

Laura Hagelberg

## **OVERALL INSIGHT INTO THE FASHION BUSINESS**

# **OVERALL INSIGHT INTO THE FASHION BUSINESS**

Laura Hagelberg

Laura Hagelberg  
Bachelor's Thesis  
Spring 2015  
International Business  
Oulu University of Applied Sciences

## CONTENTS

1	ABSTRACT .....	4
2	INTRODUCTION .....	5
3	FASHION INFLUENCES NOW AND THEN .....	8
4	FASHION AS A BUSINESS .....	15
4.1	Fashion industry .....	16
4.2	Fashion life cycle .....	18
4.3	Fast fashion .....	19
5	FASHION AND CONSUMER BEHAVIOR .....	22
5.1	Segmentation .....	23
5.1.1	Geographic segmentation .....	23
5.1.2	Demographic segmentation .....	24
5.1.3	Psychographic segmentation .....	25
5.1.4	Behavioral segmentation .....	26
5.2	Motives .....	27
5.3	Maslow's Hierarchy of Needs .....	28
6	RESEARCH ANALYSIS .....	30
6.1	Jaakko Selin .....	31
6.2	Merja Kupiainen-Groundstroem .....	34
6.3	Entrepreneurs .....	36
6.4	Utilizing results .....	37
7	CONCLUSIONS .....	39
8	DISCUSSION .....	41
9	REFERENCES .....	43

# 1 ABSTRACT

Oulu University of Applied Sciences  
Degree Programme of International Business, DIB2SN

---

Author: Hagelberg Laura  
Title of Bachelor's thesis: Overall insight to fashion business  
Supervisor: Katja Aalonen  
Term and year of completion: Spring 2015  
Number of pages: 46

---

The aim of this thesis is to examine today's fashion from a business perspective. In this thesis fashion business is examined through fashion history, fashion industry and life cycle, today's fast fashion and also consumer behavior in fashion.

This thesis is conducted for a Finnish fashion business, InStyle. InStyle is a family based fashion business operating mainly via online and monthly trade fairs. There is also a physical store in Savonlinna which sells InStyle brands. Though the owners of InStyle are experienced when it comes to having an own company, however, this target group is new for them.

The thesis consists of three parts. The first two parts are theoretical which examine the history of fashion starting from the late 18<sup>th</sup> century. The theory continues with the basis of the fashion business. The third part discusses the conducted research. The research was executed using a qualitative research method as an interview of four experts of the fashion field. Each of these experts have over twenty years of experience in the field of fashion. The most prominent interview was conducted with Jaakko Selin who works in various positions in fashion, e.g. as a designer and reporter.

As a result of this thesis process, the entrepreneurs will have an overall insight to fashion business which will help when deciding in which direction to take the new company. The thesis ponders what fashion consumers are like, what fashion stands for today and how it has evolved during the past years.

---

Keywords: fashion, fashion business, fast fashion, consumer behavior

## 2 INTRODUCTION

Fashion is a reflection of its time. During different periods of the world's history fashion has travelled along. Whether it has been a World War, a recession, the introduction of rock 'n' roll music or Flower Power, fashion has always created a significant symbol for each era. Gradually fashion has changed from a privilege of elitists to being reachable for everyone. Today fashion is more freedom-of-choice than ever before. Reamy and Arrington (2011) claim that during the past few years consumers have become more self-contained and people want to highlight their own individuality by following their own styles which they can adjust to fashion in the way they want to (Reamy & Arrington 2011, 71). This thesis discusses the story of fashion; what is its history and what it stands for today.

It is self-evident that fashion industry is a huge business. European Union is the biggest fashion area with a share of USD350 billion (2012). All together the world's apparel markets were accounted to be over USD1,11 trillion in 2012 according to Statista. (The Statistic Portal 2015, date of retrieval 19.1.2015.) Statistics also show that women are spending more money on clothing than men (The Statistics Portal 2015, date of retrieval 19.1.2015). Nevertheless, during the past years men have started to focus on their appearance and apparel. In the UK men have shown their passion for fashion and men's apparel markets have grown by 18% during the past years (Mintel 2015, date of retrieval 19.1.2015).

Fashion as a concept means more than just apparel. All cultural phenomena are considered as a part of fashion (Solomon & Rabolt 2009, 5). Fashion can be dealt in haute couture, prêt-à-porter and mass fashion (Solomon & Rabolt 2009, 8-10). As the case company is going to operate among mass fashion, it will also be the main focus of the thesis. However, also haute couture and prêt-à-porter are briefly discussed. In this thesis the focus point is specifically on apparel. Technological developments have modified fashion alike all over the world and this is why the research environment of this thesis does not stop only to Finland, although the case company operates mostly nationally.

