

Saimaa University of Applied Sciences
Faculty of Business Administration, Lappeenranta
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Overall Insight into the Streetwear Fashion Business in the Past Decade

Thesis 2018

Abstract

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Overall insight into the Fashion Business into the Last Decade, 73 pages, 2 appendices

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The purpose of the thesis was to identify key aspects for establishing a successful fashion brand.

The theoretical part concentrates on studying the general concept of fashion, consumer behavior and marketing methods. The first step of the empirical part of the study focuses on the analysis of fashion brands as examples of successful fashion brands. Which, it was followed by a survey implementation. A questionnaire was answered by 93 respondents and enough data to analyze was gathered. Enough empirical data was collected.

As a result of this thesis, a set of suggestions and conclusions concerning aspects which needed to be highlighted in process of establishing fashion brand was created. It is supposed that having implemented outlined recommendations an imaginary creator of a fashion brand will eventually build a successful fashion brand.

Keywords: fashion, consumer behavior, subculture, segmentation, brand, marketing, brand awareness, attitude

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Appendix 1 Survey about Attitude to Fashion Industry

Appendix 2 Open answers to the question: What is fashion for you?

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1 Introduction

For those who are involved in streetwear fashion, it is more than clothes – it is culture. Nowadays, fashion designers make a cult around their fashion ideas. Fashion revolution happened a couple of years ago, when streetwear clothes came into the fashion arena and took their position in fashion houses. Streetwear brand “Supreme” with their graphic logos tied with hip-hop was evaluated at \$1 billion company in 2017 by the Carlyle Group (Clark & Hughes 2017). In comparison, Michael Kors sold a stake of his company in 2011 at \$2.5 billion (25 percent of the entire accessories industry). Huge investment in “Supreme” suggests that the Carlyle Group bets on potential turnover of the “Supreme” company and presume “Supreme” can have 25 percent of the whole streetwear industry. (Wolf 2017.)

With this thesis, author defines steps to create a successful fashion brand. This work would be useful for those who are interested in fashion and especially in the new flow of the twenty-first century – streetwear fashion. The thesis could be used as a plan for starting one’s own fashion brand as a profitable business. As case studies author shows brands which are examples of fresh views to the apparel industry.

It is obvious that fashion is a huge business. The apparel market is one of the largest in Europe. The market value in 2018 for apparel and footwear reached around 333 billion euros (Statista.com 2018a). Revenue in the Luxury Fashion segment amounts to \$100,4 million in 2018 and is expected to grow annually (Statista.com 2018b). Fashion is an industry in a billion dollars, in which millions of people work all over the world.

The point is not only in the size of the fashion industry but in the content of fashion brands and reshaping of them during the time. The key line of the thesis is clothes brands. For deeper understanding of the topic, the author studies fashion from different perspectives and looks for a correct and understandable definition of fashion based on the conducted survey. Fashion can be distinguished in haute couture, pret-a-porter and modern fashion market (Solomon & Rabolt 2009, pp. 8-10). The author needs to show how streetwear integrated into this system and

how new ideas become brands. Brands play a leading role in consumer behaviour: what people want to buy and why do they want it.

This thesis discusses the streetwear fashion as a business and companies which are examples of fashion brand building: instruments, tactics, and concepts they use. The thesis introduces the indicators of fashion successes. The author of the thesis wants to identify the main steps and tactics to build the fashion brand for entrepreneurs working in this field. To answer the research question, the author combines the knowledge about fashion, consumer and marketing with case company analysis through the same milestones.

2 Structure of the thesis

The thesis consists of eight chapters. In the first introductory chapter, the common situation concerning fashion industry and streetwear segment is being explained and the general researcher motivation to study the subject is formulated.

Objectives and sub-questions together with delimitations are specified in the next part, including sampling issues as well.

The research question and related sub-questions are formulated in the subsequent section.

Case companies are described in the following chapter. The general information related to brands, designers, description of the brand's concepts, product range, and its customer focus are represented there.

The theory chapter includes those parts: Introduction to Fashion, Consumer Behaviour, and Marketing methods. In this order author step by step opens the topic and creates the plan of building a brand in the summary and discussion part.

Every part is connecting with following parts which helps to create a common understanding of the mind flow and sum up the whole theory for building a bridge with the empirical part. The empirical part includes:

- survey about a real attitude to fashion brands (sample of Russian and European potential consumers of the fashion industry);
- a detailed description of four fashion brands as a case study.

The last, but not least chapter of the thesis: Summary and Discussion describe the common understanding based on the research process and give the answer to the main research question of the thesis: “What are the key aspects required in order to build a successful fashion brand?” A set of concrete steps which could be a guideline for people decided to start their own fashion brand or study the streetwear fashion concept.

3 Objectives and delimitations

The main purpose of the study is to identify key aspects for establishing successful fashion brand: clarification of the brand position, auditory, and concepts which make the brand a cult.

The objectives of the thesis are:

1. Identify segments of the fashion business industry
2. Find out the role of consumer behaviour in the fashion
3. Investigate marketing methods used in fashion
4. Survey people’s attitudes toward fashion and certain brands
5. To conduct case analyses.

In the study, the author concentrates on the multiple business cases of different brands from different countries. The range of brands makes the research more useful as the theoretical base for building a brand. The author reveals topics as fashion, consumer behaviour and marketing methods.

To answer research question the whole fashion industry needs to highlight streetwear fashion brands (explanation is given in theoretical framework chapter). Brands are not older than ten years. Moreover, the size of the brands is not equal to mass fashion brands or great fashion houses as the main concept is the identification of essential factors required to build a fashion brand. The thesis examines those fashion brands that are growing according to modern tendency

and with rules of today's attitude to fashion (Instagram pages, life streams, popularization through internet and so on). The field of study is quite broad and complex. The research does not cover analysis of raw materials used for production (brand as a product) and financial analysis. The production process is not discussing either.

Fashion, consumer and marketing theory are studied to have a clear picture and theoretical technics which could be used in practice and why.

Time is another delimitation. It is planned to complete the writing process by October, so the time frames are from February 2018 to December 2018.

The thesis work will not deal with the whole population. Probability sampling methods were used, indicating that elements included in the research had a known chance being selected. Logically follows that in an online survey participant were selected with a simple random method. The author makes a sample of European and Russian people as consumers of fashion products. A couple of designers are from the USA but their key audience is Europe and Russia. However, the most popular celebrities are from the USA, consequently, the thesis consists of examples of influencing trends connected with described brands. The sample is also young as the new brands are more interesting for those who are ready for new ideas. The author chose this concrete audience and brands because it is absolutely a new idea, which in the beginning could seem unattractive. It could be said that with these examples we see how to shoot with ideas and keep in the play with huge fashion corporations.

To conclude, brands described in the thesis are young (10 years are maximum), fashionable, streetwear, and had no strong position on the market in the beginning.

4 Research question

The main research question of the thesis is: "What are the key aspects required in order to build a successful fashion brand?"

Sub-questions include important aspects to study during the thesis research part that initially help to give a reliable answer to the final questions:

1. How do segments of fashion industry influence the brand success?
2. How is consumer behaviour theory used in fashion?
3. Which instruments and techniques are needed and why?
4. What do people want to see in the fashion industry according to the conducted survey?

5 Case company presentations

Case companies which are presented in the thesis are extracting data about branding concepts in order to answer the research questions. Author wants to introduce those brands as examples of modern view into society and fashion with new marketing tactics. Those brands are examples of streetwear fashion segment, which is a part of high fashion.

To be clear, it is important to understand who the rulers of fashion brands are introduced in the thesis. Author shows the type and approach to fashion brands as an idea and project which needed to be understandable and attractive to users of apparel industry around the world. Some creators of the brands had experience in the fashion industry, but some of them have no education in this sphere.

1. Vetements

Firstly, the author would like to explain what brand “Vetements” is. Vetements pronounced vet-mahn are clothes from France. It was not clear who is behind the brand for a long time. There is no clear information about seven anonymous designers making the brand. However, the well-known name in the fashion world is Demna Gvasalia as its head designer and spokesperson. (The Business of Fashion 2018a.) *“We all met and realized how frustrated we were. We started to lose a sense of fun in fashion. We feel it is inevitable and crucial to create contemporary clothing. We are having a dialogue with today.”* He studied at Antwerp’s Royal Academy of Fine Arts. (The Business of Fashion 2018a.)

The appearance of the brand originates in 2014. The brand has rapid growth and collections were presented at fashion weeks. The second collection was introduced in fashion week in Paris in 2015. "Vetements" produces clothes and footwear design collections, making collaborating with sneaker producers like "Nike", "Reebok" and so on.

2. Off-White

Off-White is a fashion brand created by a well-known designer Virgil Abloh in 2012. Manufacturing of brand is located in Milan with a special attitude to fabric and fabrication. Realm of furniture also has products by this clothing brand. The collections are about producing lifestyle and attitude to fashion. (Off-White 2018.)

Virgil Abloh is also known as creative director of Kanye West agency, DONDA. The designer has an education in architecture and civil engineering. Today, he is the menswear artistic director of Louis Vuitton. He is the first African-American to hold the position at a French fashion house. Brand Off-White always has collections with specific vision and opinion. Virgil Abloh is on the list of the most influential people in the world as Time magazine named him. (Off-White 2018.)

3. HP Trading Co (Heron Preston)

Heron Preston is the name of the designer and the brand's name. Heron Preston could be called "Instagram-First" fashion designer, an artist born of the post-internet generation and so on. His collections have a resonance in social media, especially Instagram. He is an icon of the young generation as designer, artist, creative director, and DJ. (The Business of Fashion 2018c.)

Preston's fashion ideas were mentioned by influential fashion people and started his career from the Paris Fashion week 2017. Heron Preston as a brand posed as eco-friendly apparel producer with some zero-waste collections of clothes and accessories. Heron Preston collaborated with Nike, Gap, Nasa, Ugg and lots of other companies. Preston signed the deal with New Gourd Group (production and distribution company) and debuted at Paris Fashion Week. He created the first collection together with DSNY (New York Office of Sanitary Control). It was

the first time when designers introduced something like this in Paris. (Preston 2018.)

4. Gosha Rubchinskiy

Brand and name of the designer again have the same name - Gosha Rubchinskiy. *His gritty approach to fashion design has made him a poster child for post-Soviet youth culture* (The Business of Fashion 2018b). He started a new flow for fashion vision. Around Gosha Rubchinskiy is figure and his clothes were a lot of discussions and doubts. He brought to high fashion simple wear with unique urban and skate wear design. Streetwear fashion becomes a part of high fashion with sneakers, sports costumes, t-shirts and so on. Gosha designs with a Russian accent and it strikes fashion society.

Gosha starts his self-titled brand around 2012. His collections are presented as concept show. His popularity was incredibly high despite his not so often appearance in media. One of the steps which increased interest in his clothes and limited collections is that he closed the brand in 2018. *We will stop Gosha Rubchinskiy brand as you've known it. We will have no more seasonal collections. Instead, something new is coming.* Gosha published this statement on his Instagram page. (The Cut 2018.)

6 Theoretical framework

The theoretical framework of the thesis includes the topics: fashion, consumer behaviour and marketing. Every part has its boundaries concerning the final research question. Introduction to fashion is about growth of different segments of fashion: as high fashion, ready-to-wear and modern fashion market for following explanation of streetwear fashion segment. Consumer behaviour part includes targeting and segmentation, subcultures, marketing which are used for determination of the target audience and better immersion into the empirical part.

6.1 Introduction to fashion

Fashion has a new definition and attitude for every generation. Fashion is something we deal in everyday life. People decided what to wear based on

fashion trends. The author of this work wants to describe new type in fashion – industry of streetwear fashion. However, the definition needed to be based on historical and original understanding of fashion.

For a better understanding of concept, the author begins with the history of fashion and its growth as a business. Fashion is a realm of life including styles of appearance and clothing. Another definition is the way people dress up and way of behaving which is popular in the specific time. (Collins 2018.) From both definitions can be seen that fashion is not only a field of business but a life style. Also, apparel industry strongly connects with consumer behaviour and sociological aspects.

The apparel industry is about producing clothes and footwear, but with the role of marketing and welfare growth, apparel industry became a fashion. In this process, society needs the apportion of expensive and cheap clothes through a branding process. Consumers can separate one fashion brand from another. Competing environment creates a field for making clothes specific, interesting and unique. (Reamy & Arrington 2013, p. 8.)

The thesis is focused on streetwear fashion industry since the thesis is conducted for creating a plan of brand which is based on streetwear fashion brands. However, it is considered that high-fashion, pret-a-porter and mass fashion have impacted each to another. In this way, all segments of fashion needed to be studied and discussed. (Costantino 1998.)

As sample size of this thesis is mostly European vision of fashion, the author works mostly with history of fashion from European prospect with influences of different countries.

6.1.1 Appearance of heute couture

Origins of fashion could be counted from the Middle Ages in Europe. In the 14th century with a growth of cities and segregation of society in class clothes as attribute of aristocracy began an interest in fashion clothing. Aristocracy had opportunity to change traditional dresses to clothes which came from foreign countries. With shifts of political and economic force in different geographical

regions, fashion developed its spread and clothes became a sign of wealth. (Costantino 1998, pp. 6-12.)

