

Inbal Dror: Expanding the Global Reach of a Couture Bridal Wear Brand

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In October 2018, Yehuda Katzman, vice-president of marketing and business development at design house Inbal Dror, was attending the 2018 New York Bridal Fashion Week event, where Inbal Dror and its direct competitors revealed their spring lines to distinct buyers. As in previous years, Katzman had lined up meetings with interested retailers and wanted to make sure they appreciated the unique nature of Inbal Dror's designs and the quality of its craftsmanship and the raw materials it used. Katzman also wanted to ensure that the couture brand was recognized for its dependability, sincerity, and understanding of different cultures. Travelling from Israel to participate in international bridal shows was a costly undertaking, and it was critical for Katzman to identify new retailers to continue expanding Inbal Dror's global reach. His challenge this time was to successfully penetrate the vast markets of China and the Far East—a challenge that could, if successful, generate incredible growth.

Learning Objectives

This case is suitable for undergraduate-level courses on global marketing, entrepreneurship, or international business where there is an emphasis on business relationships in business-to-business and business-to-consumer business models. It is especially appropriate for classes focused on growth management as well as expansion risks and opportunities. After working through the case and assignment questions, students will be able to do the following:

- Understand the challenges and opportunities encountered by a small, independent local business wishing to expand globally.
- Understand the bridal gown industry, which consists of both business-to-business and business-to-consumer marketing efforts, as well as the opportunities for global expansion.
- Use various forms of analysis, including a strengths, weaknesses, opportunities, and threats analysis, to identify Inbal Dror's potential path for continued expansion.
- Develop an understanding and appreciation for the value of relationships and trust in marketing.

INBAL DROR: EXPANDING THE GLOBAL REACH OF A COUTURE BRIDAL WEAR BRAND

Sara Honovich, Neha Mittal, and Jennifer Sundstrom-Fitzgerald wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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When Yehuda Katzman, vice-president of marketing and business development at Inbal Dror, a leading designer brand of bridal gowns and evening dresses in Israel, said, “We have never been late to a wedding; we take this upon us, and, if required, spend tons of money to meet the wedding day deadline,” bridal industry leaders and retailers from all over the world could feel the pride and determination in his voice. It was October 2018, and Katzman was attending the 2018 New York Bridal Fashion Week event, where Inbal Dror and its direct competitors revealed their spring lines to distinct buyers (see Exhibit 1). As in previous years, Katzman had lined up meetings with interested retailers and wanted to make sure they appreciated the unique nature of Inbal Dror’s designs as well as the quality of its craftsmanship and the raw materials it used. Katzman also wanted to ensure that the couture brand was recognized for its dependability, sincerity, and understanding of different cultures. Travelling from Israel to participate in international bridal shows was a costly undertaking, and it was critical for Katzman to identify new retailers to continue expanding Inbal Dror’s global reach. His challenge this time was to successfully penetrate the vast markets of China and the Far East—a challenge that could, if successful, generate incredible growth.

THE GLOBAL BRIDAL WEAR INDUSTRY

Across the world, weddings varied greatly in terms of cultural traditions, cost, and length. In addition, the global bridal wear market was in a state of transition due to the influx of competition among designers and mass marketing efforts. According to a Grand View Research report, the global wedding wear market size was valued at US\$58.4 billion¹ in 2018.² Bridal gowns comprised the largest category of goods sold within the bridal wear industry in 2018, and many consumers were demanding unique styles of wedding gowns. To satisfy this need, fashion designers were fulfilling the demand with personalized and creative designs. The trend for a more customized and innovative approach was expected to drive market demand further in the next few years.³

¹ All dollar amounts are in US dollars.

² Grand View Research, *Wedding Wear Market Size, Share & Trends Analysis Report by Product (Gowns, Suit/Tuxedo, Traditional Wear), by Gender (Female, Male), by Region, and Segment Forecasts, 2019–2025*, July 2019, <https://www.grandviewresearch.com/industry-analysis/wedding-wear-market>.

³ Grand View Research, *Wedding Wear Market Size*.