In the theory part, fashion is examined from several angles, such as history of fashion, fashion business, fashion industry and life cycle, and fast fashion. Fast fashion is rapid pace clothing and

garments that can be seen in the stores in as short time as two weeks. Today there is a large selection of choices and marketing speed is an important business strategy. (Huffpost 2014, date of retrieval 1.10.2014.) In addition to the point of view of fashion business, also consumer behavior is examined through few important consumer behavior tools in this thesis. All subjects for the theory part have been decided based on what could be relevant for the case company but also the author wants to give an overall view on fashion and business around it.

The main question of this thesis is what fashion really is today. The author is curious to find out how the concept of fashion has changed during the past years and if there is a one and only fashion anymore. In addition, there are other research questions supporting this thesis, such as who decides fashion, what are the biggest trends in fashion business and how has consumer behavior changed during the past years. The research was executed with a qualitative method. The author has interviewed four different fashion experts. They all have more than 20 years of experience in the field of fashion. These interviewees are Jaakko Selin, a Finnish fashion journalist and designer, Merja Kupiainen-Groundstroem, a director of a Finnish model agency, and finally the entrepreneurs who have commissioned this thesis. With a major help of these experts, the author has gathered knowledge to find out what the concept of fashion really stands for today.

This thesis is conducted by a Finnish SM-sized company, InStyle. InStyle is a recently established company operating in Savonlinna. Besides the physical store, monthly trade fairs and the online store are important parts of the business. InStyle is a family business operated by two entrepreneurs occasionally with help of their children. The entrepreneurs have a lot, over 20 years, of experience in the field of fashion and running their own business. Though the entrepreneurs are offering their products only nationally at the moment, they are importers and buy their apparel and accessories around the world. The entrepreneurs have created long relationships with their international suppliers who they prefer to visit several times a year.

The author of this thesis has grown up in a fashion based family business. Fashion has always been a major interest in her life and with her parents as influencers she has developed a great basis for her knowledge. She has been working in the business for several years in customer service and also developing the business and the product range, doing wholesale in Finland and Europe, United States and Asia. At the moment she is working her way up as a model in Finland

and Italy. Modeling has shown her a different viewpoint of the fashion business. The author's background and work history gives her a great basic knowledge of the industry of fashion. What once started as a hobby and an interest has slowly become a big passion in the author's life.

### 3 FASHION INFLUENCES NOW AND THEN

Fashion has been a part of people's life for centuries and during that time hundreds of reasons can be named why it has had its appearance. In this thesis fashion history is examined very briefly from the point of view of factors' influence on fashion and its effect during the last few centuries. The examination starts from the late 18<sup>th</sup> century and continues till this day with more precise results.

If fashion is thought of in a deeper level, it seems to express our feelings and opinions towards the time and society we are living in. This means that it is and has always been more than just clothing and apparel. Fashion has created a significant symbol for each era, whether it has gotten its influence from pop culture, hunger, rebellion or repeating itself by longing for something that used to be. Fashion is actually one way of looking at history and finding similarities among people. During the past centuries fashion has evolved from being the privilege of elitists to everyday life for everyone. Centuries ago, usually people with authority had the power of being fashion icons and lower classes didn't even have the ability to follow. Little by little fashion has increased its popularity among people and mass production of clothing was one factor influencing fashion becoming more general among people with lower social status as well.

Short after the French Revolution, starting from the end of 18<sup>th</sup> century, politics had a huge impact on fashion. The French Revolution influenced the way society felt about their apparel and the nobility was more willing to dress in simpler clothing. (NJ Stevenson 2011, 12.) Early at this point there were already fashion icons who led the way through the Empire style. For example, Napoleon's first wife Empress Josephine was a huge fashion influence of her time for women, as well as Napoleon himself for men (Reamy & Arrington 2013, 8). Shortly after the Empire Period, in the 1820s, the Romantic Period began to make its way and this was a crucial point in fashion as it started to change faster than ever before. During this period, demand for fashion started to grow in America as well as in Europe. The fashion industry became more and more globalized. (Reamy & Arrington 2013, 10-11).

New industrialization hastened during the 19<sup>th</sup> century which led to economic changes and created more possibilities for ordinary people to desire and afford fashion (Reamy & Arrington



2013, 11). In the 19<sup>th</sup> century, the biggest countries influencing on fashion were Great Britain and France. Prior to this, French fashion had the biggest impact on the European way of dressing. However, America came right behind and they also had a longing for fashionable clothing. As new industrialization hastened and sewing machines became more popular during the middle of the 19<sup>th</sup> century, it encouraged the manufacturing of more garments and at the same time, distribution between North America and Europe started to increase. (Reamy & Arrington 2013, 11.) Also, due to sewing machines, women were able to sew their clothing themselves and fashion was more widely known by major social classes.

