Re-Fashioning Kate: the Making of a Celebrity Princess Brand

Ashleigh Logan, University of Strathclyde, UK
Kathy Hamilton, University of Strathclyde, UK
Paul Hewer, University of Strathclyde, UK

We illustrate the processes wherein a celebrity’s appropriation of fashion discourse transforms the celebrity brand from an ‘ordinary’ individual to an ‘extraordinary’ celebrity which rests on the myth of being ‘just like us’. By unpacking the ‘Kate effect’, we reveal how the British Royal Family brand is re-invigorated and sustained.

[to cite]:

[url]:
http://www.acrwebsite.org/volumes/1015415/volumes/v41/NA-41

[copyright notice]:
This work is copyrighted by The Association for Consumer Research. For permission to copy or use this work in whole or in part, please contact the Copyright Clearance Center at http://www.copyright.com/.
Re-Fashioning Kate: The Making of a Celebrity Princess Brand
Ashleigh Logan, University of Strathclyde, UK
Kathy Hamilton, University of Strathclyde, UK
Paul Hewer, University of Strathclyde, UK

INTRODUCTION
“What a frenzy for a girl from the shires, in her sensible shoes and ladder-less tights. On anyone else, her sober style might seem inconsequential – certainly to those in the creative, crazy world of high fashion. But on Kate, because she is the saviour perhaps of our monarchy as well as our style industry, even so-so clothes can seem delectable” (Spencer 2011).

Kate Middleton, formally known as the Duchess of Cambridge, is the newest member of the British Royal Family and the subject of increasing media attention. Various headlines present her as a style icon who can single-handedly secure a future for British fashion retailers. If we take Rojek’s (2001, 10) simple equation that “celebrity = impact on public consciousness”, then there is little doubt that Kate Middleton has reached celebrity-like status. Instantaneous sell outs, inundated websites and waiting lists are just some of the benefits brands can expect when Kate decides to step out in one of their offerings. This phenomenon is known as the ‘Kate effect’. Drawing on the ‘Kate effect’ as the context for our discussion, we focus on the following research question: what is the role of fashion in supporting the transformation from ordinary person to extraordinary celebrity? Previous studies on celebrity culture have focused on Hollywood stars (Wohlfeld 2013), artists (Schroeder 2005; Kerrigan et al. 2011), sports personalities (LaVoie 2012), or popular music celebrities (Peñaloza 2004; Hewer and Hamilton 2012) and therefore provide the “after they were famous” perspective. In contrast, we seek to analyze the transformations necessary in the movement towards ‘extraordinary’ status and how such forms of cultural authority must still rest upon populist foundations.

THEORISING THE CELEBRITY SYSTEM
The culture industries continue to manufacture consumer needs and desires by constructing cultural frames that are represented and disseminated through various media outlets for mass consumption (Turner 2004). Celebrity is an effective vehicle through which these cultural frames are transmitted (Peñaloza 2004; Brownlie and Hewer 2007). Celebrities are commodities, ‘things’ manufactured for mass consumption (Cashmore and Parker 2003) and many of the meanings and associations embedded in the celebrity brand are shaped by the very power structures that govern our society (Baudrillard 1981).

Whilst traditional media outlets remain authors and distributors of cultural meanings constructed by underlying governmental or commercial powers (Turner 2004), new media or what Marshall (2010) refers to as ‘self-presentational media’ i.e. Facebook, Twitter, You Tube, Flickr etc., has the ability to mediate the manufacture of cultural phenomena to not only “serve incumbent economic social interests” but also to “empower insurgent interests” (Deighton and Kornfeld 2010). New media outlets therefore enable commonplace individuals to achieve instantaneous fame as they disseminate constructed interpretations to position their own observations and actions, or, those of others, as being somewhat ‘extraordinary’ (Deighton and Kornfeld 2010; Arsel and Zhao 2010; McQuarrie et al. 2013). In this way, the mundane aspects of everyday life are celebritized to create new social and cultural systems of meaning that, in some instances, benefit ‘ordinary’ individuals by providing them with social influence and/or economic gain. The economic and social forces leveraged to craft this new found fame also profit from the perceived creation of a democratic system in which consumers become creators of new marketplace meanings when, in actual fact, consumers are empowered by the very media channels assembled and sustained by the media system.