It was a time of reign of Marie Antoinette, wife of Louis VI, as “the queen of fashion” which has an influence on fashion as people understand it today. Marie Antoinette had the largest wardrobe at Versailles. Marie Antoinette’s reign was a growth of a couture. As the main figure who changed the relationship between courtier and client was Rose Bertin. She started to impose her own ideas on her clients. Lately, Bertin was awarded the official title of Minister of Fashion. She created an informal style of dress for aristocracy which could be associated with shepherdesses with its hairstyle and other attributes. Fashion clothes in this form was worn during the 18th century. (Costantino 1998, pp. 6-12.)

Bertin’s ideas had an influence on whole Europe and made a set of attributes for fashionable and beautiful women. It is an image of fashion doll which was sent to clients for their approval with complete outfit in miniature version. Today, these dolls had shape of real size woman – mannequins. Typical appearance of modern models and supermodels took its start from Bertin’s dolls and shape of outfit also connected with her vision. (Costantino 1998, pp. 6-12.)

From historical aspects, the author shows the idea and form of present fashion industry which in the past time had a concept of brands and benchmarks. After the French revolution Bertin was forced to flee from France and her fashion shapes changed to “plain dresses” especially like menswear style of clothes in mid-eighteenth century. Style which came to change it was an “English Country Gentlemen”. (Stevenson 2011, pp. 10-12.)

The rise of English Fashion started in the beginning of twentieth century. Form of outfit had dark coat, below-the-knee breeches, boots and it was an encouraging fashion which raised English tailoring to the international level.

Another British tailor Charles Frederic Worth was the official designer to Empress Eugenie. He was the first who used the live couture models to show his ideas. Charles is also known as the first couturier who selected fabrics for definite design and made hand-coloured portfolios of designs for every single client. (Costantino 1998, pp. 10-15.)

Sons of Charles Worth founded the first Chambre Syndicale in 1868. La Chambre Syndicale De La Couture is an association of couture houses, which originally was founded to stop couture designs being copied and to limit competition. (Weston 2018.) Figure 1 represents the departments of Syndicale with its main responsibilities.

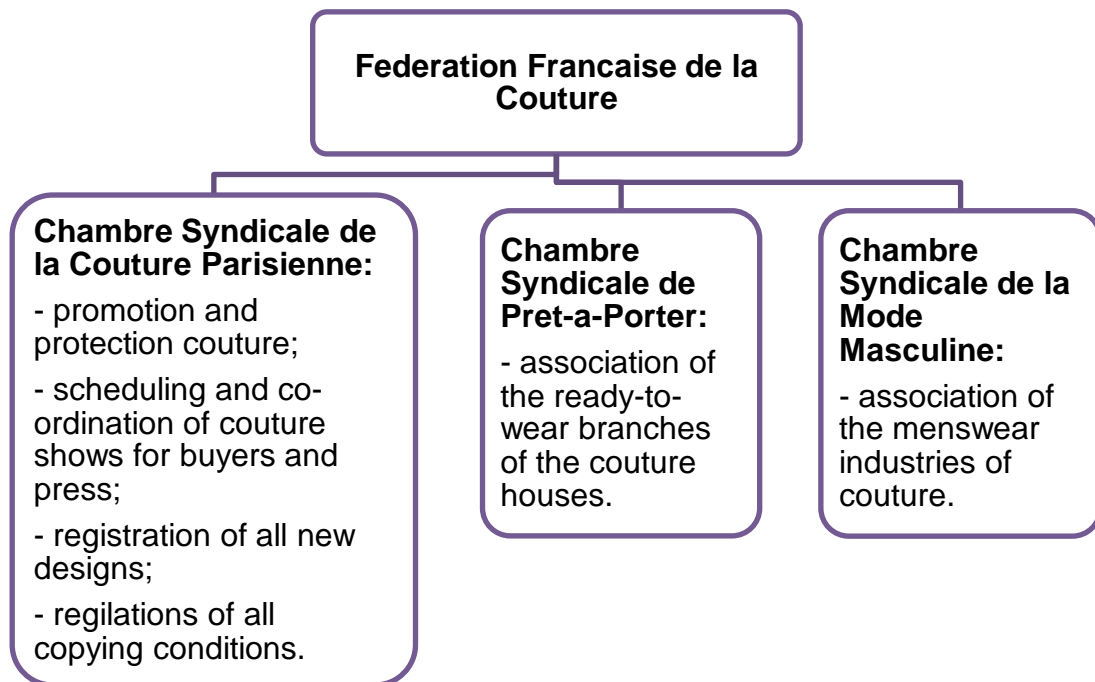


Figure 1. Branches of the Chambre Syndicale de la Couture based on Costantiono (1998).

The Department of Industry decided to have a list of requirements according to which designers are officially recognized as couturiers. Couturiers must:

- Have their own workrooms in Paris.
- Employ at least 20 people who are able to work by hand on the level of traditional craftsmanship.
- All sewing works must be carried out “in-house”.
- Sketches for clothes must be made by house designers only.
- Garments must be custom-tailored and shaped to every client.
- All models of clothes must remain the same for the collection as were designed.

- Collections of the garments must be shown twice a year and include at least 75 outfits.
- Three of the live shown mannequins (models) must be employed in house during the year. (Costantino 1998.)

6.1.2 The origin of ready-to-wear

France was a capital centre of women's fashion in the 18th century and England, to be specific London, was a capital centre of menswear fashion with the Savile Row tailors until the mid-twentieth century. Next shift was ready-to-wear fashion. The emergence of new fashion flow happened because of Italian and American menswear designers and the "Peacock Revolution" in the 1960s. (Costantino 1998, pp. 10-15.)

Despite the regulations and responsibilities which provide the Syndicale to keep the leading position of couture fashion, the growth of ready-to-wear fashion continued in America and Europe. Couture became unprofitable because of ready-to-wear growth in 1977. The president of French Couture Creation Madame Alix Gres allowed ready-to-wear fashion to come into her own business and it captured the market. The initial profit from couture sales decreased but were balanced against profits from franchised boutiques. Ready-to-wear sales was incredibly high because of licensed products from couture's portfolios. Designer-named products as cosmetics, sunglasses, fragrances, and underwear made sales high and pret-a-porter fashion leading. (Reamy & Arrington 2013, pp. 10-15.)

This notwithstanding, haute couture remained on the market as the laboratory of ideas and high-level apparel producer. With the expensive price and better-quality, high fashion is a sign of prestige. As an example, which could be actual for today, is a Chanel's perfumes for the affordable price while Chanel's dresses are extremely expensive. (Costantino 1998, pp. 17-20.)

Today's democratisation of fashion is really due to the process of industrialization. Mass production of clothing became possible because of the technologies as the sewing machine. It was the main competitor for professional tailors and couture houses. The time of mass-produced copies of fashion clothes brought struggles

for couture fashion. However, the brand remains brand, and it time to compete with copies and go forward respecting to the original. (Costantino 1998, pp. 17-20.)

6.1.3 The modern market

Since the time of Chambre Syndicale, couture had its rights to regulate fashion. Even though couture was not the most profitable model of business, it is a segment with the finest quality merchandise and it encourages customers to buy these products. (Costantino 1998, pp. 18-21.)

After the Second War business concepts of many industries changed. The fashion industry in the face of haute couture because of ready-to-wear profitable production began to guess customer wishes. A relationship between designer and clients had a shift from elite couture customers to customers of mass production. Destination of the industry is a customer, and fashion business started being market-oriented. Marketing researches and mass-production techniques today are essential business methods. (Costantino 1998, pp. 18-21.)

Those market condition increased the role of marketing. Nowadays, all industries including fashion choose marketing strategy and instruments. People spend more time and money to get designer-name products, because of believing in a greater value from the status of a fashion item. (Stevenson 2012, 146-151.) Marketers created a concept of satisfying customers' needs, wants and demands. Marketing is responsible for the ability of customers to find a product and get it for the price they can afford. The Four Ps marketing concept (product, price, place, and promotion) is also the responsibility of marketers to make new products affordable and desirable. (Costantino 1998.)

An important thing is that marketing is not the only way to make people buy, but also marketing contributes to modern culture and society. Fashion marketing does its best to improve lots of different spheres of life. Brands like Nike, Reebok, and Adidas contribute to sports activities and sponsored sports events. Other brands claim to be environmentally friendly and make zero-waste apparels. (Costantino 1998.)

Fashion is a wide popular culture which could be a business, fine art, builder or destroyer of social classes and so on. Fashion brands today have many different aims and could bring their auditory to another level of consciousness. (Costantino 1998.)

6.1.4 Streetwear fashion market

Modern market is described above and has the characteristics given there. Though, today in fashion are seen new tendencies. Fashion market changes its forms and performances. Past decade of fashion industry saw the growth of streetwear segment of the market. In traditional meaning, streetwear is an apparel which has contemporary look with elements of sportswear and military forms, mostly based on subcultures as skateboarding, and hip-hop. Streetwear was instituted in South California by surfing company Stussy. Lifestyle, hobbies, location, and prevailing subcultures determine the style of streetwear clothes: t-shirts, hoodies, comfortable, typically man models and the feeling of a limited amount of clothes one has. Uniqueness and t-shirts are originally the base of streetwear fashion. (Hundred's 2011.)

Bain & Company consulting firm in 2018 estimated streetwear segment boost of the high fashion by 5 percent (\$309 billion). Moreover, Bain predicts the growth of 5 percent through 2020. Generation Z which were born after 1995 are a very stable and good customer base. Their preferences are changing the form of fashion models and ideas of brands. Attributes of streetwear as denim, t-shirts, hoodies, sneakers, ironic symbols are today elements of high fashion also. (Barry 2018.) Andrew Raisman for Digiday article about streetwear said: *"Now today, the people who shop at Chanel on Rodeo Drive feel just as validated in an Off-White long sleeve. There's no more division between luxury and streetwear."* (Milnes 2018a).

6.2 Consumer behaviour

The fashion industry is built around the consumer. A basic need of human of warmth transcends to the ability express the individuality through clothes and identities as a part of social groups. Fashion brands which understand needs and wants of the consumer to buy could target the products in a better way.

Destination of the targeting is profitability and demand of the brand. Consumer behaviour provides techniques that help fashion marketers understand their customers and improve concepts of working with them. (Costantino 1998, pp. 22-24.)

A consumer is a person who distinguishes between need or desire, makes a purchase, and then manages the item at three stages of consumption (Solomon 2013, pp. 31-32). Consumer behaviour is shown in process of searching, buying, using, and assessment of the products and services which should satisfy them. A focus of consumer behaviour is the way individuals make a buying decision with readiness to spend resources they have (time, money, effort). (Schiffman 2012, pp. 2-5.)

Consumer research describes processes and tools which are used to understand consumer behaviour. There are common questions which answer consumer behaviour researches: what consumers buy, why consumers buy, when consumers buy, where consumers buy, how often consumers use bought products, how consumers evaluate products after buying, and how consumers dispose products. (Schiffman 2012, pp. 2-5.)

Every individual is unique, however, in the end, all individuals are consumers of different products and services. Each consumer is vital for the economic situation in every industry. Both categories of consumers as individuals and organizational are important in consumer behaviour. However, this thesis focuses on individuals buying behaviour and the type of consumer. Individual consumers buy for their own welfare. Consumers of the fashion industry and especially consumers of streetwear fashion industry are individuals. (Schiffman 2012, pp. 3-7.)

6.3 Targeting and segmentation

Diversity is a compulsory part of segmentation. Without diversity of people with different backgrounds, cultural features, countries of origins and interests on which they based needs and wants preferences, it would be unreasonable to segment the market. Generally, market segmentation is a process of segregation of a market into individual consumer subjects with common characteristics and

needs for selecting them into segments to target with marketing mix. (Schiffman 2012, pp. 39-43.)

Segmentation strategy depends on consumer segment which is interested in the products of the company. There are nine major categories of consumer characteristics: demographic, geographic, psychological, psychographic, sociocultural, use-related, usage-situation and hybrid segmentation. All these segmentation stages are important and usage of them helps us to find the best way for targeting and branding. (Schiffman 2012.) However, according to Costantino (1998, pp. 22-33) in a book about Fashion marketing and PR it is better to investigate the consumer from the perspective of categories: age, gender balance, location, work, wealth, consumer profiles, geodemographic factors, and psychography. The author studies types of segmentation which could be useful for case analysis and excludes those which are described in other chapters.

6.3.1 Geodemographics

Place of living plays one of the persuasive roles in what people buy and how they do it. Usually, people move from one city to another and typically changed their locations during life. Fashion marketers need to predict these shifts and make the marketing and targeting according to this. (Costantino 1998, p. 24.) Nowadays, fashion brands and designers have online stores, and store branches, out-of-town malls with a wide range of clothes and it makes fashion more affordable. Those companies that decide to promote their products through the Internet attract a big amount of people around the world. However, other companies go to opposite direction and successfully build their customer base. They narrow the production for a special region and this way also help to develop customer quality and quantity. (Schiffman 2012, pp. 43-44.)

A combination of geographic and demographic segmentation means that those geographically close to each other could easily have similar financial abilities, lifestyles, and hobbies. (Schiffman 2012; Costantino 1998.)