In 1892 the fashion magazine *Vogue* was launched in New York. *Vogue* was a weekly magazine about fashion but also literature, households, music etc. *Vogue* wanted to make fashion popular and from the very beginning it was the one forwarding fashion observations for people outside Paris by launching, for example, clothing patterns and fashion in social occasions. The so called fashion shows of the time were held in a hippodrome in France. (Linda Watson, 2010.)

The latter half of the 19<sup>th</sup> century was mainly ruled by a fashion designer called Charles Fredrick Worth, who was the father of French haute couture, fine sewing (Reamy & Arrington 2013, 12). For the sake of its price, haute couture was popular only among the wealthy, and customers around the world were willing to come to Paris to buy the finest sewing. Shortly after this, the 20<sup>th</sup> century brought the time of beauty, La Belle Époque. Capital of fashion was still in Paris, nevertheless, as the years went by America became more and more popular in Western fashion. (Reamy&Arrington 2013, 13.) At the beginning of the 20<sup>th</sup> century, fashion became more profit orientated than ever before. Until this point, fashion was more about the artistic figures and shapes of dresses rather than gaining profit. However, the increase of production and the development of distribution methods made it possible to make fashion into a real business. The United States started to increase the mass production of clothing when it was hard industrialized during 1910-1919. (Reamy & Arrington 2013, 14-15.)

The First World War started in 1914 and changed the clothing towards more practical way as women had to take on jobs men usually did. Fashion was on hold and fashion stores were closed since the war took so much of resources. Sadness was seen in darker colors. During World War I there occurred a lot of changes in fashion, such as the length of a skirt rising and women's

clothing becoming more masculine. Women started to demand more rights equal to men and this was seen in their way of dressing and behaving. (Reamy & Arrington 2013, 14-15.)

After the War, in the 1920s, there were many social changes. People came to have more money as the economy boomed and people were living in cities more than ever before. Women also got the right to vote in many countries. The War had left an imprint on fashion and people were dressing simpler. Fashion was again more within reach for all as every social class came to have their own income and mass production increased ensuring cheaper clothing as well. (NJ Stevenson 2011, 86.) The 1920s were Jazz time which created the carefree Flapper-girl. Dancing Charleston was popular and women got shorter skirts for that in 1925, however, when the stock market crashed in 1929 skirts started to have an uneven length. (Reamy & Arrington 2013, 16.)

Coco Chanel was introduced to the fashion world already in 1910 when she opened a hat shop in Deauville. Chanel was noticed immediately as her hat designs were so different from others; her style was simple and boyish which was totally opposite of the Belle Époque. Short after opening the hat store, Chanel expanded her business to clothing. She was inspired by men's apparel, work and sports clothing and also desired sailor style. In 1919, after the First World War, Chanel opened a couture fashion house in Paris. Her vision had not changed as it stayed simple and sporty. The style was popular among customers and already in the 1920s she ruled the fashion world. Ordinary, sporty and classy clothing with perfect cutting evolved as Chanel's trademarks already at that time and her designs are still alive today. (NJ Stevenson 2011, 87&98-99.)

The thirties were a time of contradictions. The Great Depression started in the United States but affected the rest of the world as well lasting ten years (Reamy & Arrington 2013, 16). People started to lose their jobs which created a shortage of money and brought back the practical fashion which was already seen during the First World War. Rather than expensive haute couture, clothes were made and repaired at home and ready-to-wear fashion started to increase. Expensive materials were replaced with cheaper synthetic fibers. At the same time, fashion found another direction from movies and Hollywood, which brought glamour and elegance. (NJ Stevenson 2011, 108.) Hollywood brought the fashion power from Paris to America and actresses from silver screens became fashion icons. However, Paris would not let go so easily and *Vogue* was the one witnessing the battle between these two major fashion areas. *Vogue* presented both

fashion capitals as they were; Paris' innovations, which were inspired by technic and traditions and Hollywood, which was all about movies and glamorous actresses. (Linda Watson 2010, 52.)