INBAL DROR

Inbal Dror was an Israeli fashion designer known for her contemporary wedding gowns. Dror was born in 1976 in Ashdod, Israel. As a student, she excelled in physics and mathematics, but she was inclined toward a career in art and design. After completing high school, she served in the national army and later joined the prestigious Shenkar College of Engineering, Design and Art in Ramat Gan, Israel. Upon graduation from the college's fashion academy, she spent four years in Milan training under world-renowned designers such as Roberto Cavalli.⁴ Dror believed that her experience in Milan paired with her Israeli upbringing helped her to create the magical and unique bridal collections that she offered.

Dror presented two main signature touches in her gowns: a revealing back, and a perfectly placed embellishment. Her designs pulled inspiration from modest vintage styles but offered a modern touch that revealed sensual surprises. She opted for more fitted silhouettes such as the trumpet, the mermaid, and the sheath, all of which clung to curves, but many of her gowns would also flare out into dramatic skirts, ending in incredible cascading trains, lending romance to the risqué (see Exhibits 1 and 2).⁵

The design house was based in Tel Aviv, Israel, with corporate offices located around the world.

YEHUDA KATZMAN

Katzman was born in Haifa, Israel, in 1948. Since 1983, he had served as the chief executive officer of IMCO Group Inc., an international consulting firm that specialized in marketing and business development for Israeli companies seeking exposure and business activities in North America. He had spent over twenty-five years in management, business development, and marketing, and had vast experience in international trade. He had served as the honorary chair of the Association of Israeli Export Industries in the United States and as a member of the Israel-America Chamber of Commerce, among numerous other industrial organizations. Katzman became a certified public accountant through the University of Haifa and earned a master of business administration degree from New York University. A resident of the United States for twenty years, Katzman later moved to Israel and split his time between the two countries.⁶

Katzman had rich experience in the bridal gown business, and his work with Kleinfeld Bridal, a highly renowned bridal retailer in New York, had helped him establish contacts in the bridal fashion industry outside of Israel. Knowing this, Dror invited Katzman to work with her as Inbal Dror's vice-president of marketing and business development. This partnership later became a key step in the transformation of Inbal Dror's business. The company produced new lines of wedding dresses twice per year, whereas lower-end companies did so four times per year. Katzman had goals to create a true brand that would grow the business beyond Israel.

FROM HUMBLE BEGINNINGS TO A POSITION OF PROMINENCE

Dror set up a fashion house in Ashdod in 2004 and launched her couture Inbal Dror brand in 2005. At that time, she focused on selling her gowns in Israel, and her designs were well received by Israeli women. There was virtually no marketing, branding, advertising, use of social media or digital communications, or

⁴ "Inbal Dror," Ever After Miami, accessed February 10, 2022, <http://everaftermiami.com/designers/inbaldror/>.

⁵ "Inbal Dror," Ever After Miami.

⁶ "Team," IMCO Group, accessed February 10, 2022, <http://imco.group/team.asp>.

deep concern about competition. The business grew throughout Israel primarily by word of mouth. The increasing popularity of Inbal Dror drove the need for a larger corporate space as well as a larger staff.

In line with Katzman's global expansion plans, Dror opened a 250-square-metre flagship bridal store in Tel Aviv in 2014 and had ninety-eight employees.⁷ There, she showcased her gowns, known for their mermaid silhouettes and revealing necklines. Inbal Dror dresses were sewn in Israel. The media praised Dror's designs, calling them "sexy, sultry, and jaw droppingly beautiful."⁸

Soon after that, Dror caught the eyes of A-list celebrities, earning the most recognition when, in 2016, superstar Beyoncé wore one of Dror's gowns to the 58th Annual Grammy Awards when presenting the award for Record of the Year. The dress, a high-necked white lace gown with tulle insets, from Dror's 2016 bridal collection, received a thumbs-up from fashion critics. *Harper's Bazaar* called it "a perfect fit for the 'Formation' singer, who's not afraid to walk the carpet in something sparkly or sheer."⁹

Soon after, Inbal Dror caught the attention of other celebrities and well-known figures including Naomi Watts and Ivanka Trump. The brand was also considered by Meghan Markle for her 2018 wedding to Prince Harry.¹⁰

BUILDING A GLOBAL BRAND

Katzman soon proved to be the brains behind Inbal Dror's brand marketing and globalization. He recalled that when Dror approached him to work together, the few Israeli designers dealing with the bridal market were almost all local to Israel. The exception was Pnina Tornai, whom Katzman had previously helped enter the US market.