6.3.2 Work and wealth

Job and profession influence on what people buy and wear. Clothes show which class people belong to and how successful one is. Nowadays, society has occupation importance and working women class has strong motivation and desire to be users of the fashion industry. The amount of money which working women are ready to spend on clothes is 40 per cent more than non-working. A working-woman needs clothes for work and for leisure time which influences their buying behaviour. (Costantino 1998, pp. 24-27.)

For men the role of job in attitude to clothes also has a meaning. Shortened working week and hours per day give them time to spend with family and friends. Men also need to separate working clothes and clothes for leisure time. Presence of work in people`s lives makes them more fashion-conscious and increases market of fashion industry. (Costantino 1998, p. 27.)

Work has its connection with wealth. Originally, from the perspective of consumer behaviour wealth meant the buying ability. Society has always been divided into income classes. From the history of fashion is clearly seen that fashion traditionally was a sign of wealth and only rich people had the ability to buy fashion clothes. Today the situation has changed because of the appearance of the ready-to-wear and the mass market. Fashion has become more democratic and it is again helping grow the fashion market. However, buying power has the most important influence on fashion. Through the demographic researches, marketers could pick out the key audience of fashion industry and work with them. Producers of fashion regulate the ideas according to demographic characteristics which affect the type of clothes and price category individuals choose. (Costantino 1998, pp. 27-28.)

Despite the importance of money, the size of salary does not mean one would be willing to spend money on clothes. Fashion goods are not necessary for life, so people need to be motivated to spend money on them. This is a key moment of successful fashion brands who motivate their clients to buy. (Costantino 1998, pp. 27-28.)

6.3.3 Consumer class

The social class of the consumer could be determined by using a combination of demographic variables (education, age, income) (Schiffman 2012). In the fashion industry, social class is one the most solid variables of consumer`s position on the market as a purchasing ability, lifestyle, and attitude. According to National Readership, there are classification systems of A, B, C1, C2, and E with common description of every class. That could be used by marketers to place advertisement in right places and for the right people. (Costantino 1998, pp. 28-30.)

A. Class A consist of the upper or upper-middle class people. They are typically employed in the high administrative and managerial occupations.

B. Class B are people employed in middle management level, professions and administration. The name is Middle Class

C1. Class C1 is the lower-middle class people who are employed as junior managers, supervisors and clerical.

C2. The skilled handheld working class. People employed as skilled manual labourers.

D. Working class of people who have some skills or unskilled at all. Named as working class.

E. The class consisted of freelancers, pensioners, unemployed people or those who get governmental benefits. (Costantino 1998, pp. 28-30.)

6.3.4 Psychographics

Psychographics segmentation more than other types of segmentation help to determine the motivation of customers to buy and how their attitudes formulate their decisions to buy. As described in Griffin is book (2014), psychologist Abraham Harold Maslow explained the reasons why people are guided by certain needs in specific times. Maslow is theory means that people have a hierarchical

pyramid of needs. Pyramid includes psychological, safety, social esteem, and self-actualization needs. The hierarchical pyramid is shown in Figure 2:

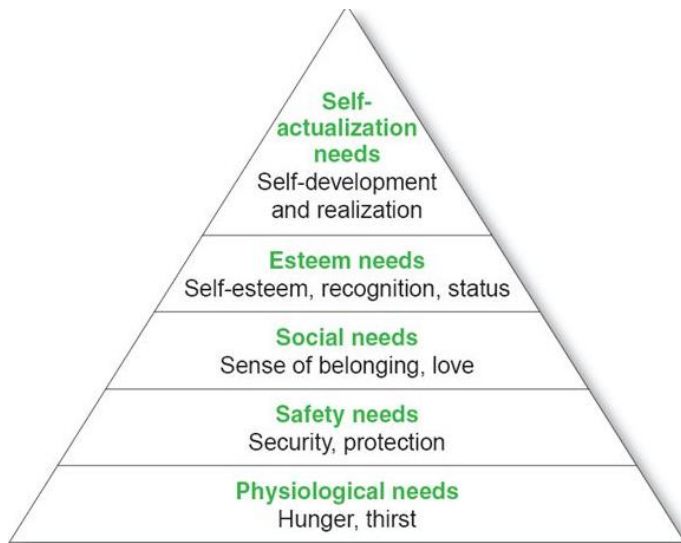


Figure 2. Maslow's hierarchy of needs (Kotler & Armstrong 2010, p. 173)

The Maslow theory is also applicable to the fashion industry. To start from the beginning physiological need for warmth is characteristic for people. Those type of needs could cause people to buy warm clothes from wool suitable for winter time. To satisfy the need consumer needs to have some money. He or she has the ability to buy cheap and warm clothes in the second-hand store or get them from charity places. (Costantino 1998, pp. 29-31.)

The next level of the pyramid is the safety needs, in other words, the need of people to feel secure. From the side of apparel industry people's need for safety is connected with sportswear, nightwear, children's clothes, and special workwear or uniform.

Level up in needs hierarchy is social needs. People basically have a need to be accepted in a social group. The social needs have one of the leading roles in buying decisions in fashion. It is important that in teenage years men usually try to fit the group by the wearing right clothes. However, in people remains the need to be a part of the community throughout life. (Costantino 1998, pp. 29-31.)

Next level of Maslow is the need for esteem and status. This need is the strongest one in purchasing decision on the fashion market. Fashion attributes as clothes,

shoes, accessories, and advertisement of them evoke the need of status in people. (Costantino 1998, pp. 29-31.)

The need to be your own person or self-actualization need is the top stage of Maslow`s pyramid. One`s own fashion vision and statements help expressing themselves as an individual. Customers who choose the style of their own are self-confident and have their own ideas and visions why they choose that brand or another. (Costantino 1998, pp. 29-31.)

6.4 The influence of subcultures on consumer behaviour

Definition of culture from the perspective of consumer behaviour is the sum of learned beliefs, values, and customs that serve to direct the consumer behaviour of members of a society. Culture is a society which includes factors as knowledge, laws, language, music, art, religions, working models. From the common definition of culture, the understanding of the subculture concept and its influence on the behaviour of consumers is coming along. *Subculture is a distinct cultural group that exists as an identifiable segment within a larger, more complex society.* Analysis of subculture allows the marketer to realize the sizable market segment. Subculture us a reliable and relevant element of market research which helps to achieve and use the effective approach to the segment. (Schiffman 2012, pp. 342-353.)

6.4.1 Nationality subcultures

Nationality is the feature of the culture which contributes to things which are important and needed in society. In other words, nationality guides the question what to buy. Interest and respectful attitude to the cultural artefact head to the consumer affliction. National specifications as ethnic food, travels to the homelands, purchasing of the cultural artefacts have an impact on consumer behaviour. (Schiffman 2012, pp. 353-354.)

6.4.2 Geographic and regional subcultures

Regional identity as a picture of a true representor of the region is very important for consumers. Sometimes people choose specific brands and products which

are characterised for a country or another geographical region. (Schiffman 2012, pp. 353-354.)

6.4.3 Age subcultures

Each generation has its own specific characteristics. It is typical that the younger generation has preferences in music, clothing, movies and TV shows which are not completely understandable for an older generation. Marketers need always remember the age in the segmentation process. It is important, profitable and moreover necessary for producers of goods and services to be age oriented. According to Schiffman, there are four age groups which are moving from young to old ones. In this chapter, the author uses the term cohort which means a group of people born in a relatively short and uninterrupted period. (Schiffman 2012, pp. 354-359.)

Generation Z market

A cohort of generation Z was born between 1995 to 2010. Today the Gen Z is an influential generation group. Companies invest money in marketing and targeting this cohort. As Generation Z is more tempered and has more knowledge about prices and products, brands are looking the way how to attract their attention. Marketers need to be aware of their marketing line and be up-to-date. (Claveria 2018.) Teenagers are trendsetters and kind of ruling the tendencies. They are high-speed users of information from different sources at the same time. (Gasser 2018.)

The Generation Y market

Age cohort of Generation Y consists of people born in 1977-1994. Generation Y has been named as millennial generation and echo boomers. They could be divided into three segments: Generation Y adults, Generation Y teens, and Generation Y kids. As a segment of buyers Generation Y has features and characteristics as pragmatic, clever and socially adopted. They are not afraid of new experiments. An environment of the growth of Generation Y is media-saturated and they are familiar with marketing hype and tendency. Generation Y spends more time in the Internet than for television viewing. Marketers with

pragmatic view realise that it is profitable to build websites targeted to the interest of the Generation Y. (Schiffman 2012, pp. 354-359.)

The generation X market

Cohort of individuals born in period from 1965 to 1979 - Xers do not like labels and being singled out. This generation had its growth in time when satisfaction from job was more important than salary. Salary size was not so important, work-life flexibility is more desirable than long-term employment. For Generation X quality and company name are important, but there necessarily should be designer labels on the products. Advertisement campaigns must be focused on preference of the Xers. Marketers need to try to predict preferable style of music, choose correct language and be more specific. They like to watch TV shows more than read newspapers and magazines. (Schiffman 2012, pp. 354-359.)

The baby boomer market

The baby boomer generation was born between 1946 and 1964. This is the most desirable target cohort because they are single, their consumer decisions are important and sometimes they are trendsetters. Baby boomer generation compiles 40 percent of the adult population. Baby boomers are consumption-oriented and motivated to buy for homes, themselves and for others (friends, family). Basically, they are able to buy and enjoy the process. To describe and compare all three categories of buyers here is a figure of comparison of cohorts. Every generation has its own special characteristics as buyers. (Schiffman 2012, pp. 354-359.)

THEMES	GENERATION Y	GENERATION X	BOOMERS
Purchasing behaviour	Savvy, pragmatic	Materialistic	Narcissistic
Coming of age technology	Computer in every home	Microwave in every home	TV in every home
Price-quality attitude	Value oriented: weighing price-quality relationships	Price oriented: concerned about the cost of individual items	Conspicuous consumption: buying for indulgence
Attitude toward brands	Brand embracing	Against branding	Brand loyal
Behavior toward ads	Rebel against hype	Rebel against hype	Respond to image-building type

Source: Adapted from Stephanie M. Noble and Charles H. Noble, 'Getting to Know Y: The Consumption Behaviors of a New Cohort', in 2000 AMA Winter Educators' Conference, 11 (Chicago: American Marketing Association, 2000), 294.

Figure 3. Comparison of selected age cohorts across marketing-related issues (Schiffman 2012)

6.4.4 Gender as a subculture

During the targeting and segmentation, it is always important to remember about gender. Despite this fact that woman and men have equal rights and purchasing ability it is quite common to associate the product with the member of one sex. Men and woman have a different attraction to the products and services. Moreover, both genders differ their preferences on the Internet. This fact influences the process of advertisement online. (Schiffman 2012, pp. 357-361.)

Marketers are also highlighted the sub-segment of sex as a subculture – the working woman. A woman could be separated from those who work and not. They have different motivations. A woman could be separated in more segments according to their life position as career-oriented or just-a-job and so on. However, for the thesis it is better to keep in the position of differences and preferences of buying behaviour of genders in general. (Schiffman 2012, pp. 357-361.)

To sum up, different subcultures require special attention to their preferences, needs, wants, views, and abilities.

6.5 Marketing methods

Market is a physical space where a consumer can find products developed to meet consumer demand. The sellers of fashion products have the destination of the business conduction in the retail store. However, physical store it is one of the beginning positions of the adventure from the side of marketing. Marketers need to attract the consumer to the store and make a research around the consumer, products, sale, environment, distribution, and promotion. (Hollensen 2010.) Moreover, showrooms and stores are no longer physical - consumer could shop online. In the fashion industry, an important role plays the time of the year for realizing of new collections' lines of the clothes which designers are going to create. (Costantino 1998.)

Design collections should be shown for buyers. Catwalk extravaganzas are used for presentation of the clothes in high fashion and ready-to-wear segments. Today, catwalk show has another meaning in the fashion industry. Fashion show

of the collection is a big step in the successful selling process. Organization with celebrities, concept, video translation via Instagram and other social media have a great role and attract attention on the highest level. (Costantino 1998.) From whole marketing management, author needs to distinguish the branding concept which is more important for the analysis of the brands in the empirical part.

6.5.1 Collaborations and political trends

Collaboration marketing is the actions of lining company's resources, interests and marketing power with other companies to carry out larger than one company was able to do on its own (Williams 2018). Collaborations of wearable and unwearable things, sport and fashion industries, mass-market and haute-couture market clothes create new products which suit the new customer.

Marketing method as a collaboration is about attracting a new audience. Fashion brands are the most successful users of this tactic. Mass markets brand H&M collaborated with Kenzo and Karl Lagerfeld. Sport brand Nike made a collaboration with luxury brand Louis Vuitton to form the haute-couture fashion segment. Unexpected collaborations of brands which look different make new products. The process extends brand from two sides: creating new production lines and attracting new audience. (Nazarova 2017.)

Partnership with organizations and celebrities, professional and sport people is also a part of a collaboration process. Sports brand Adidas was working with Parley and Stella McCartney and they created a swimsuit collection, which is a design by the strong team of professional clothes producers, designer, and company which is fighting for the ocean. Adidas and Parley continue to collaborate and produce sneakers and other goods with the aim to save the ocean. (Parley 2018.)

Information field today is very wide. Hot news, trending topics, and politicians have great audience attention. Brands can use it to draw attention to themselves. Fashion brands took this idea and created clothes using political slogans and presidencies. This is the way of getting attention from different age subcultures. Politically engaged people are an audience which could be obtained from political

media. The idea is to highlight the most relevant topic and use it for brand popularization. (Scott 2011.)