Transforming the ‘ordinary’ into the ‘extraordinary’ is not necessarily a new phenomenon. Previous research has considered how already famous celebrities reach even greater heights. O’Guin’s (1991) Touching Greatness phenomenon unveiled the ways in which consumers interpret and negotiate celebrity meanings and associations projected in popular media outlets and award sacred and ethereal characteristics to Barry Manilow an individual who they perceive to be their ‘messiah’. Other studies view celebrity as a cultural agent for channeling a particular social lifestyle into the lived experience of ordinary individuals through mass media advertising (Powell and Prasad 2010). They focus on how celebrities like Madonna leverage their extraordinarily influential celebrity status to epitomize otherwise underrepresented taboo marketplace beliefs and transform them into accepted, ‘ordinary’ cultural practices (Peñaloza 2004; Brownlie and Hewer 2007).

Celebrity studies do not, as of yet, offer a complete taxonomy of fame as the parameters for distinguishing different celebrity classifications are somewhat borderless (Pringle and Benet 2005). Rojek (2001) has been criticized for his simplistic categorization of celebrity status as: ascribed (inherited through blood relation or marriage), achieved (through open competition) or attributed (by the media). Turner (2004) suggests that Rojek fails to consider the importance of wider societal interests that influence the consumption of celebrity. Nevertheless, his typology has informed sociological and consumer based approaches to the study of celebrity.

Otnes, Crosby and Maclaren (2010) draw on ‘ascribed’ celebrity in their study of service personnel’s perceptions of the way in which various British Royal Family (BRF) members are portrayed as ‘celebrities’. Their findings reveal that service personnel position the BRF brand as a human brand that is entwined in the shared historical and contemporary fabric of our culture. Balmer (2011) suggests that, like corporate brands, the monarchy’s sense of value resides in the brand communities’ attachment to and sense of identity derived from the brand. This places the BRF firmly ‘above’ the status of ordinary celebrity (Otnes et al. 2010). However, this “above celebrity” status does not stop media interest. One need only think of the worldwide fascination with Princess Diana “whose body, emotions and intimate relationships were under continual scrutiny...she literally lived on a faultline between the public and the private” (Lumby 2006, 541). Similar to Kate Middleton, Diana was also a global fashion icon, and was often referred to as the fashion princess (Hammer and Graham 1988). The evolution of her style over the years was a source of constant media attention from the buzz surrounding her wedding dress to the famous feature in Vanity Fair magazine in 1997 that showcased a collection of images (including the front cover) taken by celebrity fashion photographer, Mario Testino.

The fashions celebrities adorn impact on the ways in which cultural beliefs are disseminated in the media (Barron 2007). For example, since the early 90’s Kate Moss’ ‘grungy’ style has continued to challenge and revolutionize the ways in which feminine cultural ideals are constructed in the media (Entwistle 2002; Schroeder 2006). Fashion tastes and trends often signify underlying
cultural and temporal ideological tensions between individuals and society (Thompson and Haytko, 1997). Subgroups such as ‘metrosexual males’ or ‘fashionistas’ act as cultural reference points for identifying, negotiating and challenging social-standing, gendered identity, and tensions between social constraint and personal emancipation (Thompson and Haytko 1997; Rinallo 2006; Scarabato and Fischer 2013). Fashion and celebrity are, therefore, interchangeably entwined in our kitsch culture (Rojek 2001).

METHOD
This study takes a bottom-up perspective that considers how fashion choices can facilitate celebrity status. We examine media talk on Kate Middleton’s appropriation of fashion to understand the process through which fashion transforms an ‘ordinary’ individual into something ‘extraordinary’. This is achieved through an interpretive content analysis (Krippendorff 2012) of articles, images and text within contemporary popular women’s monthly lifestyle magazine Cosmopolitan UK. From November 2010 to July 2012, 35 articles and 56 images of Kate were examined. This time frame incorporates the social, cultural, political and historical significance of the hype before William and Kate’s ‘fairy-tale wedding’ (April 2011) as well as Kate’s media portrayal in the lead up to the Queen’s Diamond Jubilee (June 2012) and the London 2012 Olympics (July 2012). Each issue was reviewed sequentially, moving back and forth between issues. Both text and images in articles and advertisements were analyzed. As print copies of Cosmopolitan UK are published and consumed monthly, to maintain the richness, depth and breadth of understanding of the happenings and goings-on at and around momentous events, the constant stream of updates on the Hearth International Cosmopolitan UK online article archive was explored simultaneously in the same way.