To expand Dror's business internationally, Katzman made his first trip to London in 2011. The United Kingdom proved to be a tough market to enter, as top retailers were hesitant to carry Inbal Dror due to pre-existing agreements with competitors. However, business deals were eventually made once other UK retailers signed on with Inbal Dror.

In 2012, Katzman further expanded the brand into the United States, starting in California and then in New York, where Inbal Dror was well received. In comparison to the extravagant full skirts of competitor Pnina Tornai, Dror's approach was more minimal, featuring few layers and long detachable trains. Katzman mentioned in an interview that "on my first trip to the US with Inbal's dresses, I went to a bunch of stores and they all looked at the dresses and said 'Wow! What is this?' No one was doing anything remotely similar."¹¹ Dror's gowns quickly became coveted among buyers and clients who sought high-end gowns.

Establishing the bridal line was an expensive undertaking, and the company took some time before generating a return on investment. However, Dror's unique and beautifully silhouetted designs piqued the attention of buyers and competitors. High-end bridal stores in the United States, including Roma Sposa, in

⁷ "Inbal Company Profile," Datanyze, accessed April 3, 2022, <https://www.datanyze.com/companies/inbal/358422720>.

⁸ Elizabeth Muhmood Kane, "Sexy, Sultry & Sensational Inbal Dror Wedding Dresses Part 1," *Bridal Musings*, December 13, 2012, <https://bridalmusings.com/33702/sexy-sultry-sensational-inbal-dror-wedding-dresses-part-1/>.

⁹ Carrie Goldberg, "You Can Wear Beyoncé's Grammy Look to Your Wedding: The Bridal Equivalent of Hot Sauce in Your Bag, Swag.," *Harper's Bazaar*, February 16, 2016, <https://www.harpersbazaar.com/wedding/bridal-fashion/a14224/beyonce-grammys-dress-2016/>.

¹⁰ Simona Shemer, "Meghan Markle May Wear Israeli-Designed Wedding Dress When She Marries Prince Harry," *NoCamels*, December 18, 2017, <https://nocamels.com/2017/12/israeli-designer-meghan-markle/>.

¹¹ Rebecca Stadlen Amir, "Brides Are Saying Yes to Israeli-Designed Dresses," *Israel21c*, May 1, 2018, <https://www.israel21c.org/brides-are-saying-yes-to-israeli-designed-dresses/>.

Michigan; Mark Ingram Atelier, in New York; and Ever After, in Florida, stocked their inventory with Dror's dresses, with prices starting at around \$8,000.

Dror and Katzman recognized the opportunity to continue to push the growth of Inbal Dror's gowns globally. Their next step was to identify areas with the most potential as well as the appropriate market entry strategies. They focused on Canada, Italy, France, and Australia next and made future expansion plans into other areas, including the Far East.

Another effective platform to expand global marketing reach was participation in international bridal events (see Exhibit 1). In fashion-forward cities such as New York, London, Paris, and Milan, hundreds of worldwide designers would participate in highly anticipated fashion week events. These events provided the opportunity to showcase and highlight trends and new launches from the most talented designers in the fashion industry. One of the most coveted events, the New York Bridal Fashion Week, was held twice a year and drew mass attendance among retailers, influencers, and the press.¹² As early as 2011, Dror participated in a number of bridal shows in Europe and North America (see Exhibit 3). By 2018, the investment for Inbal Dror to participate in the New York Bridal Fashion Week was \$250,000 for just one show (see Exhibit 4).