6.5.2 Branding

Branding is the cumulation of knowledge and experiences which used to build the brand at all places connected with customers. Aims of the branding are the same for different types of brands and their product lines. First of all, the aim is to differentiate one product from its competitors and recognize a company on the market. Next objective of branding is to create an identification line and awareness of the brand. Also, branding usually ensures a level and quality satisfaction. The final aim is helping with the promotion of products and services of offering company. As a final conclusion brand of the company needs to keep loyalty of the consumers or attract new consumers for creating new sales. (Hollensen 2010.)

Manufactures which invest money in branding have protected the exclusiveness of the ideas and a unique identity for the product which could be used in marketing activities as an advertisement (manufacturer also need to register trademark). Branding suggests the new opportunities on how to attract customers and make them repeat buying the products and what is more important, to build brand recognition among potential new customers. Retailers are also more interested in stocking only known brands with a positive image which could improve the image of the store as well. Consumers use brand names to reduce time-consuming shopping, and fashion goods bring to consumer satisfaction of intangible needs. (Costantino 1998.)

6.5.3 Brand awareness

Brand awareness is a rate to which consumers are familiar with products quality of the brand and its image. Brand awareness shows how target audience or potential customers recognize the brand and distinguish it among others. (BusinesDictionary 2018.) In the fashion industry, those brands which have a high level of awareness belong to trendy and popular brands. Awareness of the brand can embed the brand into lifestyles of people and make them not to think twice about a purchase. Having a brand awareness is an outcome of plural

synchronous efforts with the aim to attract customers, make them buy, and trust the brand. (HubSpot 2018.)

A brand which decided to establish awareness need to follow some approaches. To make customers trustful brand should be a person, but not a company without a “soul”. Fashion brand or designer named clothes should be able to tell their consumer about brands attitudes, passions, likes and dislikes. For customers, it is also important how the brand speak. Brand need to determine and contribute in characteristic of being open and honest with customers. Fashion brand should define itself more than just clothes but be a concept and promote ideas. (HubSpot 2018.)

Communication with customers for the brand should be connected with the same psychological features which people use in everyday life. Brand during its marketing campaign goes through social factors as introvert or extrovert are their customers, are they outgoing or quiet. Nowadays, a fashion brand could easily be social. A brand uses social media to post some straight information about clothes collection but also information unrelated to products. In fashion, Instagram is the most popular and demanded social media app. The number of followers is not the last measure of successfulness of the brand. Interaction with costumers through social media by asking questions, sharing content brand likes, commenting posts shows that brand is not business making money, but a person trying to be a “friend”. Social media makes over 50 percent of brand awareness and make the brand known. (HubSpot 2018.)

6.5.4 Brand vs no brand

Brand products or design named products are associated with additional cost for marketing, label, promotion process, and packaging. Basically, unbranded commodities are agricultural products. In the fashion industry, it is very important to be branded and to build brand awareness. (Hollensen 2010, pp. 409-412.)

The fashion industry throughout history had an important role of designers in haute couture clothes. Designers were people who created a fashion and changed the flow of fashion ideas. Though, brand names became influential as well. Big corporations make trends, produce a great amount of different clothes

and cover all sectors of apparel types. There are brands like Levi Straus, Lee, Nike, Reebok which are very popular and have marketing campaigns and brand images that attract consumers all over different segments. Designer named clothes in Europe from the beginning of the fashion history were more popular. Since the 1970s designer names clothes came to the American market and took their place in the fashion industry in the USA. Designed clothes from Europe as Giorgio Armani, Pierre Cardin, Hugo Boss and American designers as Ralf Lauren, Calvin Klein, Bill Bass changed the industry of fashion in America and mass market of brand clothes became a big part of European fashion market. (Hollensen 2010; Costantino1998.)

6.5.5 Public relations

Public relations practice is the skill and social science of dissecting trends, ability to predict them and implement programmes which will create an image and build a relationship with a public (consumers). Public relations have the main responsibility to maintain the public's interest. In fashion public relations is the most glamorous and notable marketing activity. Fashion public relations are aimed not only at the brand's clients but also at groups of people. Institute of Practitioners in Advertisement determine advertising as the most convincing selling message for a service or product obtained at the right audience at the lowest price. Advertisement aim is selling, when the aim of public relations is to inform and create conception through knowledge about products or service. (Wynne 2018.)

The different parts of the fashion industry have different public hence public relations practice should differ as well. For different segments of fashion market PR of the brand needs to use different channels, tactics and distinguish types of knowledge about brands which should be interesting to the key audience. (Wynne 2018.)

The fashion industry is highly competitive and during the Fashion Week which is the most important week in fashion, PR professionals should be ready to highlight new brands and then help them to grow. Good PR in fashion should implement

actions which would attract customers through news, ideas, image of brands they promote. Brand awareness is building around fashion publicities' actions:

1. Building a strong fashion brand

Every member of the public could recognize a brand which has an image. Masters of PR should be in the background and on maximum level put the brand in the central and front position. Creating a cult around apparel brand and narrow the attention on clothes which help brand be distinctive.

2. Communication with editors of fashion

Public relations professionals are responsible for working with fashion editors (writing and photography teams of the magazine) which would help to promote collection lines.

3. Working with models and celebrities

New fashion brands and designer's ideas will not be seen by wide audience without presenting them by people who are esteemed by the public. Celebrities and well-known models need to be included in the promotion line. Magazines demonstrate fashion pieces and public become familiar with them.

4. Understanding of media trends

Fashion PR professionals must participate in interviews, press releases, and conferences. Throughout this way of communication with public, PR increase the awareness of the brand. (PR Couture 2018.)

7 Research methodology

The thesis consists of qualitative and quantitative research methods. The author uses the qualitative research data for analysis of the brands as examples of how to build a fashion brand. Qualitative research is a way of investigation of people's experiences and opinions, by using interview, observation, analysis of content and biographies, visual methods and so on (Hennink, Hutter & Bailey 2011, pp. 8-9). Qualitative analysis is a method of observation to collect non-numeric data (Mirola 2017). Quantitative research method produces numerical data, which could be analysed by using statistical and mathematical methods.

(SkillsYouNeed 2018). As quantitative research method the author uses the survey.

The main purpose of this study is to develop a plan of how to build a successful fashion brand that can be utilized by those who are interested in the building of their own fashion brand or improve already existing one. The author identified two methods for study: conducting a survey about people's attitudes to fashion and to fashion brands and analysing of fashion brands which have arisen less than in ten years and are the part of new fashion market segment.

Through implementing the research methods, the target to fulfil collation of the received results and theoretical part the author can make a conclusion in the form of plan.

7.1 Case brands analysis

Theoretical framework includes concepts and theories to help the author understand and analyse the case brands. According to the book Essentials of Management Information Systems (Loudon & Loudon 2010), case analysis has a structured framework and knowing how to analyse cases will be useful for application in real business problems and situations.

Case brands' analysis helps the author to learn through the immersion in a real scenario of building brands how to act as an expert in the studied field. Analysis of the following cases by focusing on facts which are important for particular study and by using the theory which determines opportunity, problems and frameworks help to answer the final research question more precisely. (Loudon & Loudon 2010.)

Analysis of the brands should identify what should be observed. According to the steps given below, the author could easily structure the analysis and build up appropriate conclusions.

1. Reveal the most substantial facts surrounding the case.
2. Detect the key issues.

From the theoretical framework, the author reveals from which perspective the case brand needed to be analysed: fashion, consumer behaviour, and marketing methods.

3. Indicate and estimate paths of actions.
4. Commend path of actions as final recommendation. (Loudon & Loudon 2010.)

7.1.1 Vetements

The main figures of the brand are Demna Gvasalia - spokesperson and designer, and Guram Gvasalia – CEO of the brand. After a period of being anonymous Demna and Guram became bright people in the fashion world. Guram Gvasalia gives information about the brand from the core of business and explains decisions and brand concept. (Socha 2017.)

Measurements of success

As it was discussed in theory to establish brand awareness and to implement public relations practice brands should have a social life. High level of brand recognition and popularization through different media are Vetements' strengths.

In 2016, one year after Vetements initiated their Instagram page there were five thousand followers, then in 2017 the number was one million three hundred thousand and today in 2018 Instagram page counted three million one thousand followers. During the week there are probably ten million impressions, percentage wise 62% of male audience and 38% of female audience, which depends on incomes. Consumer behaviour prescribes that according to gender subcultural and segment of working people (work and wealth segmentation) revenue ratios are different and the brand cares about how to attract those or other segments. (Socha 2017.)

Women's collections of Vetements are sold in more than two hundred elite stores and men's wear is introduced in about fourteen stores, despite the fact Vetements became men's line in 2016. The brand does not publish and not always openly talks about company's figures, industry sources gave information that in 2017 wholesales were around one million euros. (Socha 2017.)

The size of the business which brothers run is not estimated by themselves. The focus of the brand remains on clothes. Profit allows Vetements brothers not to think about investors or selling the business. Vetements became profitable business from the first seasonal collection. The target index for the brand is not only sales but the cost of the product. (Socha 2017.)

Fashion

Described in the Fashion part of the theory different types of fashion market (heute couture, pret-a-porter, modern and streetwear market) the given brand could be reviewed by those categorises.

The designer of the brand Demna Gvasalia is a well-known artist and designer of Balenciaga, he said in his Instagram profile: *"Fashion is not about hype, nor about useless gossip or opportunistic pseudo journalism, fashion is about clothes. So is Vetements."* His approach to a brand is an art which is interesting, new and shook the audience. Hoodies, T-shirts with logos, shoes with disposable lighter heels and sneakers of unexpected colours show that brand takes trends of streetwear market and makes a cult around them. Gvasalia made a streetwear clothes a part of Fashion week and heute-couture part of fashion. Fashion shows of Vetements boomed fashion weeks with the show implementation and forms, materials, seasonal themes the brand uses for its clothes. (Buro 2016.)

Vetements has an image of the brand which created clothes which introduce "the aesthetic of ugliness" in their collections and association with teenage years. However, the brothers do not count themselves to that style. The position is that Vetements is not telling stories about the clothes. Some of the clothes are associated with Soviet Union uniform and the latest collection was absolutely scandalous with aggressive unrepeatable phrases. (Indvik 2016.)

Consumer behaviours

Vetements is a young and modern brand. The idea from the beginning was about creating a brand which needs to be significant and meaningful for people who

want to buy it. Through utilizing segmentation framework consumers of Vetements could be differentiated.

Basically, the main office of Vetements is located in Paris and the audience of the brand lives in Europe and Russia. However, ideas of the brand were likely to find its fans in the US. Vetements is interesting for modern countries and popular there because of using the Internet. Vetements is called IT-brand of 2016. (Socha 2017.)

Price policy of the brand dictates the level of wealth that customers of the brand should have. Buying ability of the brand audience should be high. Vetements is not afraid of this situation and makes exclusive and expensive clothes which met super high interest and fans of the brand.

Consumer class which Vetements targeted is A, B, and C1 level. However, those classes who are not able to buy expensive clothes of the brand are following the brand in social media and save up money for being able to buy something from the brand collections.

Through utilizing subcultural characteristics of Vetements, consumers could see what Vetements is doing to get the attention of different subcultures:

How fashion brands could play on the affiliation of customers to its subculture. Vetements makes clothes which are not telling a story, but it induces association with identity. Vetements released clothes which looks like the school uniform from the Soviet Union. Implementation of cultural and historical artefacts from that side could induce different national attitudes. (Indvik 2016.)

Vetements works with different ages. The brand is popular in Generation Z, Generation Y, and Generation X. Gen Z wears hoodies and sweatshirts without understanding the implication behind the brand. Teens save up for being able to buy. Image of the brand is cool, scandalous and revolution makes the brand desirable. Because of the Internet and Instagram clothes could become popular in short time. Clothes of Vetements are worn by famous people like Rihanna, Kanye West, and Justin Bieber. Items which are worn by celebrities became clothes their fans are interested in. (Buro 2016.)

Nowadays, most fashion designers are moving out from gender differences. Tendencies of equal rights and tolerance came into fashion and dictate the rules. Vetements decided to add menswear line. Unisex clothes are on the Vetements collections, but the brand is keeping menswear line because of differences in body types. For example, jeans need to fit in a perfect way for real bodies. The demand for these clothes on the fashion market is very high, so the brand decided to satisfy it. (Buro 2016.)

Marketing methods

Marketing methods used by the brand are not similar with an idea to increase sales, but to make consumers want to buy the productions of Vetements. Desirable clothes of the brand make Vetements luxury and part of haute-couture segment. Giammi is a supporter of scarcity idea and the way Vetements created a scarcity is reducing the supplying line. The problem of overproduction seems for the brothers important and they work to reduce it. (Socha 2017.)

Overproduction and overly multiplicity of products on the market reduce attention. The brand gives people time to understand, start talking about them and then decide if they want to buy it or not. The mistake of fashion business today is talking about the turnover, but the important number of business success is a return on your investment. The brand is strictly following its own rule about supply. Clothes on sales mean that there is more supply than demand on the market. Vetements supplies less than the demand is, that is the reason why Vetements is always sold-out. However, the point is Vetements is selling only for full prices. (Socha 2017.)

