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Term 1

Executive Summary

SARA Wedding Decor is proposed as a service-led brand extension for SARA Lifestyle Ltd, a Bangladeshi lifestyle retailer with aesthetic credibility, store presence, and customer trust. The extension targets urban wedding customers who discover ideas digitally but still value consultation and reliable physical delivery. Its positioning should emphasise stylish, culturally relevant, and dependable decor rather than novelty alone. A 7Ps strategy is suitable because value will be created through product bundles, digital promotion, consultation quality, and process reliability. Sustainability should support the offer through reuse and careful styling but not replace brand fit as the main justification.

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Element 1: Poster Integration and Brand Extension

Snapshot

This poster introduced SARA Wedding Decor as a brand extension that transfers SARA Lifestyle Ltd's fashion and lifestyle identity into wedding styling.

BRAND EXTENSION of SARA WEDDING DECOR



01 Introduction

SARA is a lifestyle Brand and now It will extend its brand in to Wedding Decor items which can be rented or purchased for exclusive uses.



02 Brand Extension

Extending into wedding decor is a timely and effective decision for SARA because no lifestyle brand from Bangladesh ever did that before. It will create a very unique selling point for SARA. (Sara Lifestyle, n.d.)

03 Brand Extension & Current Trend

As SARA already gained a popularity in local market with their mid range pricing strategy and people are more conscious now a days about the unnecessary costing of wedding events so it will be a trendy opportunity for SARA to rent/sell more in local community businesses or direct clients. They will promote this through social media and influencers. (Reed, 2024)



04 Brand Extension & Sustainability

To maintain the new brand extensions sustainability SARA would use reusable flowers, wooden frames, eco freindly gift packagings etc.



05 Conclusion

As conclusion we can say SARA will make a huge profit if they introduce this new brand extension in their every local shops and reach young generation people through social media in wedding seasons.



06 Reference

- 1) <https://saralifestyle.com/catalog/home-decor/home-accessories/tools-diy-and-outdoor/409/home-decor/124>
- 2) <https://www.partysquared.co.uk/post/to-hire-or-to-buy-wedding-decor>



Figure 1: Poster on Brand Extension of Sara Lifestyle

The direction of the proposed SARA Wedding Decor is strategically feasible as SARA already serves as a Bangladeshi lifestyle retailer with both physical stores and ecommerce capabilities. As such, SARA enjoys recognition and awareness as a lifestyle brand beyond one narrow product category. Success in brand extensions relies on perceived fit between the parent brand and the extended product offering along with adequate marketing support rather than solely relying on the transferability of the parent brand name (Völckner & Sattler, 2006). In addition, the idea of SARA Wedding Decor also ties into trends of digital discovery within Bangladesh. Internet and social media serve as visual inspirations for wedding customers within Bangladesh. Furthermore, the emphasis on sustainability through rental and reuse options could enhance the appeal of SARA Wedding Decor. Behavioral evidence, however, indicates that it is crucial to maintain sustainability as a supporting differentiator and not place it at the forefront of the message (White, Habib & Hardisty, 2019).