The Second World War started in 1939 and it was a crucial period for fashion. Fashion was a target of propaganda and as such, *Vogue* pronounced in London that dressing up was out. This led to practical clothing and women started to wear pants which before were strictly intended to be worn only in free time. (NJ Stevenson 2012, 128-129.) Paris as a capital of fashion went through a rough time. Germany's Third Reich wanted to break the fashion monopoly situation which France has gotten during the past decades and transfer haute couture to Berlin and Vienna. (Reamy & Arrington 2013, 17.) As Paris was on hold, other fashion areas had a chance to show what they were able to do and therefore Britain and America both rised as strong fashion industries. However, both of these countries had issues due to the War. In 1942 American War Production Board gave an L85-statute which limited the use of fabrics and, of course, affected to designing. Britain as well had limitations concerning fabrics, and for example silk was forbidden among the civilians, clothes were gotten only when needed and only for long-term use. (NJ Stevenson 2012, 128-131, 134-135 & 138-139.)

In 1944, the torment in Paris started to cool down and after four years first haute couture lines were introduced in Paris and little by little the fashion business was recreated. Paris reheated the business relationship with America by introducing to them their new designs in fashion shows. Even though fashion had changed a lot during the years of the War, French haute couture had not lost its glamour among consumers. Christian Dior introduced the Corolle-line in 1947 and it was the first fashion line which had its own name. This was the beginning of "New Look", an extremely brave line, which saved the haute couture and made femininity on demand again. Due to Dior, Paris was once again named as the capital of fashion. (NJ Stevenson 2012, 146-151.)

The fifties are known for super feminine clothing where tight waistlines were highlighted and styles were titivated all the way. It was important to have consistence in clothing and accessories obtained a new kind of popularity. Christian Dior was inspired by floral patterns and extremely womanlike, colorful dresses with flowers started to dominate the markets. (NJ Stevenson 2012, 146 & 152-155.) In addition to flower prints, another arising trend was seen in the fifties; teenagers. After the War, the United States had a rapid increase in population and it made consuming more rapid. People had more money and they were spending it on clothing. Fashion

industries saw the potential in teenagers and started to aim their markets to this new generation interested in fashion. Rock 'n' roll and movies led the ideology of teenagers as they wanted to rebel against their parents. (Reamy & Arrington 2013, 19.) Blue jeans were an important part of teenagers' new boom and Levi's 501 became a huge hit, even Marilyn Monroe exchanged her glamorous evening dresses to a pair of blue jeans (NJ Stevenson 2012, 168-169). The fifties were forecasting the future as young people began to have ever more power in fashion.

A lot significant events occurred during the 1960s: Juri Gagarin journeyed into outer space, the Berlin Wall was built and the US's beloved president John F. Kennedy was assassinated. At the beginning of the 1960's, John F. Kennedy's wife, Jacqueline Kennedy, was the fashion icon among women as her style was elegant and sophisticated. However, fashion changed rapidly as the decade proceeded and classy clothing was abandoned. People were hungering for more awareness; they wanted to widen the world by travelling. (NJ Stevenson 2012, 172-173.)

Teenagers became even more powerful in fashion markets in the 1960's and they had no interest in honoring boundaries. The Birth control pill was introduced and skirts kept shortening, colors were vivid and imagination did not have limitations. Music had a great influence, as in previous decade, and London was the capital of rebellion since Britain had the world's most popular boy bands such as The Beatles and The Rolling Stones. (NJ Stevenson 2012, 172-173.) Fashion icons were important trailblazers for teenagers and one of them was Twiggy. She was named as the face of the year in 1966 by Daily Express and she was everything this so called Youthquake represented. Her boyish body was perfect to express fashion which was heading to unisex form. (NJ Stevenson 2012, 180-181, 194.)

One of the most known events in the 1960's was the Woodstock festival, in 1969, which stemmed from the hippie movement. The Hippie movement started in America among young people and later spread across the world and was much more than just clothing or music, even though, the hippie movement had a major influence on both of these. Their ideology got influences from things affecting society, such as the Vietnam War, but the main idea was all about peace and love which made hippies rebellious and wanting to escape the world through drugs such as LSD. Flower Power was seen in clothing as psychedelic figures and bright colors, hair was let to grow long and decorated with flowers. The Hippie movement continued till the 70's, and at least by this

point the fashion world had noticed the importance of this fairly new target market. (Hagelberg 2015.)

The 1970's did not have one and particular fashion trend as there was a variety of choices for people to choose from. Fashion and pop culture walked hand in hand; it was more powerful than ever as rock bands and movie stars were fashion icons. Fashion became more international and designers widened their world by travelling. Designers started to hold international fashion shows and got ideas from colleagues in other countries. (NJ Stevenson 2012, 202-203.) Prêt-à-porter, ready-to-wear clothing, got new inspiration from internationalization and gained more popularity which led to its own Fashion weeks held twice in a year (NJ Stevenson 2012, 216). The Far East became a production giant in clothing industry when USA and China established their relations (Reamy & Arrington 2011, 21). At the end of the 1970's the need for production was so large that manufactures had to find cheaper production, which made sweatshops more common (NJ Stevenson 2012, 214).