Vetements criticise the tendency of haute-couture brands which are working mostly for increasing the amount of sales, but not building a strong main collection which would be bought for high price and in limited editions. Chanel with its highly-appreciated trademark and year of staging runaway shows are selling wallets and perfumes for 80 dollars in duty-free stores. Sales of easily accessible goods are around 50% of the brand is three billion annual revenue. Vetements is building the brand to avoid this situation. Brothers understand the customers appeal of the brand and not meaning to a thousand dollars to buy a hoodie.

Accessible goods of the brand consist of socks which are selling for one hundred dollars, which are still expensive for socks, but not for socks from Vetements. (The Fashion Law 2017.)

Vetements makes the selling and buying process more complicated, but it brings them good feedback. The part of building brand awareness, Vetements shows a consumer how they care about production, long-term structure of the society and each other. Vetements spend money only on the main collection of the year and do not show them during fashion weeks in March and October, but in January and June. The clothes are on shelves for six months instead of two, that is giving an opportunity to sell out the collection at full price. For seasonal collections, Vetements makes collaborations with different brands. Guram and Demna Gvasalia are working with brands which are playing in various markets Juicy Couture, Manolo Blahnik, Canada Goose, Alpha Industries, Macintosh, Levi's and Reebok. (Indvik 2016.)

Communication with customers throughout the various channels and implementation of public relations are a very important part of Vetements' success. People in the Internet are ironically talking about pricing policy of the brand. Jeans for one thousand three hundred dollars outraged people. However, every pair of them is sold. People created Vetememes project, but for Vetements it does not mean people laugh at the brand. For the brand, it is flattering that everyone is talking about Vetements. (The Fashion Law 2017.)

The brand introduced DHL shirt on the runway worn by DHL CEO Ken Allen. DHL Company allows Vetements use their logo. Fashion brands around the world work with DHL as a delivery service and spend a huge amount of money on it. Limit editions of the T-shirts of two hundred fifty pieces. The smaller quantity of clothes means higher production cost. (The Fashion Law 2017.)

Vetements has predicted the tendency of fast movements of information flow. According to Maslow, Vetements satisfies social, esteem and self-actualization needs. People buy clothes, take a picture and post it in their social media. That is an easy way to be closer to a certain group (economically developed) which gave people a sense of belonging. Making clothes bright and recognizable helps

to make a selfie and express yourself and being a bright individual. (The Fashion Law 2017.)

7.1.2 Off-White

Off-White today introduces streetwear fashion in best traditions. Hybrid of streetwear and high fashion is the features of every described brand. The designer of the brand Virgil Abloh is a key figure of the brand. Streetwear and music field is difficult to image without Virgil today. Office of the brand is located in Milan. (Lee 2017.)

Measurements of success

The Lyst Index ranked Off-White as hottest brand in the world in 2018. During 2017 the streetwear brand Off-White has grown thirty-three places. Today brands as Gucci and Balenciaga are left behind Off-White. (The Lyst Index 2018.) The brand has fourteen concessions and stores in eight countries. Off-White logo belt is the second product in the Lyst Index of the hottest fashion products, after Dior bag which has a lot of advertisement in media.

The number of followers on the Off-White Instagram page is five million four hundred people. The page description is “INSTAGRAM” in traditions of the brand.

Fashion

Virgil Abloh of Off-White creates a style of merging street culture with high fashion. Classical silhouettes of haute-couture fashion are getting fresh direction in Off-White design. It is seen from history perspective that high fashion and designer named clothes were developed in Europe. American designer creates his collections in Italy with aesthetic of the US. (Lee 2017.) The graphic, execution, geometry, zebra pattern logo, moniker White became trademarks to the brand. For creating clothes, the brand uses the quotes, where words meaning the item are written. The idea is not complicated, but it looks bright and straight: “SHOELACES”, “SCULPTURE”, “WALLET” and so on. Abloh explains it as everything in quotation mark could be identified by those who wear, which is giving the space for unleashing customers their own creativity. (Morency 2016.)

Consumer behaviour

Off-White is selling its products in Milan, New-York, Sydney, London, Hong Kong and Moscow (Off-White 2018). The target audience is people all around the world. Modern fashion brands use the Internet for promotion and the consumer base becomes wider.

The price tag is high which means again that the key audience is working class: A, B, C1 and wealth level should be on the level with the brand price policy.

Off-White is implementing mass marketing and does not choose which audience is needed to be targeted, but the brand is using quoting which makes the garments more personalised. In quotation mark are put names of celebrities and sportspeople. For example, Virgil made shoes for Eliud Kipchoge (marathon athlete) with the quotation "KIPCHOGE 2:03:32". They post it on their social media which attract their audience to see the page of Off-White. That is also a good idea to put the name of a runner on sneakers. (Edwards 2018.)

Young generation participation is important for the brand and its long-term plans. Off-White combines street style with custom clothes. The position of the brand to achieve the millennials run the brand to create a concept of clothes with new cultural codes. The brand combines through the history different concepts of fashion and create something which is understandable for younger generations. (Marx 2017.) The clothes leave the customers the space to create. Without a doubt that is Generation Z and Generation Y demand (Lee 2017).

Consumer behaviour of different age subcultures determines the channels of communication: Z and Y generations are achieved with social media (Instagram, Twitter, older consumers are inspired by fashion shows. Three last stages of Maslow hierarchy of needs are satisfied by Off-White. Celebrity endorsement, prices and evaluation of the brand as the last tendency on social media help consumers satisfy esteem need. Self-actualization need is satisfied during the buying process because the clothes of the brand are expensive and unique. (Edwards 2018.)

Marketing methods

The concept of being a friend but not a company is how Off-White builds brand personality and awareness. Abloh retweets people who find strips logo of the brand in real life: parking plots, traffic signs and so on. People are surrounded by the logo and encouraged followers to find images of the brand everywhere increases customer base of the brand. (Wolf 2016.) Off-White shows how imagery and logos help to build brand identity. Specific trademark the brand uses as a visual presence help consumers easily follow the brand and recognize it. Off-White does not put its name on packaging and it is just known that it is Off-White. Other well-known brands need to put its name as on clothes and on packages, but not Off-White. (Edwards 2018.)

Off-White is a luxury brand and engaged in high fashion market segment. However, the brand just opened new collection “For All” with price range more accessible for that part of the audience who are not able to buy very expensive clothes. This step dissolves the brand exclusivity, but it stretches target audience and consumer base increases, with sales revenue. (Milnes 2018b.)

Off-White collaboration with a huge amount of companies helps the brand to rise. Collaborations of the brand are really unexpected. Brands Nike and Off-White made collaboration “The Ten”. People waited for the sneakers from the collection. There was an announcement which time sneakers would be posted. Collection consists of Nike Air Presto, Air Jordan 1, Nike Air VaporMax, Nike Zoom Fly, Nike Air Max 90 and 97, Nike Air Force 1, Nike Hyperdunk, Nike Blazer, and Converse Chucks Taylors. (Kicks on Fire 2017.) Off-White and Nike Air Presto made a boom on the Internet. The shoes generated more than two thousand fifty-two mentions on social media, but a small supply of the shoes did not allow everyone to buy them. (The Lyst Index 2018.)

7.1.3 HP Trading Co

Heron Preston is a designer, spokesperson, and CEO of the brand. He has image of a good and open person who travels around the world, giving DJ sets and producing some of the most desirable streetwear clothes today. He started creating clothes when he was a teenager and after design school, he started work

in Nike and then worked for Kanye West. After all those steps Heron Preston started his own line. (Preston 2018.)

Fashion

Heron Preston collection on Paris Fashion Week of redesign uniform for NYC Department of Sanitation was a collaboration meaning sustainability. The uniform style in clothes of Preston's collections is popular among his customers. Next bright collection was clothing with logo СТИЛЬ written with Cyrillic alphabet. For those who do not know Russian, it is a graphical artwork. However, Preston always takes inspiration from Russia. That is the fact which makes him so popular. No borders in his art attract people. (Woolf 2017.)

The main color of the HP collections is bright orange. The reference point of the color is the Department of Sanitation New York. Using the colour Heron Preston is showing and making fashionable those things which were not before. Today it is his signature colour. Orange garments and packages are going through a different collection of different seasons. (Woolf 2017.)

I make luxury streetwear. I describe it as sportswear just for the streets, for the youth. Heron Preston described the segment of fashion where he is working. That is his field, which is used by other described brands. That is what people were waiting for. (Woolf 2017.)

Consumer Behaviour

HP Trading CO is a modern and fresh brand. The ideas of environmental friendliness, improving uniform of governmental institutes' workers, positive mind flow, bright colours, unusual forms make Heron Preston a friend of all brand's fans. Through utilizing segmentation framework consumers of Heron Preston could be differentiated. (McGarringle 2018.)

Heron Preston is from the US and the Americans are a big part of his consumers. Russia and Europe are included in his targeted consumer base. Marketing is implemented through social media and media. Also, he is a participant of Fashion Weeks. Fashion shows provide customers from the showbusiness and increase

celebrity endorsement in Preston's clothes. Heron Preston is called Instagram's first designer. (McGarringle 2018.)

Price policy of the brand dictates the level of wealth that customers of the brand should have. Buying ability of the brand audience should be high. However, Heron Preston produces clothes with a quite accessible price tag. The fashion segment Preston is engaged in is again streetwear clothes which are the part of haute-couture market segment.

Consumer classes which Heron Preston targets are A, B, and C1 level.

Through utilizing subcultural characteristics of Heron Preston consumers could see what HP Trading CO is doing to get attention of different subcultures:

First of all, Heron Preston is an open-minded artist who is working for consumer base from different part of the world. He is a guest in the biggest capital cities of fashion. Through the internet, he is attracting different nationalities to be his consumers. However, designer is playing with topics which are not openly discussed in the USA and Russia. Russian words on his clothes a big part of his consumers cannot read, but they wear them and build positive-attitude of one country to another. The same is for Gosha Rubchinskiy. His name is written with Cyrillic alphabet and he is Russian, but everyone likes him and knows his name and how to pronounce that. (Osman 2018.)

Heron Preston is attractive for different ages. The brand is popular in Generation Z, Generation Y, and Generation X. His interaction is with Russian culture not politics. Despite what is going on in the government, Preston create clothes for streets, youngsters, and culture. Culture differences are the way to study new things.

Marketing Methods

American designer who has started his brand opened a pop-up shop in Moscow first of all. The step was not expected and attracted the attention of the world. The pop-up show is the place where Heron Preston decided to make a retail point for some clothes from his DNSY (New York City's Department of Sanitation) and from collection СТИЛЬ (Fall-Winter 2017 collection). Word СТИЛЬ translates as

style. As he was using Russia word for his logo, he decided to start from Russian and then went to the retail tour as a promotion concept. The idea of being different from typical launching of the shop brings to the brand popularity and fame. (Preston 2018.)

Another marketing idea which came to the mind of the young designer was opening an online concept store. Online store provides limited pieces of collaboration clothes and showcasing of art-works, self-made series, and other projects.

Social media again plays a central role in Heron Preston brand. Youth generation is driven by media life and chase for likes. Social and esteem needs are satisfied with the brand concept. Generation Z which determines what is the next trend wants to be a part of something special but stay individually stylish. Showing the logos and being online people today find acceptance and could also find friends. Social media influences the size of the logo and design of the clothes as well. Heron is thinking about Instagram and skateboarding community who is making videos. The logo is easily viewed that is the competitive advantage of the brand. (Woolf 2018.)

Collaborations are again a big part of marketing methods which are used by the designer. The last project was the collaboration with NASA. Heron Preston was dreaming about that long time. He found the way how it attracts attention of young generation to the different important spheres of life. (Preston 2018.)

Preston also makes clothes with politicians. He made a T-shirt with Putin on it. *“Obviously it’s a political statement putting Putin on a T-shirt, but for me, it was never political,”* Preston says. Despite the designer not wanting to play political game there was a lot of discussion around this capsule collection. Price tag for the T-shirt is €554. (Preston 2018.)

7.1.4 Gosha Rubchinskiy

Gosha Rubchinskiy is the only Russian designer working with Comme des Garçons, Rei Kawakubo and Adrian Joffe. He became a part of the Comme des Garçons company in 2013. With the French company, he made several shows in

Paris. In 2107, Gosha Rubchinskiy made the collaboration with Adidas which was timed to the World Cup 2018 and lasted three seasons. Rubchinskiy transferred all his shows to Russia, but he was not well-known in Russia and had a risk to lose those who were in Europe. However, the step brought him new success and shows in Kaliningrad, St. Petersburg and Yekaterinburg. He provides collections with videos, graphics, books, and records that help tell stories about raves, skaters, football players. Rubchinskiy announced the closure of his brand in its traditional sense, the collection Fall Winter 2018 was the last podium line of the brand. (The Business of Fashion 2018b.)

Measurements of Success

The Business of Fashion magazine has a rating BOF 500 – the professional index of the people who shaped the industry of fashion. Designer Gosha Rubchinskiy is one of the 12 Russian designers who are among the 500 most influential people in The Business of Fashion magazine of the fashion industry. He is the only one Russian designer who showed the collection in The Duomo Pitti in Florence, and now his clothes are selling on the iconic Dover Street Market. (The Fashion Law 2018.)