INBAL DROR'S RETAIL PARTNERS AND BUSINESS-TO-BUSINESS SUCCESS STRATEGY

Given Katzman's experience in the bridal gown business, he understood the importance of developing strong retail partnerships. He sought to build such relationships with trust and integrity by personally meeting with retailers one-on-one. He expected to create mutual relationships that would last a long time. This was a critical strategy in the business-to-business (B2B) world of fashion retailing.¹³ Inbal Dror's relationships with key retailers, including Roma Sposa, in Michigan; Panache Bridals, in California; Mark Ingram Atelier, in New York; Ever After, in Miami; and White Toronto, in Toronto, provided prime examples of how a brand and retailer could successfully operate in the luxury goods business.

Another important strategy that Katzman adopted was ensuring that Inbal Dror had prominent placement in international bridal shows, instead of relying on traditional trade marketing efforts. While this was a huge investment (nearly \$250,000 per show), he planned to attend such shows twice a year to ensure necessary exposure to existing and new buyers. Runway models would show twenty to twenty-five new styles for the season.

When it came to new buyers and retailers, Katzman never turned anyone away, but he mandated a specific purchase of at least six to eight dresses per collection. By doing this, he separated the committed retailers from the uncertain ones. He also made it a point to ask where the retailers were located and what other designers they purchased from. This was important because he would always provide key retailers with a geographic exclusivity contract to avoid potential conflicts. In addition, this helped him to watch out for designers with a lack of quality control who might be selling gowns that were made from "cheap" materials. Katzman had placed Dror's gowns in the higher-end category of bridal gowns to ensure that her quality and workmanship were recognized by customers.

¹² Charanna Alexander, "What We Saw at New York Bridal Fashion Week," *The New York Times*, October 10, 2018, <https://www.nytimes.com/2018/10/10/fashion/weddings/what-we-saw-at-new-york-bridal-fashion-week.html>.

¹³ Chuck Cohn, "Differences in Selling B2B Vs. B2C," *Forbes*, January 16, 2015, <https://www.forbes.com/sites/chuckcohn/2015/06/16/differences-in-selling-b2b-vs-b2c/?sh=254b94de4fb2>.

Conveying the value of timely delivery, which was at the core of Inbal Dror, and ensuring that its retailers understood this well and communicated it to the final consumer (i.e., brides) was another important step. It was known that brides sought retailers whom they could trust during what was—for most brides—a high-stress time in their lives. It was, therefore, important to Katzman that retailers sufficiently emphasized the value of timely delivery and that “Inbal Dror has never been late to a wedding.”

Solid retail partnerships, brand positioning, and an effective retailer selection process became key steps in Inbal Dror’s global success.

CONSUMER TARGETS—BRIDES

Katzman knew that for a brand to garner awareness and loyalty, identifying its prime consumer audience was important. He segmented his consumers by keeping cost and culture at the top of his mind. His consumers had to be able to afford Inbal Dror. In addition, women who sought bridal gowns could base their search on functional or emotional needs and wants. A key demographic trait of Inbal Dror’s target market was a high income level. Pricing for bridal gowns was a key decision driver for many consumers and ranged from as low as \$700 to as high as \$8,950 or more.¹⁴ Overall, segments in the industry were primarily based on cost. Stores such as David’s Bridal catered to a lower-end consumer, with gowns priced between \$2,000 and \$4,000, while higher-end businesses such as Saks Fifth Avenue sold gowns within the \$5,000–\$8,000 price range. Inbal Dror increased the prices of its gowns when it expanded internationally. In Israel, Inbal Dror gowns sold for \$3,000, but overseas they sold for \$7,000–\$14,000, which was comparable to competitors such as Monique Lhuillier, Berta, and Amsale Aberra. Although pricing was a main decision component when a customer purchased a luxury bridal gown, so was the customer’s age, culture, and emotional needs.