DISCUSSION AND FINDINGS
Like other celebrities (Cashmore and Parker, 2003) Kate Middleton’s public persona is manufactured behind the scenes by a team of highly influential tactically selected cultural intermediaries. This team includes a former US ambassador, SAS commander, and well-known publicists. The meanings and associations embedded in Kate’s persona are, as Baudrillard (1981) suggests, produced and controlled by the various actors and institutional forces that exist within the culture industries. At the same time, such meanings and associations are negotiated by those institutions who disseminate contemporary fashion trends and tastes and, ultimately, by the individuals who decide to emulate these suggested practices. In this way, the “interchangeability” of the meanings embodied by the celebrity (Marshall, 1997, 12) - here Kate Middleton as a normal girl, fashion icon, and celebrity princess - are continually negotiated by Cosmopolitan magazine who through the process of ‘meaning transfer’ (McCranken 1989) attach and detach these meanings to add value to and ‘humanize desire’ (Rojek, 2001) for the brands that Kate wears:

“Doesn’t purple look marvelous with a bronzed glow? Here’s Kate looking sensational in her purple Issa dress, up-do and chic, black accessories. Block colour looks fabulous on K-Mid-dy” (Cosmopolitan Online July 2011)

Here we witness how Cosmopolitan gains a discursive voice and power of influence over popular consumer fashion tastes and trends (Marshall 1997) through the use of colloquial language, Cosmopolitan subtly endorse Kate Middleton’s fashion choices. Through such utterances the media position themselves to be like the aspiring consumer or adoring ‘fan’ in order to secure consumer buy-in around the celebrity brand. Whilst Rojek (2001, 190) acknowledges that “one of the most significant developments in the growth of capitalist society was the reduction in the balance of power between the monarch and society in favour of the latter”, like new media (Deighton and Kornfeld 2010; Marshall 2010), traditional print magazine Cosmopolitan, shifts towards celebrating the ordinary and mundane aspects of Kate’s fashion to make her relatable to and within ‘reach’ of the consumer masses. This creates an opportunity for consumers to participate in the Duchess’ lifestyle, and thereby acquire their own cultural capital through the consumption of brands and goods that are infused with her ‘royal’ aura. At the same time, as British Royal Family members are perceived by BRF service providers to be ‘above’ the status of celebrity as their royal roles are entwined in historical and contemporary fabric of society (Otnes et al., 2010), the process through which an ‘ordinary’ girl is transformed to an ‘extraordinary’ celebrity princess fit for purpose can be witnessed through Cosmopolitan’s strategic talk around the fashions and brands that Kate Middleton ‘selects’ as her mentors prepare her for her emergent royal role. A role, that Balmer et al. (2006) suggest, involves supporting the societal and cultural welfare of the commonwealth. Throughout this transition process, from November 2010 to July 2012, we identify ‘five’ faces of the celebrity princess brand: “Girl Next Door Kate”, “Fairy-tale Princess Kate”, “Humble Kate”, “Regal Kate”, and “The People’s Kate” (Appendix A). Such transformations mark the passage of the celebrity princess brand and the way that media, brand and retail interests feed off such changes.

“Girl Next Door Kate”

From October 2010 until the day of the royal wedding, St. Catherine’s day April 29th 2011, Kate’s apparel choices depict her as the cute, innocent, fun-loving girl next door. Her relaxed off-duty looks signify her youthful femininity as she appears relaxed and carefree, making personal visits to high street stores. Pre-honeymoon, Kate visits Warehouse, Kings Road, London where she acquired a:

“lace trim blouse, feather print asymmetric dress, tropical bird print sundress and bright bandeau frill frock” (Cosmopolitan Online April 2011).

Celebrity culture is closely connected to the aestheticization of everyday life (Rojek, 2001) and fashion is central to this process; here we see Kate offering consumers styles that they can easily participate in.