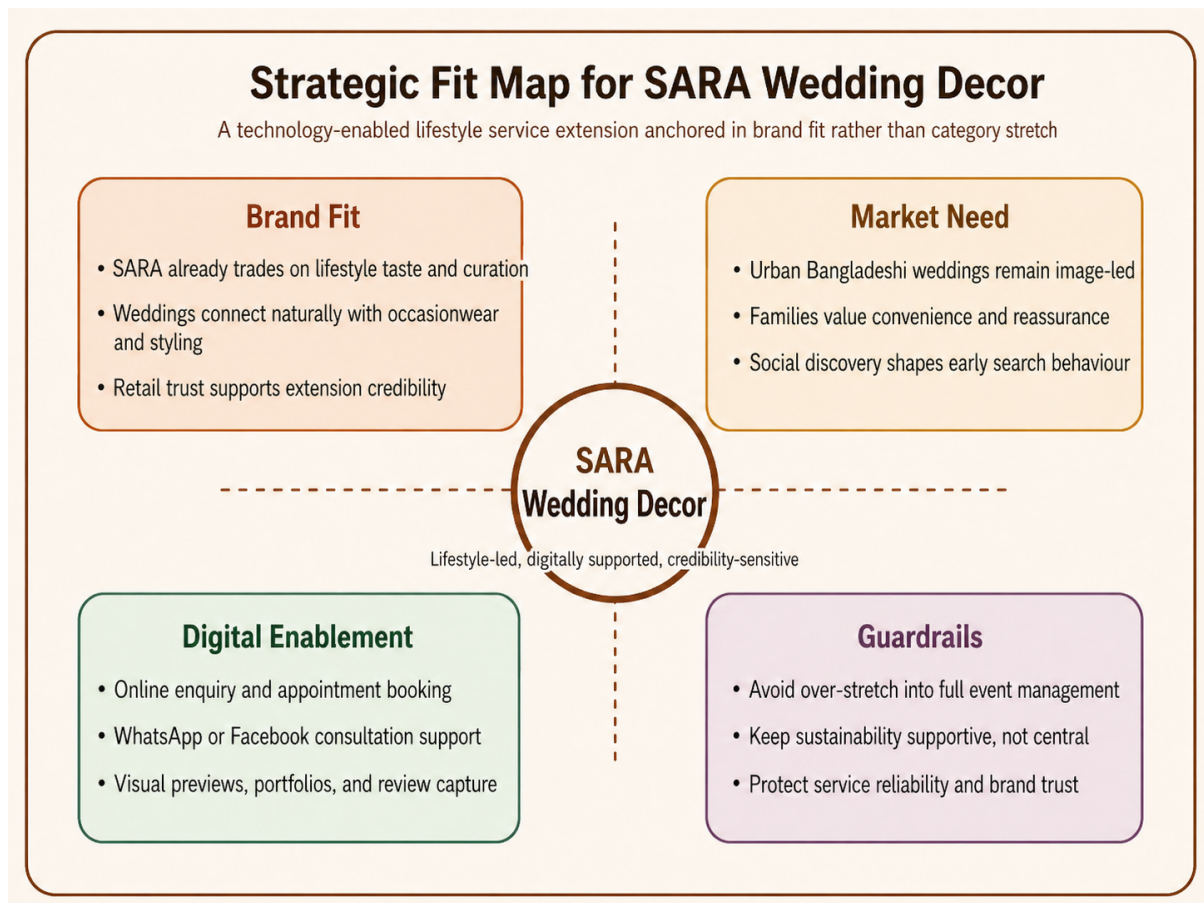


Figure 2: Strategic fit map for SARA Wedding Decor

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Element 2: STDP Analysis

Table 1: Segmentation Summary

Variable	Selected segment	Why it matters for SARA Wedding Decor
Geographic	Dhaka and other urban Bangladeshi cities	Higher concentration of wedding spending, store access, and digital discovery
Demographic	Upper-middle and affluent couples and family decision-makers	Better fit with branded decor packages and accessible prestige pricing
Psychographic	Design-aware, status-conscious, convenience-seeking consumers	More likely to value curated styling and brand reassurance
Behavioral	Occasion-led planners influenced by social media and referrals	Supports digital promotion, consultation, and repeat recommendation logic

2.1 Segmentation

SARA Wedding Decor should be targeted toward urban Bangladeshi wedding consumers and not the entire country. There were approximately 77.7 million internet users and 60.0 million social media accounts in Bangladesh in early 2025 (Kemp, 2025), as well as 185 million mobile connections. Of the total population of Bangladesh in early 2025, 41.6% resided in urban settings, thus providing commercial viability for digital discovery and subsequent wedding-related services within these larger urban centers. The World Bank's 2023 internet-use figure suggests access is material rather than universal, so the most reachable segment is not everyone planning a wedding, but consumers in large cities who move between online inspiration and offline consultation (World Bank Open Data, 2023). Urban consumers are also psychologically appealing due to their use of multiple touch points, peer influence, and visually comparing products/services prior to their eventual purchasing decision (Dwivedi et al., 2021; Lemon & Verhoef, 2016). Research related to influencers also indicate that image-based categories will perform best when their intended audience places importance on authenticity and symbolic fit, two criteria that apply better to wedding purchases than general household purchases (Joshi et al., 2025).