Fashion

Fashion part describes the segment which brand engages. Also, the author introduces the main ideas which lead designers to their success.

Gosha Rubchinskiy is brand and designer name became well-known after collections of streetwear clothes. Olympic shirts and jumpers with a double-headed eagle were seen as a new and fresh breath for Russian fashion. Clothes of the brand are demanded by the world fashion community. The interest in the collection from Europe came faster than from Russia because European fashion world was waiting for the clothes from Russian designers. Gosha's clothes have some Russian colouring, but he was the first designer from Russia who has a success of this size in the world fashion community. Selling the collections though Dover Street Market contributed to the emergence of popularity around Gosha Rubchinskiy. (Vogue 2018.)

The same as with Vetements, Gosha Rubchinskiy uses "the aesthetic of ugliness". Post-Soviet Union style of clothes, Cyrillic alphabet and other attributes of USSR are used through clothes Rubchinskiy provides. New York Magazine published an article about normcore - a term that became popular in early 2014 and meant fatigue with trends. The collection of the brand consisting of boiled jeans tucked into sportswear socks, T-shirts with national flags and Olympic jackets reflects the aesthetics of the Post-Soviet period with its culture and attempts to try American fashion after the fall of the iron curtain. (SVMOSCOW 2018.)

Rubchinskiy also erected the Cyrillic alphabet to the cult, which was later picked up by world designers: his T-shirts and hoodies with the words Спаси и Сохрани (save and secure) and «Русский Ренессанс» (Russian Renaissance) became the designer's business card. At the show in Kaliningrad in January 2017, printed logos on sweaters were a reference to the works of Kazimir Malevich. Collections of the designer are the performances and projects which attract consumers from the world. It is art about Russian which is said to be a language which is demanded for everyone. (SVMOSCOW 2018.)

Consumer Behavior

The designer created a brand as a project of meaningful clothes as an art. The understanding of the Gosha clothes brings to fashion world changes which were picked up by other designers.

Originally Gosha Rubchinskiy is from Moscow but he has built his career in Europe. Consumers of the brand are mainly from Europe and Russia. However, after celebrities from the USA start wearing his clothes, the number of consumers of the brand grew up there.

Price policy of the brand dictates the level of wealth that customers of the brand should have. Buying ability of the brand audience should be high. Gosha Rubchinskiy is criticized for high prices. However, collections of the brand are sold out. The consumer who wants to buy an item needs to search and wait for limited and rare object. Gosha Rubchinskiy not afraid of this situation and makes

exclusive and expensive clothes which have met super high interest of fans of the brand. (The Business of Fashion 2018b.)

Consumer classes which Gosha Rubchinskiy targeted are A, B, and C1 level.

Gosha Rubchinskiy plays on affiliation of customers to its subculture. The fashion tricks described in part of fashion are cultural artefacts which work for affiliation of the national subculture.

The brand works with different ages. The brand is popular in Generation Z, Generation Y and Generation X. Fashion of a new wave is mostly for people who are fashionable and have an interest in the fashion industry. However, Generation Z is using the clothes as a way of communicating and being a part of something interesting without deeply understanding it. Generation Y and X do understand the flow of the brand. They also have the ability to buy it.

Marketing Methods

First of all, Rubchinskiy is responsible for the creative side of the brand and collections. However, the business side of the brand is implemented by Comme des Garçons. CDG is operating its production, sales, and distribution. (The Fashion Law 2018.)

Against the background of the domination of floral prints and “timeless elegance”, street style seemed really something new and unusual. Moreover, foreign celebrities started wearing Gosha’s clothes. One of the first in the total bow with the inscription "Gosha Rubchinskiy" was a vest A\$AP Rocky. After his performance at the MTV Video Music Awards ceremony in 2015, the sweatshirt parodying the Tommy Hilfiger logo turned out to be the most desired thing in the West. Justin Bieber, Rihanna, Rita Ora, Kristen Stewart, Kylie Jenner, and Kanye West began to appear in clothes from Rubchinskiy's collections. The latter even met with Gosha in Moscow in November 2016, and then proposed a joint collaboration within the framework of the Yeezy brand. (The Fashion Law 2018.)

On T-shirts and hoodies by Gosha Rubchinskiy, in addition to the inscriptions “Save and Save” or “Russian Renaissance”, you can see the logos of famous brands: Kappa, Fila, and Adidas. With their help, the designer not only

emphasizes the sports component of his collections and attracts additional finances, but also supports important events for Russia, such as the FIFA World Cup. (Malutina 2017.)

Attention to the brand is seen in the Internet discussions about it. Opponents of the brand can be divided into two camps. The first ones make fun of the cost of Gosha Rubchinskiy clothes, hinting that the “grandfathers” of sweaters and jackets with tricolor cannot cost €550. Gosha Rubchinskiy’s brand is surrounded by composed songs on the price topic, and thematic publications appear in social networks. For the brand, it is flattering that everyone is talking about the figure of Gosha. (Malutina 2017.)

According to Maslow Gosha Rubchinskiy as a brand satisfies social, esteem and self-actualization needs. Discussion of the brand in the Internet is not a plan of Gosha’s marketing. The brand’s Instagram page has four hundred fifty-nine thousand followers because there are posted only conceptual photos, which are deleted in some time. However, tons of magazines are writing about Gosha’s brand. After the news about closing the brand, the number of sales and articles was increased. (The Fashion Law 2017.)

7.2 Survey implementation

The author created a survey to find out the attitude to fashion as a concept and to fashion brands which are used in the thesis. Questionnaire is used for collecting first-hand information from a sample researcher is interested in and is implementing in a form of survey. (Fellegi 2003, pp. 55-57.) Chosen method is online self-administrated survey. This is one of the most popular types of survey in today’s world. Questions can be delivered to the respondents easily by e-mail and other sites if respondent has an internet connection on his/her device. (Bhat 2018.) The survey was designed in the survey platform “Enalyzer”. Link to the survey was sent to the participant via Facebook and emails. The author has got an unbiased response. The survey is not money consuming and data was collected and analysed easily and quickly.

The survey was developed with questions specifying information that needed to be collected to answer the research question: specially to understand what

fashion for people is, because in the beginning of the thesis process it was difficult to make a determination of fashion concept. Moreover, according to the results author is able to make the plan of creating successful fashion brand based on people's opinions about fashion and specific brands.

The survey includes closed-ended and open-ended questions. Closed-ended questions are those which are followed by a structure response. Both multiple choice questions and dichotomous questions are used in the survey. Nominal data could be placed into a certain category: minimum is two options of dichotomous question (yes or no) and a list of answers from which respondent can choose the closest to their attitude variant. Open questions do not suggest an answer or format, respondent can express thoughts, opinions and attitudes in their own words. Open-ended questions help to get deeper answers. (Friedman & Rosenman 1974, pp. 108-122.)

Open-ended structure was used in creating question numbers 3, 10 and 12. Question number 3 related to general understanding of fashion concept. Number 10 and 12 were built to allow respondents make their own lists. The rest of the questions were from close-ended category with well-structured answers which help the author get in-depth and well-thought answers.

8 Results

Through utilizing information from theoretical framework and research methodology the author introduces results and conclusions which were made during research process. Analysis of case brands includes information which are needed to understand surrounding factors and common explanations. The results received from survey were unexpected. However, detailed studying of the topic always opens new vision. Some parts of the survey were answered carefully and with interest, but some of them were incomplete or some answers were missing out. Well-thought answers help the author to acquire knowledge.

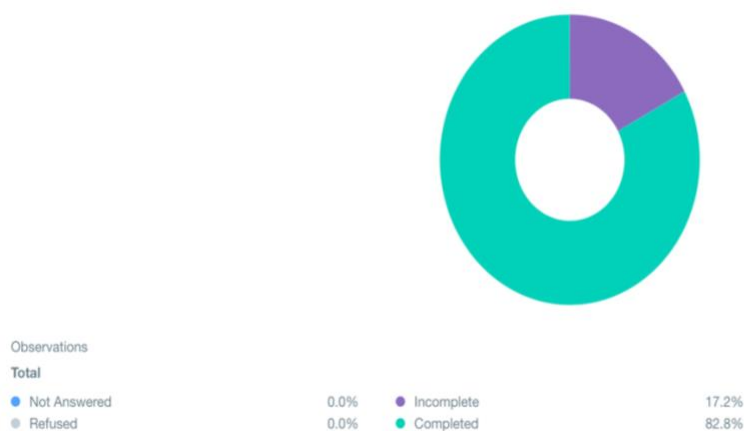
It was decided to close the survey when there were 80 responses because data saturation occurred. It means that author achieved the point where amount of

people from the selected sample questioned does not play leading role for level of getting information (Seale 1999, pp. 87-105).

The first two questions were asked to get general information about age and gender of survey participants. Other questions were asked to understand the attitude people have to fashion and define what fashion is for them.

8.1 Survey results

Response status



Graph 1. Response status

In the first graph of the survey response status is shown. There are 17.2% of incomplete surveys. Participants opened the survey, but then did not finish it. This number is counted to see that 16 surveys out of 93 are unanswered. The number of completed surveys is 77 out of 93 or 82.8% of all opened surveys are answered. Unfortunately, the number of participants decreased after the open ended questions. The number of given answers is 79 and the number of participants after it is the same.

What is your gender? 



Observations

Total

● Man

● Woman

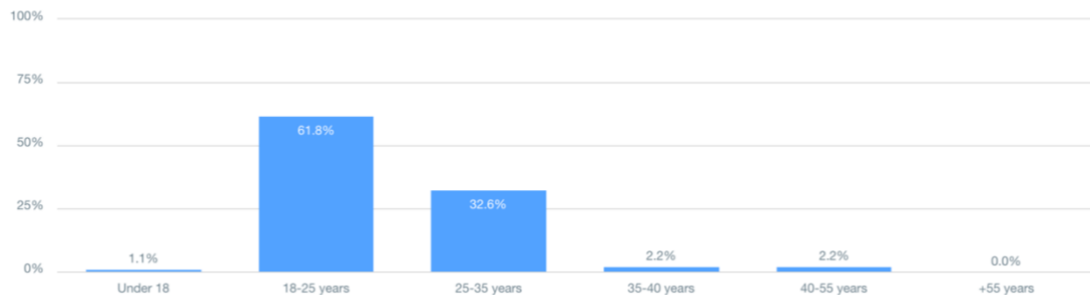
89

57.3%

42.7%

Graph 2. Gender

What is your age? 



Observations

Total

89

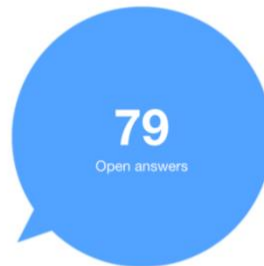
Graph 3. Age

According to the graphs 2 and 3, based on the survey's answers numbers concerning age and gender are analysed. In the survey were participants 57.3% of men and 42.7% woman. Age category of participants is wide. There is only one participant of age under 18. The main audience is people of the age 18-25 (61.8%) and 25-35 (32.6%) years old. Only 2.2% out of 89 participants is in the 35-40 years category. The same proportion is for 40-55 years old. There is no participants over 55 years. Gender category has described which gender prefer which fashion brands and how they understand fashion. However, the fact of gender does not differentiate answers about fashion. Fashion understanding in case of the survey does not change because of gender.

Participants of the survey are mainly from 18 to 35-year-old people. It is important for the research. Consumers of analysed brands are of the same age subculture.

Participants of the survey turn out to be targeted audience of the analysed brands.

What is fashion for you?