Inbal Dror’s designs were in high demand among fashionable millennials, who were driving the bridal industry at the time.¹⁵ This segment was educated and wealthy and spent considerable time and research on their wedding planning efforts. In 2018, the wedding industry was flourishing despite a decline in the rate of marriage over the last thirty years.¹⁶ People were waiting until later in life to get married, which often translated to bigger wedding budgets. “About one in five couples’ wedding budgets topped \$1 million, with spend on luxury apparel part of their plans for their big day.”¹⁷ This was promising news for the bridal industry.

Understanding the psychological and behavioural traits behind purchasing a bridal gown was critical. Brides wanted a guarantee that their fittings and the delivery of their dresses would be efficient and timely. To that end, Inbal Dror was known for the trust and integrity it had built among its clients and retail partners. Moreover, Katzman had stated many times that he “would get on a plane and deliver a dress personally if need be.”

Katzman also knew that culture played an important role in bridal dress decisions. Because traditions varied, local customs of dress and ceremony were often a key driver in the selection of bridal wear. For example, Japanese brides might change bridal attire five times from the start of the ceremony to the end of the reception.

¹⁴ Marianne Rohrlach, “Designer Gowns without the Wait or Drama,” *The New York Times*, March 8, 2017, <https://www.nytimes.com/2017/03/08/fashion/weddings/designer-gowns-without-the-wait-or-expense.html>; “Your Dream Dress Couture Bridal,” Your Dream Dress, accessed February 10, 2022, <http://yourdreamdress.com/>.

¹⁵ Sarah Jones, “How the Bridal Market Is a Big Business Opportunity for Luxury,” *Luxury Society*, March 8, 2018, <https://luxurysociety.com/en/articles/2018/03/bridal-market-big-business-opportunity-luxury>.

¹⁶ “Marriage Rate in the United States from 1990 to 2019,” Statista, accessed February 18, 2022, <https://www.statista.com/statistics/195951/marriage-rate-in-the-united-states-since-1990/>.

¹⁷ Jones, “How the Bridal Market.”

Chinese brides wore a traditional red dress and veil, although many opted to change throughout the day into different styles, like a modern white dress or ball gown.¹⁸ Keeping this in mind, Katzman made efforts to connect with intermediaries who could understand the local culture and communicate customers' needs and preferences to Inbal Dror despite the language barrier. The idea was to connect with the local culture and offer gowns that combined Dror's unique creations with local cultural values.

INBAL DROR'S COMPETITION AND COMPETITIVE EDGE

As in any business, it was important for Katzman to understand who Inbal Dror's competition was and to evaluate Inbal Dror's competitive advantages to further establish the brand.

According to Katzman, the competition among luxury bridal gown designers was intense given that only 10 per cent of the population purchased expensive gowns. Competitors such as Monique Lhuillier, Amsale Abera, and Berta, to name a few, were always present at the same international bridal shows and invested in robust marketing and advertising campaigns (see Exhibit 5).¹⁹ Some of Inbal Dror's competitors had been around for decades, were well established in the market, and had a much wider global presence.

While it was not easy to compete with large designers, Inbal Dror had relied heavily on word of mouth and influencer marketing efforts. It considered the experience and opinion of its past customers, and the value and promise Inbal Dror offered to them, far more important in establishing the brand than investing into paid advertising. The influencers and celebrities that Inbal Dror worked with to generate awareness and create buzz always remained unpaid.

A big advantage for Inbal Dror was that it remained one of the most trustworthy and dependable suppliers (designers) for its retail partners. Over the years, the brand had earned the badge of "never late to a wedding," and the fulfillment of this promise helped it achieve the success it deserved. The personal and professional relationships that Katzman had built with Inbal Dror's retailers were another remarkable peculiarity of its business.

From 2011 (when Inbal Dror made its first foray into global expansion) to 2017 (when the company achieved a presence in twenty countries), the company learned and grew steadily. It faced its competitors and built its own relationships with retailers, which helped it to compete effectively.

INBAL DROR'S GROWTH, CHALLENGES, AND OPPORTUNITIES

With the success strategies that Inbal Dror had in place with its retailers, consumers, and competitors, the brand saw impressive growth in the international market between 2011 and 2017: The business grew from one location in the United Kingdom in 2011 to locations in twenty different countries by the end of 2017. By 2018, Inbal Dror had over 100 retail partners (see Exhibit 6).