2.2 Targeting

Focused targeting will be more effective than mass targeting as success in brand extensions is based on the degree of fit between the parent brand and the new product/service offerings, level of retailer support, clarity regarding the meaning behind the parent brand, and not solely on how much reach an organization can achieve (Völckner & Sattler, 2006). Therefore, the primary target for SARA Wedding Decor will be upper-middle-class and high-income urban couples along with family members that play a role in determining the location for the wedding ceremony and reception, attire selection for guests and participants, and decorations for the ceremony and reception. Upper-middle-class and high-income urban group match SARA's lifestyle branding expectations and have a higher likelihood of responding positively to bundled styling solutions that tie aesthetic appeal to convenient processes (SaRa Lifestyle Ltd., 2025). Secondary targets include event planners and venues that provide space for weddings. These individuals will assist in developing a consistent flow of repeat business and referrals thereby reducing the reliance on acquiring new customers each time SARA Wedding Decor provides a service. Event planners and venues also represent a more defensible target compared to relying on broad influencer exposure alone, as targeted advertising strategies perform best when there is alignment between engagement/credibility levels and specific audiences versus broadcasting advertising to broad audiences lacking relevance (Kemp, 2025; Joshi et al., 2025).

2.3 Differentiation

Differentiation will be achieved through SARA's known Bangladeshi brand familiarity combined with curated lifestyle aesthetics and a more comprehensive service process than individual local decorators typically provide. Brand extension theory suggests that customers respond better when there is visible fit between the parent brand and the new offer, while service-extension research adds that process similarity also matters (Aaker and Keller, 1990; van Riel, Lemmink and Ouwersloot, 2001). Therefore, SARA can utilize styling packages that link aesthetic considerations for occasion wear, interior/home lifestyles, and professional consultation to create differentiation for SARA Wedding Decor. Nevertheless, this argument has limitations. If SARA extends its offerings beyond recognized lifestyle branding spaces, the parent brand may lose strength rather than gain additional strength (Pullig, Simmons & Netemeyer, 2006). Thus, SARA's differentiation should center upon maintaining aesthetic/sensory closeness to established identity branding spaces for SARA Wedding Decor

while providing sufficient marketing investments/retail credibility to assure that perceptions of quality are maintained (Völckner & Sattler, 2006; SaRa Lifestyle Ltd., 2025).

2.4 Positioning

The most successful position for SARA Wedding Decor is as stylish, reliable, and culturally relevant wedding decor from a trusted Bangladeshi lifestyle brand. This position creates value for consumers through curated packages and easier coordination, reduces planning anxiety among consumers resulting in increased emotional value through lessened planning requirements, and increases symbolic value through tasteful celebrations rather than mere event decoration. Literature supporting this view states that parent brand quality and clarity regarding fit between the parent brand and the extended product offering result in improved acceptance of brand extensions; however, overextending results in dilution risks if the new category does not appear to be consistent with the parent brand (Aaker & Keller, 1990; Pullig, Simmons & Netemeyer, 2006). Therefore, sustainability should be incorporated as a benefit into the positioning of SARA Wedding Decor through reuse, rental options, careful sourcing, and reduced waste, rather than being positioned as the central identity of SARA Wedding Decor. Behavioral studies suggest that sustainable behaviors are more influential when they are made tangible/socially acceptable/normative/concrete rather than when they are portrayed as abstract moral imperatives (White, Habib & Hardisty, 2019). By positioning sustainability as a benefit through reuse, rental options, careful sourcing, and reduced waste, SARA Wedding Decor sets the groundwork for a 7Ps strategy centered on trust/coordinated service delivery/digital service delivery.

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Element 3: 7Ps Marketing Mix

The 7Ps model is appropriate because SARA Wedding Decor is more than a product extension. It is a service experience in which value is co-created through consultation, visual planning, delivery quality, and post-event evaluation. Additionally, customers/users provide input on issues such as delivery quality/service performance/value provided through after-event evaluations (Verhoef et al., 2009; Vargo & Lusch, 2004). As such, the marketing mix must emphasize strengthening the connection between SARA Wedding Decor and its parent brand while simultaneously emphasizing the technological aspect throughout various touchpoints.

3.1 Product

The offer should combine backdrop styling, floral arrangements, stage design, entrance features, table accents, and curated add-ons into tiered service bundles. This aligns with literature discussing service-extensions in that customers do not only assess whether the category of product/service is similar but also assesses whether the service process utilized by the provider seems consistent with the service process of the parent brand (van Riel, Lemmink & Ouwersloot, 2001). Digital lookbooks/mood boards/design preview materials should be included in product offerings due to their ability to assist in clarifying service concepts/products for potential customers/users prior to purchase. That said, it is essential that the scope of product offerings not expand too broadly. If SARA attempts to extend its offerings into a full event management company, it may create concerns about category "jump" diluting rather than growing the parent brand (Pullig, Simmons & Netemeyer, 2006). Instead, SARA should attempt to establish a decor-focused extension anchored in lifestyle aesthetics with rental/purchase options that still seem consistent with SARA's pre-existing identity branding (Aaker & Keller, 1990; White, Habib & Hardisty, 2019).