As the royal wedding drew closer, in March 2011 the Charlotte Todd dress – which has so little fabric to it that it was originally intended as a skirt – worn by Kate a fashion show at St. Andrews University sold for £78, 000. This action secured Kate’s status as an ‘achieved’ iconic fashion celebrity. This is because the dress worn in her first public appearance, in the making of Kate, is given a financial value that far exceeds its production value. Celebrity objects are believed to possess ‘contagion’ or rather aspects of the personalities and characteristics of the stars that owned them and this often enhances their value (Newman et al. 2011). In this way, Kate’s dress became a symbolic, historic artifact that signifies the beginnings of both Kate and William’s relationship and a young, relatively normal girl’s emergence into the public eye as a potential future monarch and highly influential contemporary fashion icon. The purchase of the dress signifies the end of “Girl Next Door Kate” and the beginning of something much greater.
“Fairy-Tale Princess Kate”

The royal wedding is a watershed moment in the transition from an ‘ordinary’ to ‘extraordinary’ celebrity brand. Kate, ‘a normal girl’, has her dream wedding and makes a life commitment to her ‘true’ love and is simultaneously elevated to royal celebrity on the global fashion stage:

“When Kate Middleton got out of the car in that Sarah Burton for Alexander McQueen wedding dress the world gasped with sheer delight. She couldn't have looked more beautiful, not even if she tried” (Cosmo Online April 2011).

Cosmo talk here presents the Duchess’ choices as ‘effortlessly sophisticated and individualistic’, which is aggrandized by ‘her’ decision to remain true to her heritage by wearing British couture design:

“[the gown] was demure but so stylish - with lace sleeves and a modest train…The 2m70cm train, the lace appliqué sleeved bodice and the [1936 vintage] tiara-secured veil were all the right side of sexy and sophisticated.” (Cosmo Online April 2011).

The royal wedding is undoubtedly a media spectacle and the idealized images of the ‘fairy-tale princess’ captures global attention perhaps because she embodies “wishes and fantasies that are ubiquitous in popular culture” (Rojek 2001, 110). The birth of “Fairy-tale Princess Kate” also has a dramatic impact on the fortunes of the British high-street:

“Kate Middleton's wedding frock was the lacy creation that launched a billion girls' dress dreams” (Cosmo Online June 2011).

With consumers coveting the gown, budget high-street retailers such as Peacocks are quick off to the mark to profit from such attention offering an affordable Kate Middleton inspired alternative:

“Since the royal wedding, we [Peacocks] have seen a new trend for sweetheart necklines and lace in our occasion wear. Catherine’s dress had elements that translated well for our customers, the classic neckline with the overlay of lace, and full skirt, were not only classically beautiful but also flattering for a womanly figure” Antonella Bettley Head of Peacocks Ladieswear (Cosmo Online June 2011).

Consumers inspired by Kate in their fashion choices, appear to be appropriating her image and brand selections via more affordable high-street options. The manufacture of celebrity inspired goods, as Cashmore and Parker (2003) suggest therefore, permits consumers to acquire an otherwise unattainable slice of the celebrity dream and envisioned good life at knockdown prices.

“Humble Kate”

Post Royal Wedding, from June 2011, Kate returned to dressing as a “normal” late-twenty to early-thirty-something girl, consulting and seeking inspiration from the British high-street. Undoubtedly, the Duchesses’ most famous and “Humble Kate” piece of high-street attire for the Canadian and US Tour in July 2011 was the camel Shola Reiss dress. Kate wore this to meet Michelle Obama, who is often photographed wearing affordable mass-market high street brands because she simply ‘likes them’ (Yermack 2011). Acting as a UK royal ambassador at such an important meeting with a central and influential political and public figure and well-established fashionista, Kate shocked the rest of the world by wearing a British mid-range, high-street designer. This meeting is significant, and symbolizes a key moment in Kate’s initiation from ‘normal girl’ to celebrity fashion icon. As the two influential fashion figures crossed paths their fashion styles were compared across the global mediascape launching Kate into the ‘spotlight’ as a potential successor to Michelle’s iconic fashion status. The ‘charisma’ possessed by both personalities, affords them “supernatural, superhuman or at least superficially exceptional qualities” (Weber 1968, 329), this enables them to offer value, order and stability in a society where social standing is no longer necessarily as relevant (Prasad and Powell 2010). They re-enforce their leadership as ‘agents of change’ by challenging the traditional notion of fashion ‘hegemony’ as they allow the masses to easily replicate their affordable fashions, and in doing so, acquire cultural capital through the consumption of these goods.