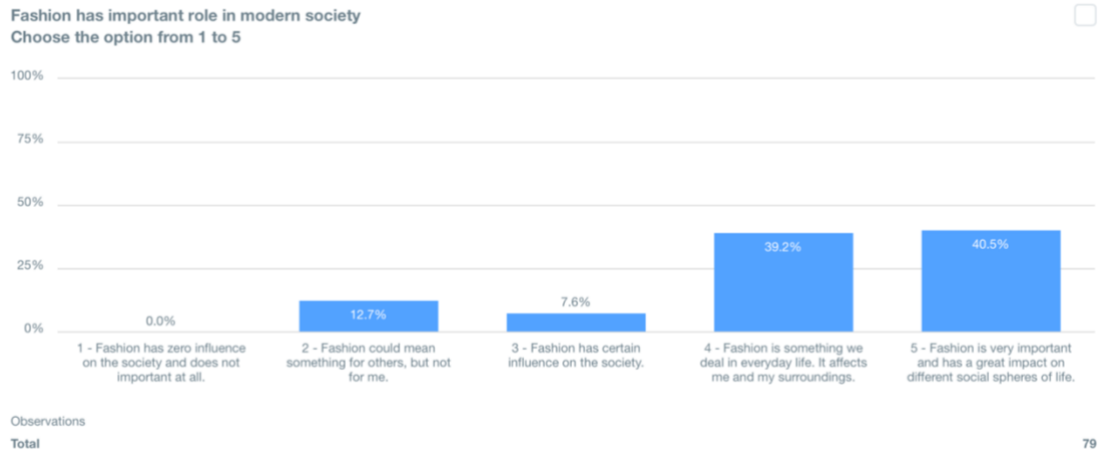


Observations
Total

79

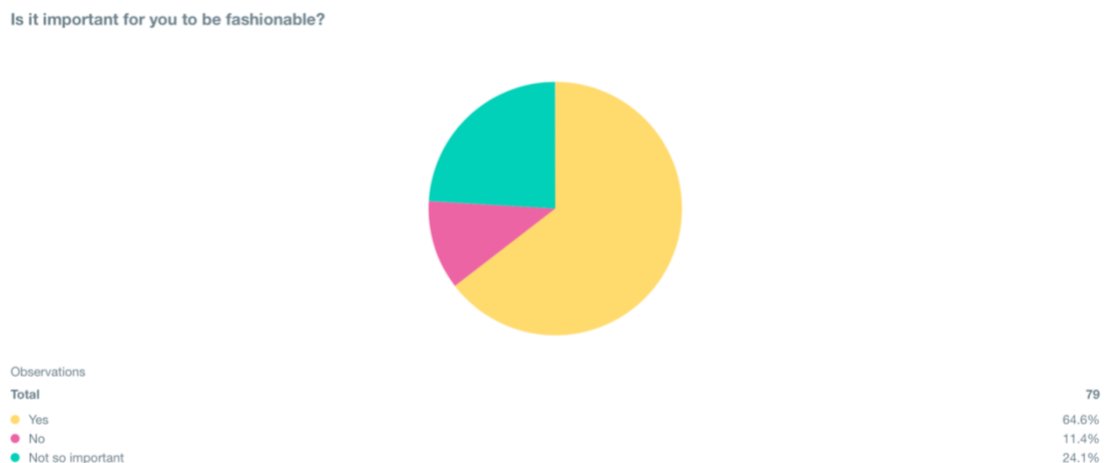
Graph 4. Definition of fashion

Participants gave 79 open answers to the question: What is fashion for you? Formulated definitions or just sets of words help the author to combine common understanding of fashion and how it is seen by the survey participants. Using the answers of the sample, tendency of understanding the concept of fashion of the whole population could be seen. The list of answers is given in the appendices. Fashion for people is commonly the same with the original definition. Fashion is the topic which is concerning everyone. For some people it is the way to be with people, but for another part it is the way to stand out and be individually bright. Fashion is a modern view and pattern to follow. The most interesting fact is that fashion in the opinion of a big part of participants is a concept for young generations. Respectful attitude to the industry is going through the answers.



Graph 5. Importance of fashion

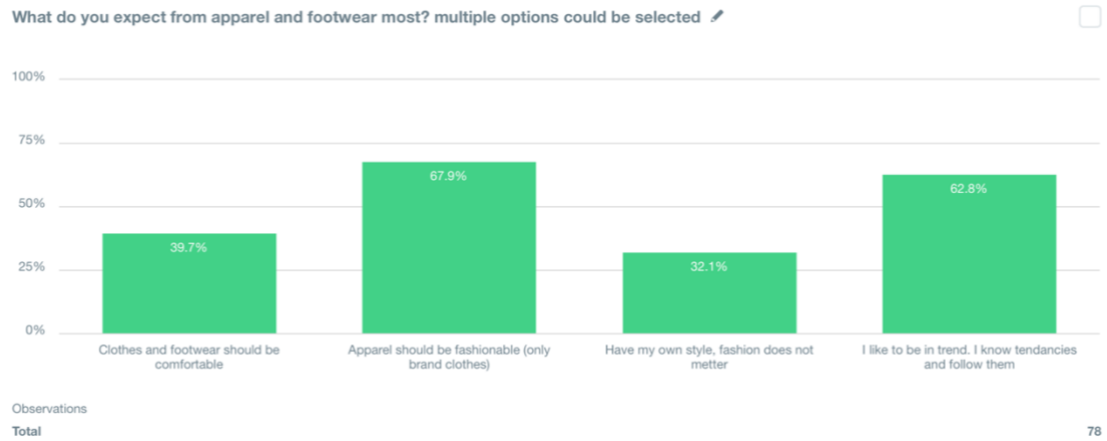
The graph number 5 shows how people evaluate fashion's importance to the society, which also is used to understand the concept of fashion and people's attitude to the industry. 12.7% of the participants decided that fashion is meaningful for others but not for them. 7.6% chose the most neutral answer: fashion has certain influence on the society. Option number 4 was chosen by 39.2% of the participants. Option number 5 was chosen by 40.5% of the participants. For most fashion is an important part of people's lives and has influence on different spheres of life.



Graph 6. Importance of being fashionable

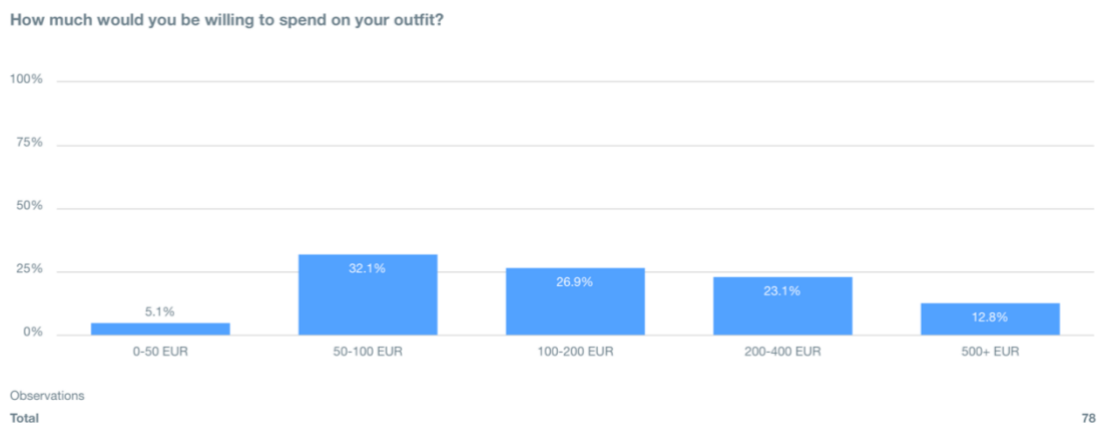
The answer to the question: is it important for you to be fashionable explains the main motivation of the participant to know fashion industry. It was a surprisingly high result that 64.6% answered YES. Answer NO was given by 11.4%. Answer

NOT SO IMPORTANT was given by 24.1%. The author of the survey gives the option NOT SO IMPORTANT because people value being fashionable as not an important fact, but still oriented how they look and what they wear.

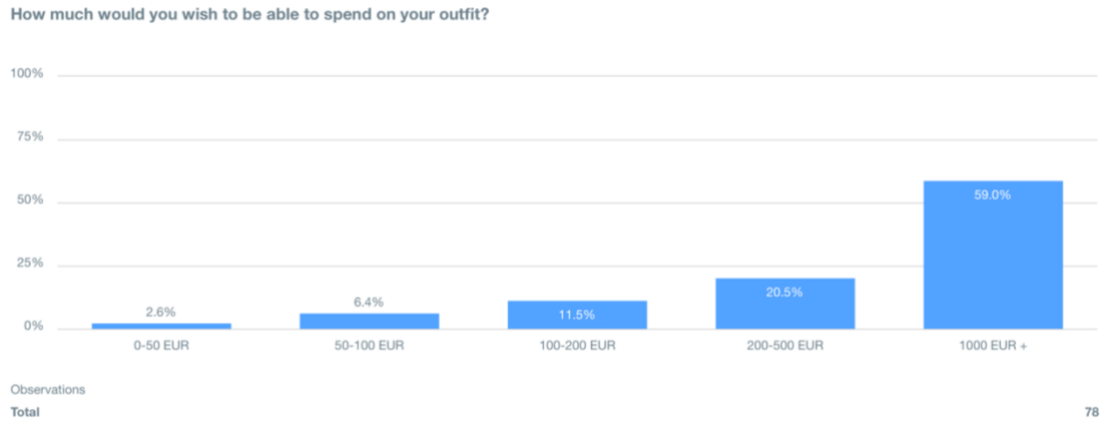


Graph 7. Expectation of apparel and footwear

The graph 7 is introducing results from the answers to the question: what you expect of the apparel and footwear most. Number of participants for whom fashion does not matter, because they have their own style is 32.1%. Comfort of clothes and footwear expects 39.7% of customers. Those who like to be in trend are 62.8% of the studied. The highest percentages were getting from people who prefer brand clothes which are fashionable – 67.9%.

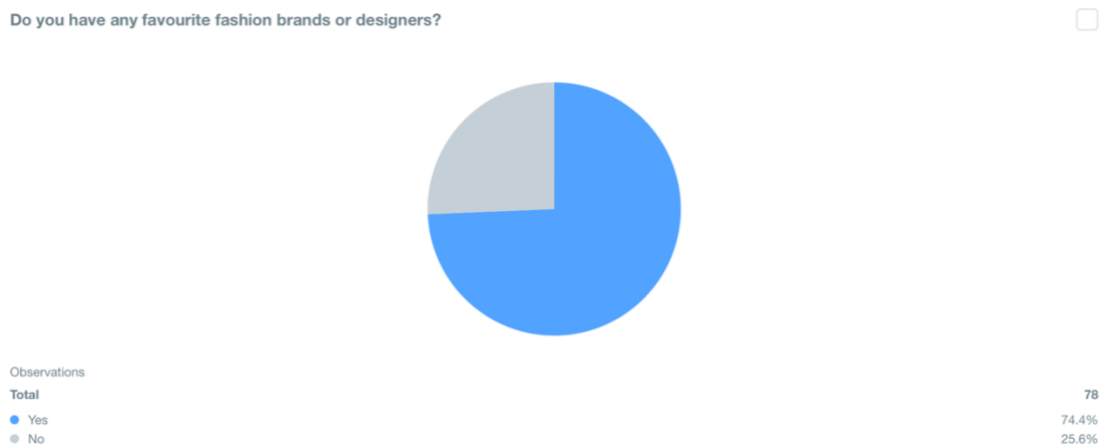


Graph 8. Money for outfit



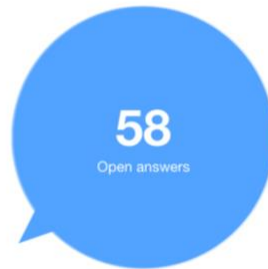
Graph 9. Desirable amount of money for outfit

The graphs 8 and 9 describe common situation about how much money people are ready to spend on their outfit. The graph 8 described situation concerning the money which people are physically able to spend for clothes and footwear. The questions have no clarifying details for which season and what type of clothes are included in this outfit because it is more about readiness of spending money. As analysed brands have high price tag the most important answer is how much money people would like to spend on clothes. Result that 59% of participants want to spend for clothes more than EUR 1,000 explains why analysed brands are popular even in audience from weak economical class.



Graph 10. Favourite brands and designers

List them



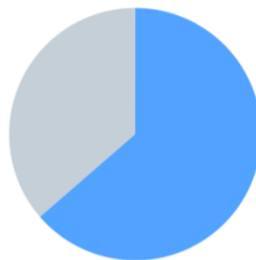
Observations
Total

58

Graph 11. Open answers (1)

The graphs 10 and 11 show the results about favourite fashion brands and designers. 74.4% answered that they have favourite fashion designers and brands. Those who do not have favourite designers account for 25.6%. The condition to move forward to open ended question was the answer YES in previous one. 58 answers were received. People have brands which they like and prefer to others. Through listed brands the author could highlight the most popular. This is useful for understanding the fashion framework. However, the description of them does not help the author to answer the research question.

Do you follow any fashion brands or designers on social media? (any apparel and footwear producers)

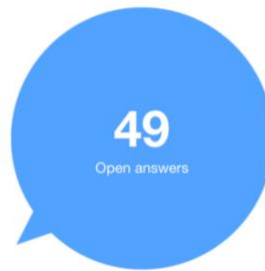


Observations
Total
● Yes
● No

77
63.6%
36.4%

Graph 12. Brands which are followed in social media

List them



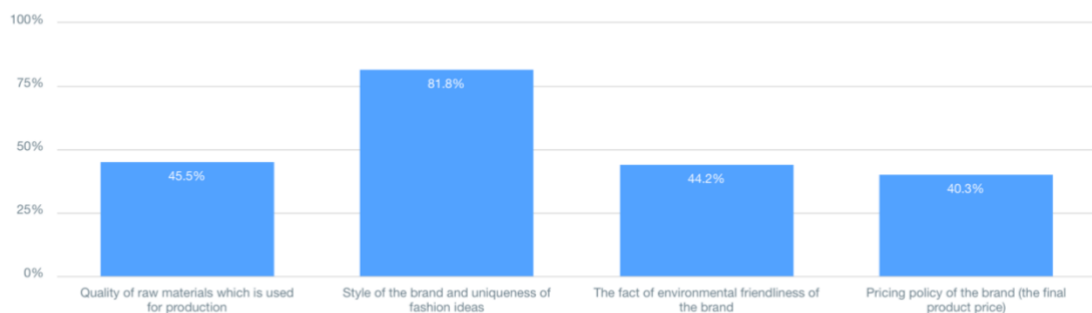
Observations
Total

49

Graph 13. Open answers (2)

It is important for the research which brands are interesting for participants to follow in social media. One more time, price tag is an important factor which winnows consumers' base of brands which are interesting to follow in the Internet as they are potential customers of the brand. Marketing tactics of the brands from empirical part are using social media as one of the most effective tools. The result is 63.6% answering that they have brands which they follow. Fourteen nine open answers include brands from the empirical part which means that participants are really interested in them.