3.2 Price

Tiered pricing will be more effective than either premium-only pricing/discount-only pricing. Three-tier pricing structures consisting of Signature Packages/Mid-Tier Packages/Select Add-On Options will allow SARA to create accessible prestige while acknowledging Bangladesh's price sensitivities. Tiered pricing structures will also align with empirical evidence indicating that marketing support/acceptance from retailers are important factors in addition to fit in establishing successful extensions; namely that extensions need to present themselves as credible in the marketplace rather than solely as desirable in theory (Völckner & Sattler, 2006).

The tradeoff in choosing tiered pricing is that heavy discounting may bring in inquiries but negatively affect brand meaning. Pullig et al. (2006) discussed why an extension can harm a parent brand when it is seen as poorly aligned or weakly managed; therefore prices need to reflect quality/control rather than bargain positioning.

3.3 Place

The route for place should take the form of a multi-channel route based on selected SARA outlets, online enquirers' forms, social discovery, WhatsApp and/or Facebook consultations and appointment-based meetings at the showroom. The route has been developed to reflect the findings of customer-journey studies (e.g. Lemon & Verhoef, 2016), which have found that the experiences consumers create occur at connected touch-points, not in single distinct channels. While Bangladesh's high levels of mobile and social penetration support a digitally visible route for SARA, the World Bank data indicates that there is still some way to go in developing a completely digital market, therefore ensuring that physical consultations continue to play a role in building confidence and converting sales will be an essential part of the strategy (World Bank Open Data, 2023; Kemp, 2025). Ensuring that partnerships are developed with relevant venues and planners will provide additional opportunities for accessing new markets without requiring SARA to undertake a mass roll-out. The strategic benefit of this approach is convenience; however, if the digital contact points, store displays, and event delivery all appear disconnected then the technological component of the offering will become a source of frustration rather than value (Verhoef et al., 2009; Dwivedi et al., 2021).

3.4 Promotion

Promotion should use visually credible digital storytelling rather than relying on making claims about the product. Short-form video production, collaboration with creators/celebrities/influencers who have engaged audiences interested in wedding planning, seasonal promotions during wedding season, user-generated content campaigns can transform aspirational attitudes into inquiries to purchase products in a category where consumers typically assess visual examples prior to establishing communication (Kemp, 2025; Dwivedi et al., 2021). Research on influencers (e.g. Joshi et al., 2025) provides support for using this type of promotional activity, provided that authenticity and relevance are maintained; promotion that does not maintain these attributes diminishes the ability to persuade. Reviews also influence how much relative demand exists for the product/service, as positive reviews increase the perceived value while negative reviews decrease it. Additionally, since wedding

decoration purchases are made under significant emotional pressure and are assessed in real-time, potential buyers will likely seek out reviews to build their confidence in purchasing. Therefore, promotion should focus on authentic product installations, genuine customer stories, and consistent branding, while avoiding excessive messaging that creates a disconnect between the marketing campaign and SARA's established lifestyle positioning.

3.5 People

One of the most critical component of the wedding decoration business is people. Wedding decorations are purchased due to emotional pressures and are evaluated immediately upon viewing. Therefore, consultation staff require an understanding of design principles related to wedding décor (styling), active listening skills, and professional service etiquette (calm) such that clients perceive the brand promise as reliable versus just decorative. This aligns with the Service-Dominant View of Value Creation that value is co-created through interactions among parties involved in creating value rather than simply delivering value as a completed good (Vargo & Lusch, 2004). As demonstrated by Verhoef et al. (2009), customer experience is influenced by the social environment and interaction with employees. Furthermore, Bitner (1992) explained why employees' behavior and environmental settings contribute significantly to perceived quality. A cost disadvantage exists with regards to the strength of the people capability required for wedding decoration consultants (training and coordination); nevertheless, if this element were absent, even a visually appealing concept would not succeed when trust is scrutinized most intensely.

3.6 Process

Process should be designed as a low-friction but high-control journey: digital enquiry, consultation booking, theme discussion, digital quotation, confirmation, event-day setup, takedown, and structured follow-up. This is where the technology angle becomes concrete. Customer-journey research supports joined-up pathways across channels, while service research highlights the value of managing both self-service technologies and human interaction strategically (Lemon and Verhoef, 2016; Verhoef et al., 2009). Digital reminders, quotation records, and post-event review capture can reduce uncertainty and create referral value. However, technology should support judgement rather than replace it. A process that feels automated but impersonal would weaken an emotionally sensitive service category (Dwivedi et al., 2021; Vargo and Lusch, 2004). Reliability is the real differentiator because weddings punish visible service failure more quickly than routine retail purchases.