Kate through her brand choices remains humble, and, the brand, rather than distancing itself, seeks to cultivate an ideology that it is the: ‘same as the rest of us’. Unlike celebrities that engage in conspicuous consumption, Humble Kate retains her populist credentials through a penchant for thrifting and brand eclecticism.

“Regal Kate”

Such populist credentials however nestle against another side to the celebrity brand, that of ‘Regal Kate’. With Remembrance Sunday November 2011 marking a watershed moment in the transformation of the brand as a sophisticated, more mature, more tailored, and high-fashion couture look is cultivated for Kate’s new royal role. As 2012 beckoned, with the Royal Jubilee, the Order of the Garter Royal Procession and the Olympics; the Duchess stepped up to dress the part. At the Diamond Jubilee Pageant in June 2012, “Regal Kate” is discussed as looking “ravishing in red”, with a tailored, scarlet pleated Alexander McQueen dress, headpiece and nude heels chosen to represent this new style and look; and, at the Order of the Garter Royal Procession – the senior and oldest British order of chivalry founded by Edward III in 1348 – in June 2012, Kate’s fashion credentials are once again the talk of Cosmo. A pale yellow Alexander McQueen dress coat is chosen, coupled with “a regal looking hat by esteemed milliner Jane Corbett” (Cosmo Online July 2012). The brand is a heady concoction of luxury adorned.

This sophisticated ‘Regal Kate look’ thus combines talented couture British designers with elegant fashion forward headpieces crafted by skilled British milliners. Acting in her royal role, Kate’s decision to wear British Couture designer and local millinery pieces not only re-fashioning her own brand, but also boosted the trade of artists, heritage and creative industries, as consumer fashion “moved on” from fascinators “to bigger headpieces and hats” (Cosmo Print July 2012). While the regal attire worn by Kate is far-removed from the flamboyant and rather impractical clothing worn by other female celebrities, her ‘choices’ are clearly designed to demonstrate how she possesses the social and cultural competence demanded of her position.

“The People’s Kate”

But cultural authority now rests on less secure foundations than the poles of attraction of yesteryear. Royalty and its traditional basis of authority must now be supplemented with more populist appeals. As Kate fulfills her royal role attending and endorsing social and cultural events throughout 2012, the Duchess dresses in particular mid to high level high-street fashion brands. From her
role as ambassador for the London 2012 Olympics and Paralympics, to her charity visit with children in the countryside, Kate dresses glamorously, but arguably, in a way that is still affordable and within reach of the ‘average’ consumer. For example, fulfilling her royal role as ambassador, in March 2012, Kate welcomed the Great Britain Olympic women’s hockey team in London and revisited her schoolgirl days at Marlborough, as she played hockey in a grey hoodie, trainers and skinny coral Zara jeans. Weber (1978) observes that consumers desire to emulate the elite, by consuming the same goods as them, even if in the form of more affordable substitutes. Kate’s attire launched the 2012 spring coral jean trend - a look emulated by millions and sales of Asda coral jeans, an even more affordable alternative, increased by 471% (Hall, 2012).

“The People’s Kate” as a brand tries hard to flag up that despite its’ riches and fame it remains “like the rest of us”, as it recycles staple fashion items. Kate Middleton thus becomes a champion of LK Bennett nude heels, as she appears in six of the 56 photographs analyzed throughout 2011-2012. The Duchess’ first, formal public speech at the East Anglia Children’s Hospice in Ipswich on the 19th March 2012 is probably her most well-known re-usage of an item of fashion apparel - a momentous and significant event, at which the Duchess finds her voice. In this moment the Duchess’ decision to wear a royal blue Trina style Reiss dress, which was first worn in 2008, and then replicated by mum Carole at Royal Ascot in 2010, symbolizes Brand Kate as just like any ‘normal’ girl, who, wracked with nerves, seeks the comfort and security of a tried and tested fashion piece as sealed with the approval of mum. By wearing this dress, Kate not only reconnects with ‘humble’ roots but also, more importantly for the brand’s fortunes, we witness how she becomes an example of achieved celebrityhood in action, a celebrity princess fashionista and precious commodity manufactured to fulfill a royal role and public duty.