However, this success—which included global expansion and soaring sales—came with its own set of challenges and opportunities for Inbal Dror. Most fashion designers in 2018 faced challenges in terms of lack of innovation, poor marketing, unreliable manufacturing, price competition, and design copycats in the industry. Katzman recalled that Inbal Dror encountered its biggest challenge when other designers began to design replicas of Inbal Dror gowns. Although this was a big issue initially, and despite the many

¹⁸ Jones, "How the Bridal Market."

¹⁹ Alexander, "What We Saw."

problems that arose due to the replicas, Dror remained undaunted in her entrepreneurial drive. With her unique design ideas, immense experience, stable financing, and low-cost marketing strategies, Dror continued to create exquisite dresses and generate demand for the brand. She was creative, experienced, and had a constant flow of orders, which worked in her favour.

This combination of growth and challenges helped Katzman realize several opportunities for the brand's further success. He identified the major factors that contributed to the growth of the bridal gown industry in Europe as the premium pricing of the product as well as an increase in purchasing power among the European population, which had increased wedding spending. He began to notice wedding spending trends and social trends globally.

Katzman realized the huge potential market in China. China's economy was increasing at a fast pace in 2018, and he knew that it could turn out to be a big market for Inbal Dror. However, he recognized that the main challenge to entering China would be the language barrier as well as an understanding of the local customs and regional preferences. He opened a few accounts, which had shown promise, but the challenges remained because many brides-to-be sought local designers and retailers.

KATZMAN'S DILEMMA

Katzman's experience when initially launching Inbal Dror in China both challenged and inspired him. The growth potential in China and the Far East was enormous. He needed to determine an effective market entry strategy that would be sustainable and enable Inbal Dror to flourish. With this in mind, he pondered the following questions: Should he reconsider his overall B2B strategy in these areas? Should his entry strategy with local retailers take on a more customized, bespoke approach? Should he rely heavily on non-traditional business-to-consumer marketing efforts such as influencer and social media marketing? Should he leverage relationships among current stakeholders for assistance in penetrating these markets? Although Katzman was convinced that there was massive potential for Inbal Dror in these markets, he needed to determine the most appropriate next actions to take.

EXHIBIT 1: TERMINOLOGY

Term	Definition
Relationship marketing	A brand's ability to form relationships of loyalty and engagement with its retailers; luxury bridal brands must carefully build loyalty through one-on-one conversations, open communication, and a mutual effort to sell gowns to the end consumers.
Bridal Fashion Week	A biannual event in New York City where world-renowned designers debut their latest collections. Bridal retailers and buyers pre-schedule individual meetings to see a designer's new gowns. During the week, media and influencers attend, and photos are taken of the gowns (worn by models) and used that year to market the brand and its gowns.
Couture bridal gown	A couture bridal gown is a custom, made-to-measure dress. Brides looking for a couture gown expect it to be unique and personalized. The gowns are made with high-quality fabrics and are often handmade or have some hand-sewn work.
Mermaid-style gown designs	Mermaid-style wedding gowns allow brides to show off their curves. These gowns hug the body from the top through to the knees, and then flare out and create an hourglass figure.

Source: Steve Olenski, "This Is the Most Important Word When It Comes to Relationship Marketing," *Forbes*, May 9, 2013, <https://www.forbes.com/sites/marketshare/2013/05/09/this-is-the-most-important-word-when-it-comes-to-relationship-marketing/?sh=3469c6eb69e6>; "Wedding Glossary: Your Go-To Guide for Bridal Lingo and Terms," *The Bridal Finery*, March 30, 2019, <https://www.thebridalfinery.com/blog/bridalfashionterms>; "5 Wedding Dress Terms You Need to Know Before You Go Dress Shopping," *Easy Weddings*, accessed September 16, 2021, <https://www.easyweddings.com.au/articles/wedding-dress-terms/>.

