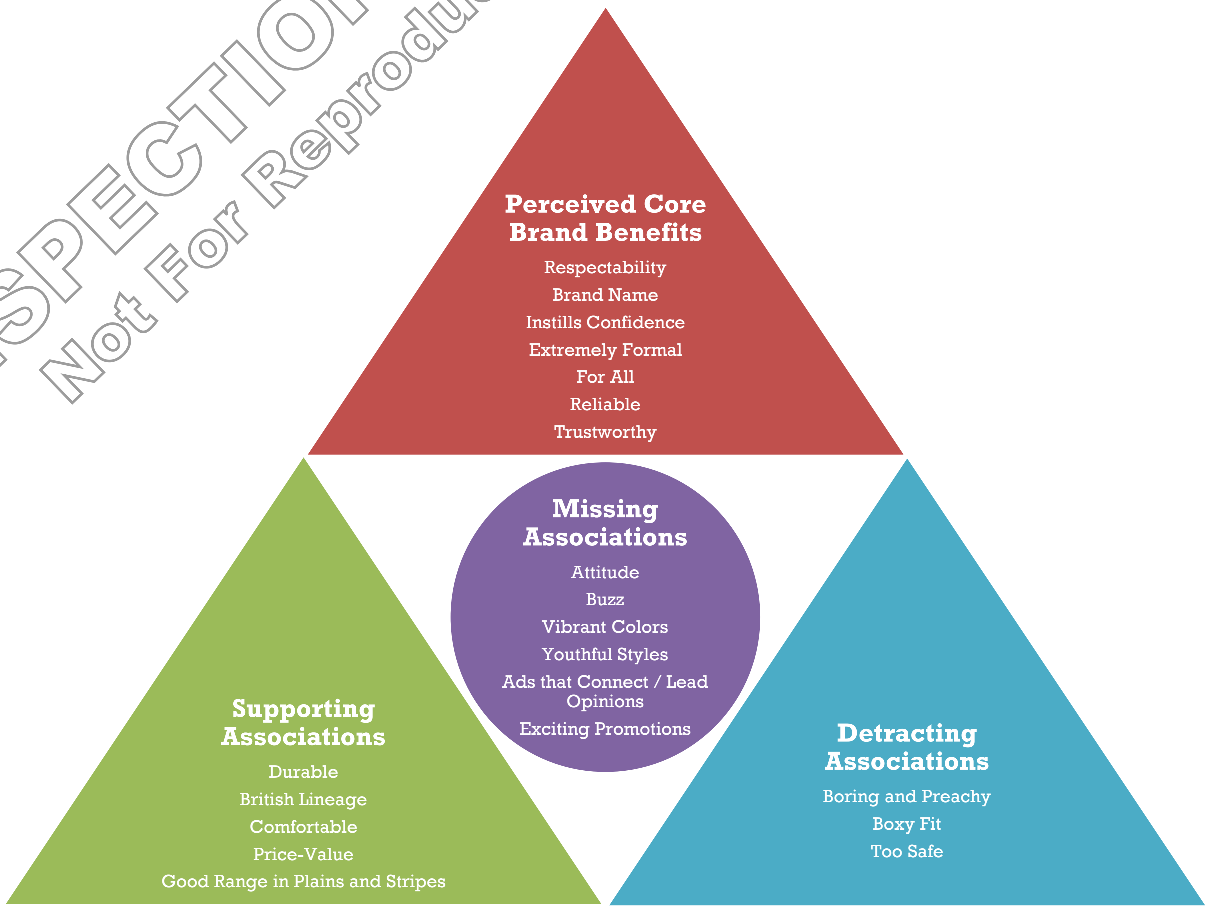
Exhibit 21
Zara and H&M Operations



Source: Peter England

Exhibit 22

Consumer Perceptions of Peter England



Source: Peter England

Exhibit 23

Sample of Consumers' Comments

#	Consumer's Comments
1	Peter England needs to have more ads, make noise to attract attention, and bring people to the showrooms.
2	The quality of the product has never come down. Peter England offers value for money and does not let us down.
3	My father used to buy from there. Peter England is just about formal wear and offers little in casual clothes
4	Peter England is known for their shirts; the fit and the stitch of buttons are good. The shirts can be used in a rough manner.
5	The name has an international feel; it sounds like there is a prince Peter who lives in England. The colours used in the brand are world class.
6	Peter England will attract the likes of college professors or people in social work, but not younger people. Relationship with the brand is like an elder brother--give him respect.
7	Their stores are too far away; I have to go to a different city to buy that brand. Also, they don't really have sporty stuff.
8	Peter England has good quality and is relatively affordable. Middle class people wear Peter England. Louis Philippe is like maintaining a rich girlfriend. Peter England is like maintaining a friend who is affordable.
9	Peter England is best for shirts. The colour of their shirts does not fade. They are good quality.
10	Peter England is good for formals, but not so much for other categories.
11	Being fashionable is important. You are a mama's boy if you are not fashionable.
12	Peter England's blazers are good quality but not the trendiest. When I wore one, people thought I was a manager of some company.
13	Peter England is like Nokia. It's the first brand and the father's choice. It's good for old people.
14	We were initiated to Peter England by our fathers but it did not excite. It is for sophisticated people. Also, the stores are not in ideal locations.
15	Peter England has too few ads. It does not have a permanent outlet in my area. It needs something special--more emotion and more personality.
16	Peter England is the first international brand that came into the Indian market.
17	Peter England has the best shirts. They are a trend setter in that category but not in others.
18	In earlier days, people used to see the material, now they see brands as brands take care of everything.
19	Peter England is for sober decent people. It is simple and not very stylish.
20	They don't currently have casuals. Their colours are good but the fit is bad. Their showrooms are smaller compared to Park Avenue and staff are not as good.
21	Peter England is within our budget because it is durable and good quality, and does not fade. It is neither expensive nor cheap. It's a brand for the middle class.
22	Peter England is no longer up to the mark; it has little publicity, few ads, and few variety. Their store staff need to be more helpful.
23	Peter England is not very expensive and not very trendy. It is just a formal brand.
24	I don't recall too many ads of Peter England. They need to advertise all their products; they need to tell people what they sell.
25	Peter England fits in my budget but is not very fashionable.
26	When we hear the name, we think that it will have international quality.
27	When we visit a showroom that manufactures its own clothing, we know we will not be cheated; we know the brand would guarantee originality.
28	We are very fashion conscious. We need to be trendy. In fact, we notice more changes in formal wear: slim fit trousers, ties in parties, and tight shirts that show muscles.
29	Even though the price is slightly higher, the value is great as per its quality.
30	Peter England has good quality and a sense of guarantee in reasonable price, we use it for power dressing.
31	I am satisfied if the product has quality and is reasonably priced, and the brand has status.

Source: Peter England

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Exhibit 24

Sample of Consumers' Responses on 'Equivalents' of Peter England in Other Categories

Amitabh Bachhan

Sachin Tendulkar

Royal Enfield

Honda City