CONCLUSIONS
This paper extends Rojek’s (2001, 10) work on how celebrities influence fashion tastes and trends by adopting a bottom-up approach that instead charts the emergence of a celebrity princess brand through fashion and brand choices. Cultural authority can no longer rest simply on royal foundations. Here we witness how fashion and brand selection are harnessed to re-fashion Kate as governing stock. Building on existing research (Peñaloza 2004; Brownlie and Hewer 2007; Powell and Prasad 2010), we illustrate the way in which media discourses, through their praising commentaries, construct a particular lifestyle and ensemble of marketplace myths which draw upon the discourses of celebrity, fashion and branding. Specifically, the processes through which a celebrity’s appropriation of fashion transforms the celebrity brand from being ‘ordinary’ ‘just like us’ to something extraordinary which rests on the myth of being: ‘just like us’. Such a transformation is achieved during critical moments in which finding difference through consumption practices is paramount. Lastly, we build on Otnes et al.’s (2010) work on the British Royal Family (BRF), and their suggestions that BRF members are above ordinary celebrity as their roles are entwined in the social and historical fabric of our society by exploring how the British Royal Family brand sustains and reinvigorates its appeals through marrying itself with the ‘Kate effect’.

REFERENCES
### Appendix B Summary of Key Findings and Key Themes

<table>
<thead>
<tr>
<th>Theme</th>
<th>Temporal Significance</th>
<th>Caption</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Girl Next-Door Kate”</td>
<td>Pre-Royal Wedding</td>
<td>“At the brand’s Kings Road store in London she picked up this lace trim blouse (£55), feather print asymmetric dress (£45), tropical bird print sundress (£65) and bright bandeau frill frock (£45).”</td>
<td>Kate dresses in a way that enables consumers to participate in her cute, down to earth, untouched, youthful, feminine style.</td>
</tr>
<tr>
<td>“Fairy-Tale Princess Kate”</td>
<td>Royal Wedding April 2011</td>
<td>“When Kate Middleton got out of the car that Sarah Burton for Alexander McQueen wedding dress the world gasped with sheer delight. She couldn’t have looked more beautiful, not even if she tried”</td>
<td>Kate Middleton is elevated from an ordinary girl to an extraordinary celebrity princess. Her new ‘elevated’ celebrity princess status is signified by the mass production of an affordable high-street interpretation of Kate’s ‘fairy-tale princess’ gown.</td>
</tr>
<tr>
<td>“Humble Kate”</td>
<td>Post Royal Wedding May 2011</td>
<td>“What does one wear to meet the Obama family? Reiss of course. Kate looked gorgeous having just returned from her honeymoon. So pretty!”</td>
<td>Kate through her brand choices remains humble, and the brand rather than distancing itself seeks to cultivate an ideology that it is the: ‘same as the rest of us’. Unlike celebrities that engage in conspicuous consumption, Humble Kate retains her populist credentials through a penchant for thrifting and brand eclecticism.</td>
</tr>
<tr>
<td>“Regal Kate”</td>
<td>Remembrance Sunday November 2011</td>
<td>“All eyes were on the Duchess of Cambridge as she arrived to pay her respects on Remembrance Sunday, she wore an all-black ensemble and a double poppy at her button hole to show her respect for those who have fought and died for Britain. The poignant service was held at The Cenotaph in London.”</td>
<td>A sophisticated, more mature, more tailored, high-fashion couture look is cultivated for Kate’s new royal role.</td>
</tr>
<tr>
<td>“The People’s Kate”</td>
<td>The making of the celebrity brand: from November 2010 – July 2012 and beyond…</td>
<td>“Didn’t Kate Middleton look absolutely gorgeous when she swapped her usual elegant dressed-up style for the sports luxe trend? Our fave Royal fashionista donned a pair of coral skinnies, trainers and a marl grey hoody when she played a game of hockey with Team GB... and we loved it! This look definitely proved that Kate can work any trend and any occasion.”</td>
<td>Despite riches and fame, performing her new royal role, Kate is positioned to remain “like the rest of us”. Royalty and its traditional basis of authority is supplemented with more populist appeals.</td>
</tr>
</tbody>
</table>


Advances in Consumer Research (Volume 41) / 383


Spencer, Mimi (2011) ‘We want what Kate’s wearing! The sellout effect of the high-street Duchess’, Daily Mail, 30th June.