EXHIBIT 2: A SAMPLE OF INBAL DROR DRESSES

Source: "Galleries," Inbal Dror, accessed March 21, 2022, <https://inbaldror.com/gallery/>.

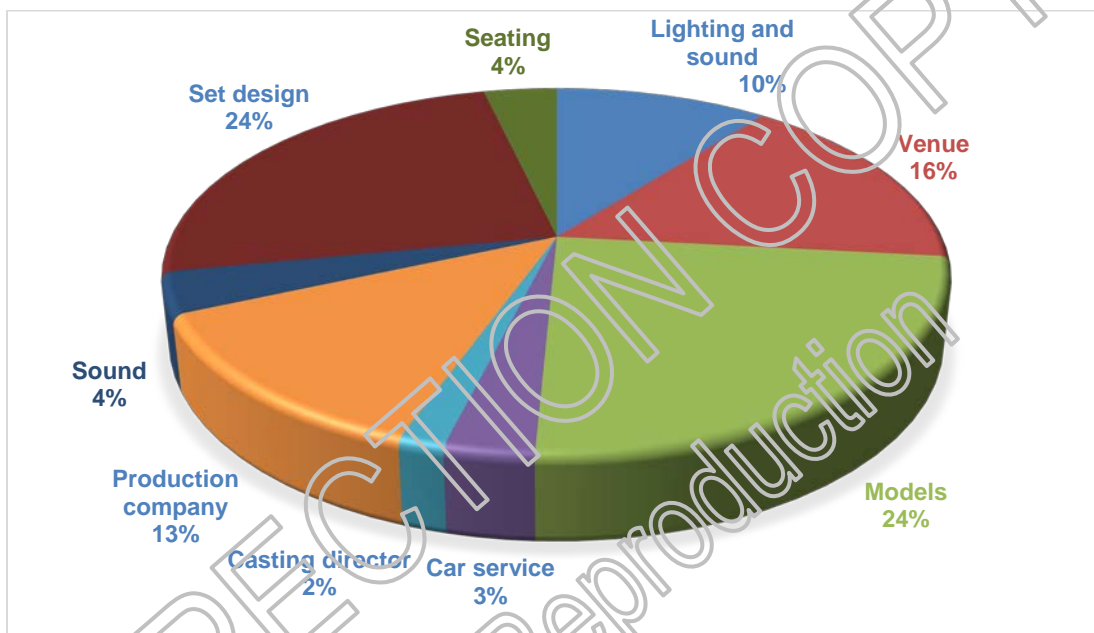
EXHIBIT 3: INBAL DROR'S PRESENCE IN INTERNATIONAL BRIDAL SHOWS

Year	Location	Uniqueness in the Collection
2011	London, United Kingdom	Dror presented her innovative couture designs, exquisite fabrics, and attention to detail (laces, silks, intricate beading, and pearls).
2012	Rome, Italy	This couture collection had a Roman inspiration, with gowns made of lavish tulle, lace, and fishtail hems.
2013	Paris, France	Her 2011 and 2012 styles were given extra zest, using new French laces, tulles, pearls, and Swarovski crystals.
2014	Los Angeles, United States	This collection was the epitome of glamour with a tinge of rock and roll. The dresses were detailed with gorgeous, unexpected touches, such as embellished shoulders, lace fishtails, and mesh panels in bridal hues.
2015	Venice, Italy	Each of these wedding gowns had statement features, including dramatic embellishment, deep V-necklines, and incredibly stylish bridal capes and bridal separates.
2016	New York, United States	The fall 2016 collection proved that less is definitely more. This collection included a black tulle corset ball gown and seriously sheer embroidered designs.
2017	New York, United States	The modern-fitted gowns combined beading and crystals with 3-D details (a new technique used in this collection).

Source: Created by the authors.

EXHIBIT 4: A BREAKDOWN OF BRIDAL SHOW COSTS

Item	Average cost (US\$)
Lighting and sound	25,000
Venue	35,000
Models	45,000
Car service	6,000
Casting director	3,500
Production company	25,000
Sound	7,500
Set design	60,000
Seating	7,500



Note: All costs are based on an average cost calculation.