3.7 Physical Evidence

Physical evidence must reduce uncertainty before, during, and after the event. In-store sample boards, small mock-ups, installation finish quality, branded packaging, and a well-curated consultation space should be reinforced by digital portfolios, before-and-after galleries, and branded online catalogues. Bitner's (1992) servicescape logic explains why surrounding cues shape customer and employee responses, while customer-journey research shows that digital and physical touchpoints now work together rather than separately (Lemon and Verhoef, 2016). Online reviews and testimonials add another layer of evidence because reputation signals affect perceived value, especially when the service cannot be fully inspected in advance (Chevalier and Mayzlin, 2006). The strategic gain is reassurance; the risk is over-promising through polished imagery that operations cannot reproduce consistently (Dwivedi et al., 2021).

Table 2: 7Ps Summary

P	Strategic choice	Critical justification
Product	Decor-led bundles with rental and purchase options	Extends lifestyle fit without moving into over-broad event management
Price	Three-tier package architecture	Balances accessible prestige with brand protection
Place	Omnichannel enquiry, consultation, and selected retail access	Keeps digital visibility strong while preserving physical reassurance
Promotion	Real-installation storytelling, creators, reviews, and paid seasonal targeting	Builds aspiration through credible digital proof rather than hype
People	Trained consultation and service staff	Protects trust in an emotionally sensitive category
Process	Digital quotation, reminders, setup coordination, and follow-up	Makes the technology angle practical and lowers customer stress
Physical Evidence	Showroom cues, online portfolios, and branded presentation	Reduces uncertainty around an intangible service promise

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Element 4: Reflection

This reflection is informed by Gibbs' Reflective Cycle, using experience, analysis, and future action to assess the SARA Wedding Decor proposal (Gibbs, 1988).

4.1 Experience and Feelings

Creating the poster felt more straightforward than the written portfolio. Weddings are visual, social and culturally expressive occasions, so the poster provided an immediate way to communicate the concept. As wedding styling and apparel are closely connected through occasion-based consumption, I knew that SARA could expand into this area. However, creating the written portfolio made it apparent that there was a deeper issue — can you defend the brand extension strategically? Therefore, I needed to go beyond having faith in the concept itself and determine if the extension of SARA corresponds to the parent brand, the Bangladesh market, and the customer journey represented by the poster. So, in essence, the poster became a starting point, not the ultimate validation.

4.2 Evaluation and Analysis

I found the most important thing learned is that fit of a brand extension matters. Aaker and Keller (1990), Völckner and Sattler (2006) demonstrated that while a recognized brand name may give you credibility, it is insufficient on its own to create a successful brand extension. Customers must see the extension as viable. Pullig, Simmons and Netemeyer (2006) helped me understand that dilution risk needs to be considered a problem not just a minor concern. As opposed to pushing SARA into the area of event management, I took a different approach and focused the proposal closer to aesthetic design, curated decor, and customer experiences. The STDP and 7Ps sections also enhanced my understanding because they showed that the technology aspect only works when it is connected to customer touchpoints such as discovery, consultation, quotation and digital proof. Lemon and Verhoef (2016) provided an opportunity for me to focus on integrating customer journeys versus focusing solely on individual promotional activities. It also allowed me to realize that although I have a visually appealing idea, it is not sufficient at a postgraduate level without being able to demonstrate internal consistency within the rationale. When I tied together positioning, digital touch-points and reliable processes then my rationale became much more compelling and less reliant on merely surface-level attraction.

4.3 Action Plan

If I chose to develop this project further, I would gather primary data through surveys/interviews with Bangladeshi wedding consumers to verify demand, price expectations, and service offerings. I would also use direct comparison of SARA vs. specialized decorators in Dhaka to strengthen competitive evidence supporting differentiation claims. Thirdly, I would conduct additional research regarding the effectiveness of the digital journey specifically through testing inquiry flow and follow-up communications. Lastly, I would evaluate sustainability using greater specificity around whether or not reusing/renting affects bookings in this specific marketplace. With these elements incorporated, future recommendations would become more robust, testable and commercially relevant.

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