While choosing a fashion brand or designer what is important for you? multiple options could be selected



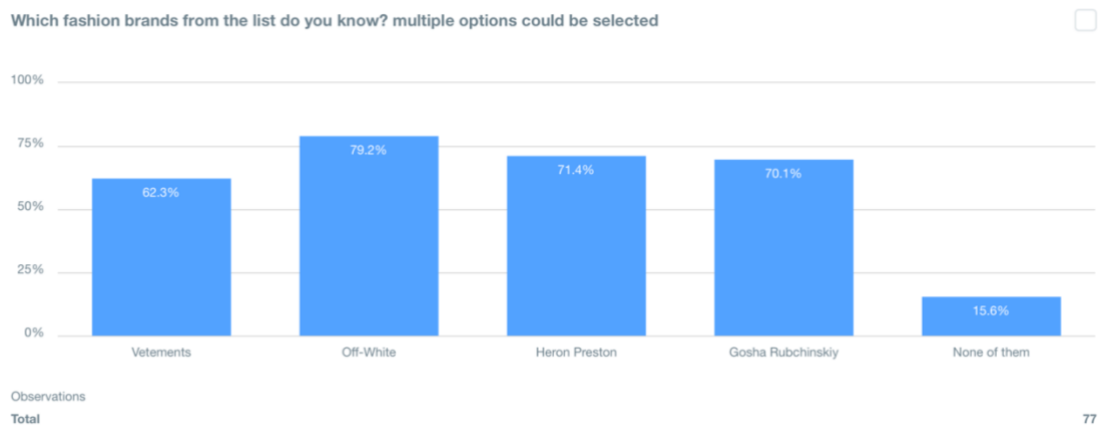
Observations
Total

77

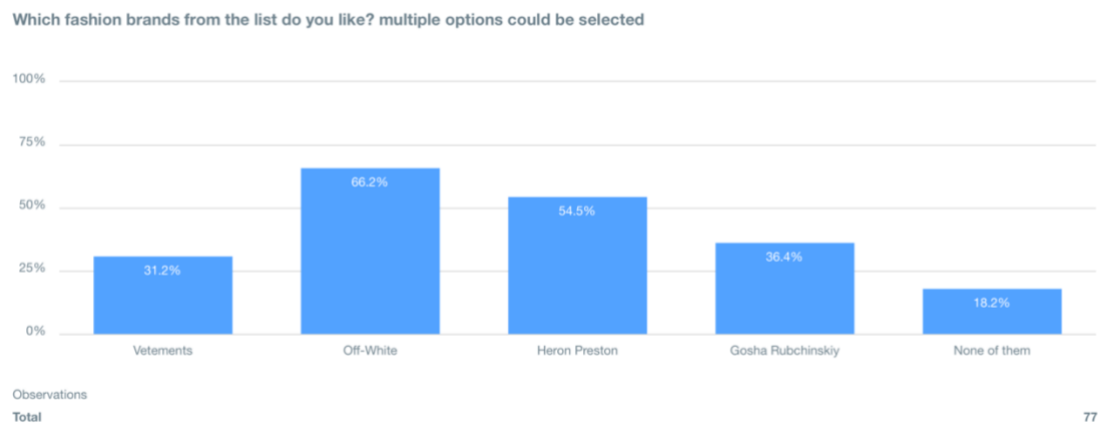
Graph 14. Factors while choosing brands

The graph 14 shows what participants are looking into while choosing the brand. 81.8% of participants while choosing the brand pay attention to the style of the brand and how unique the ideas are. Mass market and similar types of clothing

are incredibly high nowadays. Everyone wants to look special and that is why the result is high. The second result is 45.5% where participants chose quality of the raw materials. To this category could also be included the fact of the environmental friendliness of the brand – 44.2%. This factor creates positive image of the brand with sincere attitude to the environment, society and every person. Pricing policy of the brand surprisingly has gotten 40.3%. Price is always an important factor, but fashion brands sometimes could be seen as art. People do not care about money when it concerns their appearance.



Graph 15. Recognizability of the analyzed brand



Graph 16. Attitude to analyzed brands

Graphs 15 and 16 described how recognizable and how sympathetic brands are analysed in the empirical parts. The field of the brands are quite narrow, and the pricing policy is not accessible for customers. However, participants of the survey

know the brands. People who know the brand Off-White correspond to 79.2%; Heron Preston – 71.4%; Gosha Rubchinskiy – 70.1%; Vetements – 62.3%. Answer None of them was chosen by only 15.6% of the study sample. High results showed the positive attitude to the brands.

Question which fashion brands from the list you like showed how recognizable and likely fashion brands are connected in direct ratio. Participants who like Off-White 66.2%; Heron Preston – 54.5%; Gosha Rubchinskiy – 36.4%; Vetements – 31.2%. Answer None of them was chosen by 18.2%. Results shown in the graphic are likely to explain that fashion brands chosen for analysis are popular and recognizable.

9 Summary and discussions

Having analyzed the theory and conducted research through analyzing the case brands and survey, the researcher now is able to answer the main question of the thesis: “What are the key aspects required in order to build successful fashion brand?”

Through identifying the segment of fashion industry which brand choose a creator could build the central view of its label. The fashion segment is the important point which is required to be achieved. First of all, the fashion brand should have, as the central part of the brand, the clothes collection which a creator is willing to produce. Showing cases are streetwear fashion segment which is because of the price tag, quality of materials and uniqueness of the ideas are a part of high fashion market. Modern fashion environment required the new implementation of clothes. Nowadays, clothes have greater significance than before, it is the way of self-actualization and expressing one’s own individuality. Clothes form the central part of a fashion brand. Marketing methods could help to promote the product, but in turn product should be unique and neoteric.

Consumer behaviour is an essential part while a creator builds a fashion brand. The target audience needs to be identified and targeted. Methods, tactics, image of the brand should be built according to preferences of its consumers. Today environment of fashion industry dictates that fashion brand should be targeted to

Generation Z. The youngest generation determines trends and that is why they should be placed in the first row. Actually, buying ability is the preference of Generation Y, and Generation X is in the middle. X and Y generations will be interested in the most relevant production which is intended to be targeted for them. Older generation will stay in tune and be in trend. Providing the opportunity to feel young as long as possible is an important objective of the fashion brands today. However, it is significant to target the segment which have ability to spend money. Fashion with a high price tag targets consumers from high consumer class, having a good job – to sum up from highly developed economical strata. However, without paying sufficient attention to the rest, the success of a brand would not be complete. Fashion brands require to include features which could evoke a national idea, interest of both genders, feeling as a part of society and giving opportunity to be individual.

Marketing methods which are needed to be implemented are all about the idea to be closer to your customers. Building brand awareness is very important for a fashion brand. From studied cases it is clearly seen that it is difficult or even impossible to distinguish the designer and the brand from each other. Image of a designer is an image of his/her brand. Being a person, but not a company is a rule of how to be successful in today's fashion game. Brands do not compete with each other, but they develop together the common well-being of fashion industry. All of those brands are working for their own success, however, they do not entirely compete with each other, while mostly competing with themselves. A fashion brand should have personality and be desirable or rare. That is why everyone would be willing to buy the clothes despite its price. Today's fashion is for a designer and brand names clothes. Streetwear fashion is a new flow which is popularized by brands which take high fashion positions. Arranging collaborations widens the customer base volume, and a fashion brand raises its awareness. Following these techniques for establishing and building awareness for the brand, a brand will find a loyal audience that recognizes the brand among competitors, chooses brand's products, and recommends their friends and family to do the same. Social media marketing should be implemented on the highest level while establishing the fashion brand. People are required to see clothes a

brand produces, observe how celebrities wear such clothes, and read articles that describe a brand and its clothes in detail.

Participants of the survey showed the level of how analyzed brand is known and approved that in the modern fashion world the ability of being unique and in trend are the most important factors for any consumer while choosing clothes brands. Some of the participants satisfy their need in warm and safety that clothes may provide, however, the major part of audience satisfies their needs in esteem and self-actualization. Today's fashion brand is required to be organized according to the growing role of individuality, but with the great respect to social media, where every individual could feel him/herself as a part of a community and have an opportunity for their "brand" appearance to be evaluated.

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Appendices

Appendix 1. Survey about Attitude to Fashion Industry

Dear survey participant,

Here is the survey about attitude to fashion industry. Please, answer the questions and express your opinion concerning the fashion.

Survey is a part of a thesis work. The purpose of the research is to find out how to build a successful fashion brand. Your answers will help understand the topic from the side of potential customers of fashion industry.

Hope you enjoy!

What is your gender?

- Man
- Woman

What is your age?

- Under 18
- 18-25 years
- 25-35 years
- 35-40 years
- 40-55 years
- +55 years

What is fashion for you?

Fashion has important role in modern society. Choose the option from 1 to 5

1. Fashion has zero influence on the society and is not important at all.
2. Fashion could mean something for others, but not for me.
3. Fashion has certain influence on the society.

4. Fashion is something we deal in everyday life. It affects me and my surroundings.
5. Fashion is very important and has a great impact on different social spheres of life.

Is it important for you to be fashionable?

- Yes
- No
- Not so important

What do you expect of apparel and footwear most? Multiple options could be selected

- Clothes and footwear should be comfortable
- Apparel should be fashionable (only brand clothes)
- Have my own style, fashion does not matter
- I like to be in trend. I know tendencies and follow them

How much would you be willing to spend on your outfit?

- 0-50 eur
- 50-100 eur
- 100-200 eur
- 200-400 eur
- 500+ eur

How much would you wish to be able to spend on your outfit?

- 0-50 eur
- 50-100 eur
- 100-200 eur
- 200-500 eur
- 1000+ eur

Do you have any favourite fashion brands or designers?

- Yes
- No

List them

Do you follow any fashion brands or designers on social media? (any apparel and footwear producers)

- Yes
- No

List them

While choosing a fashion brand or designer what is important for you? Multiple options could be selected

- Quality of raw materials which are used for production
- Style of the brand and uniqueness of fashion ideas
- The fact of environmental friendliness of the brand
- Pricing policy of the brand (the final product price)

Which fashion brands from the list do you know? Multiple options could be selected

- Vetements
- Off-White
- Heron Preston
- Gosha Rubchinskiy
- None of them

Which fashion brands from the list do you like? Multiple options could be selected

- Vetements
- Off-White
- Heron Preston
- Gosha Rubchinskiy
- None of them

Appendix 2. Open answers to the question: What is fashion for you?

OPEN ANSWERS (79)

What is fashion for you?

stuff to cover my torso so I'm not getting busted for exhibitionism

daily inspiration & mean to express yourself

Follow the trends

Trends, tendencies that are predicted by various designers

fashion is different trends

Inspiration

Be in wear trends

Fashion mmm Difficult question I like fashion it is everything I think

Looking beautiful, unusual, stylish

Self - esteem level as considering Maslow's theory

fashion is a part of my life

Be in trend

My status in society.

lifestyle

Fashion is new brands which create trends

Path to express myself

Daily process

For it is something stylish Sometimes people wear clothes form mass market For me clothes if a style and unique

It is hard to explain it specifically for myself, but generally fashion is very important for the modern society and brings additional value for the world development

Way to show your status

Wealthness

Relevancy

Fashion is big part of modern society people want to look expensive and better than others

tHE WAY TO STAND OUT

Designers, clothes, art, new stuff

is an ability to express my self

art

Self inspiration

Respectful style

Comfort

Clothes of different types

Status

Status'
Fashion is very important thing that allows me to express myself and at the same time to dress in a comfortable manner
Fun
Fashion is something cool and fresh youngsters on the streets of Helsinki are bright it is seem for me like a freedom
Daily life
inspiration and buzz
Social class and position in society cluster
Self-esteem and way to show status
Expressing myself
Clothes show your status. Style could help you express who are you, how much money you have and how deeply you understand trends in fashion industry
Essential part of every day life
Over important part of lifestyle
way to express myself
fashion is fresh attitude to lifestyle. I like to express myself in clothing
Meaningful interesting topic
To be and relate myself to the relevant society and "be in trend".
it is interesting. I want be fashionable and follow new trends.
Lifestyle and daily inspiration
Last clothing style of the generation. Something NEW
style of clothing, haircut and behavior
modern approach, art, self-actualisation
Lifestyle
It's all my life. Something through I only can express myself
Style, beauty, perfection
Unimportant, but interesing part of life and someone's lifestyle
Fashion weeks, high end brands, models
Respectful and modern person who can be in trend
Money
One of the ways to express a personality.
Pattern to follow
CLOUT x9000
Nothing
То, что нужно уважать и помнить
Comfort, style, color, professional, up-to-date.
Art. As well as opportunity to look stylish.
A certain combination of vision, culture, individual expression, sense of style and community

New appearance of my friends

Fashion is a tag that represents the elegance and the quality of life style.

Lifestyle

daily inspiration & way to express yourself , ur mood and inner feelings

It's an industry, where clothing, footwear, accessories etc. are produced in order to maintain people's interest to support the industry.

For me fashion is not so important, I like it, but not deeply interested

Passion, hobby

Stylish models at the podium

For me it is cool

Abstract concept that does not interest me at the first place...

For me fashion is something interesting and sometimes beautiful. But I'm not interested in fashion deeply and now some popular trends