Source: Adapted from Fawnia Soo Hoo, "What a Runway Show Really Costs," *Vogue Business*, February 5, 2019, <https://www.voguebusiness.com/companies/cost-of-runway-show-christian-siriano-discount-universe>.

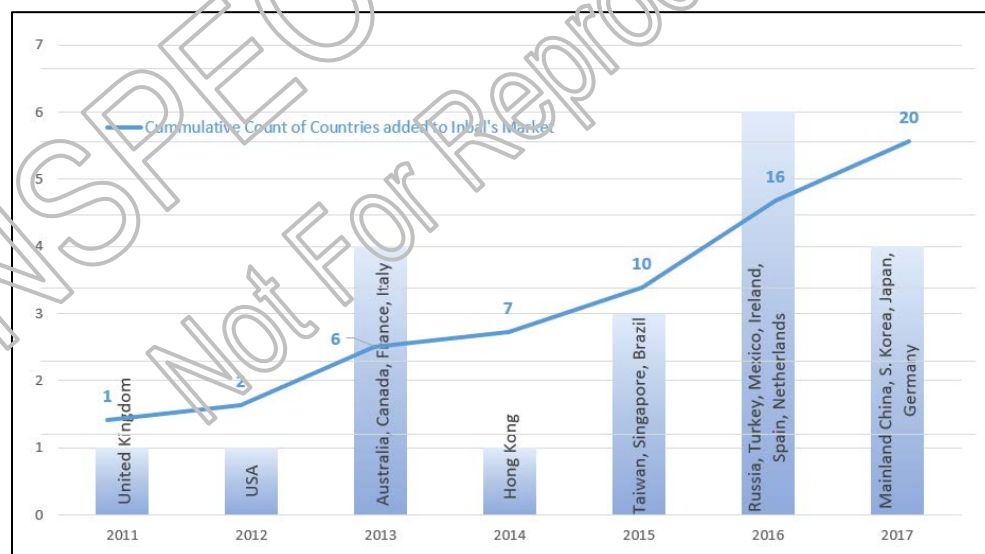
EXHIBIT 5: INBAL DROR'S GLOBAL COMPETITION

Brand name	Website	Year started	Corporate headquarters	Global presence (no. of countries)
Theia	https://theiacouture.com/	2009	New York, United States	21
Reem Acra	https://www.reemacra.com/	1997	New York, United States	25
Ines Di Santo	https://www.inesdisanto.com/	1997	Toronto, Canada	12
Vera Wang	https://www.verawang.com/	1990	New York, United States	16
Monique Lhuillier	https://moniquelhuillier.com/	1996	Los Angeles, United States	100*
Berta	https://www.bertha.com/	2004	New York, United States	28
Rivini	https://ritavinieris.com/rivini	1995	Toronto, Canada	7
Galia Lahav	https://www.galialahav.com/	1984	Tel Aviv, Israel	40
Justin Alexander	https://www.justinalexander.com/	1946	New Jersey, United States; Rotterdam, Netherlands	1,500†
Morilee	https://www.morilee.com/	1953	New York, United States	37
Amsale Aberra	https://amsale.com/pages/the-designer	1985	New York, United States	7
Pronovias	https://www.pronovias.com/	1922	Barcelona, Spain	90

* Monique Lhuillier was based in the United States and shipped to 100 countries.

† Justin Alexander was based in the United States and the Netherlands and shipped to 1,500 retailers worldwide.

Source: "Customer Service," Monique Lhuillier, accessed September 18, 2021, <https://moniquelhuillier.com/pages/customer-service#international-orders>; Megan Hemmelgarn, "Wedding Designer Feature: Justin Alexander," *Nearly Newlywed Wedding* (blog), September 18, 2021, <https://blog.nearlynewlywed.com/wedding-designer-feature-justin-alexander/>.

EXHIBIT 6: INBAL DROR'S GLOBAL EXPANSION, 2011-2017 (NUMBER OF COUNTRIES)

Source: Created by the authors using company data.