Probably the most important fashion trend of the 1970's was a total opposite of the 1960's hippies: punk. Vivienne Westwood, "the Mother of punk", was a great impact as she, together with Malcom McLaren, connected punk music and fashion. The result was a new kind of street fashion with attitude, rebellion and bondage. Even though punk started in the 1970's it has continued as suborder of fashion, a lifestyle, till this day with more or less supporters. (NJ Stevenson 2012, 230-231).

Fashion was reaching a bigger status in consumerism all the time and during the 1980's the last ones wanted to be part of it as well and not just be spectators. A lot happened during the 1980's: there was a new president elected in USA, USA's stock market crashed which caused a recession, AIDS was discovered and the Japanese explosion occurred. These were just a few mentioned major incidents that again had an impact on people and also on fashion. (Reamy & Arrington 2011, 22) The eighties were a time of "Power Dressing" as people wanted to be seen as more professional to lift up their status and women also started to wear business suits. Yuppies, as they were called, were very self-aware of their appearance. (Reamy & Arrington 2011, 22.) Fashion was all about status and glamour was an important part of it. Dressing up was now serious. One of the biggest fashion influences during the eighties was Princess Diana as press was all over the new royalty of Great Britain. *Vogue* was mentoring the Princess to choose

the right clothing and she wore the best of Britain. This made British fashion extremely important during the eighties. (Linda Watson 2010, 120,123-124.)

MTV was launched in the 1980's and music videos became as important as the music itself. This had, of course, a great impact on fashion as music videos became a channel for fashion. As the eighties advanced, young people were more inspired by pop culture and especially club clothing was seen as a part of street fashion. (NJ Stevenson 2012, 236.) Vivienne Westwood was still in an important role in fashion and she changed her punk designing towards more club oriented clothing (Linda Watson 2010, 120).

Technology had done some major progress while entering the 1990's. Even though, the 1990's Internet cannot be compared to the majority it is nowadays, the world seemed a lot smaller since information flows became faster. However, developments in technology made it easy for pop culture to spread even further with greater speed. Some noticeable characteristics can be found in fashion which got important influences from music or TV shows. Hip-hop developed as a subculture of music and was also seen broadly in fashion as it broke through. Till this day it is an important alternative fashion culture. (Reamy & Arrington 2013, 23-24.) Hip-hop was extremely brand conscious and its supporters were proud to present clothing brands. At this point branding became vital to the fashion world and it circulated also to other styles. (NJ Stevenson 2012, 258.)

Upon entering the 21st century, the world had changed a lot in a small amount of time. Especially technology sped up and made the world different forever. Internet became everyday life and it made keeping track of fashion easy and addictive, Internet ensured that everything was easy to reach.

Today the focus of fashion is on economic aspect. The biggest fashion companies are worth millions of dollars and placed everywhere – if not physically, at least via Internet. It shows how globalized the world has become. Fashion has developed as a life-style of a modern woman and man. Fashion has seen much and during the decades there have evolved so many different subcultures and styles that everyone could find their own. Also, the contrast between clothing of men and women has hovered and the metrosexual was one typical phenomenon seen in 2000.

## 4 FASHION AS A BUSINESS

Till this day, fashion shows signs of social status and individual identity. During the past years consumers have become more self-contained and aware of their own individuality. Many have their own style which they either adjust to fashion or not. (Reamy & Arrington 2011, 71.) Style is often mixed with fashion even though they have a different meaning. According to Solomon and Rabolt (2009), fashion is a style accepted by large audience at a precise time. When talking about personal style, on the other hand, it refers to people's personalities and due to that is more individual. In apparel as well, a style has specific features which separates it from others and if this style is noted and accepted by a large group of people it can turn into fashion. (Solomon & Rabolt 2009, 8.)

People are all fashion consumers whether they are fashion addicts or free spirits in the clothing world. According to the website of Statista (2015), the world's apparel markets are estimated to account over USD1,11 trillion in 2012. The world's largest fashion area, the European Union, accounted for USD350 million and the second largest, the United States, USD225 million. (The Statistic Portal 2015, date of retrieval 19.1.2015.) The figures have been rising despite the economic downturn and it is estimated that they will keep getting higher. According to Statista (2015), it is predicted that during the next ten years the apparel market of the EU and United States will increase by two percent compared to 2012. (The Statistic Portal 2015, date of retrieval 19.1.2015.)

Reamy and Arrington (2011) claim that five biggest fashion countries accounted 72 percent of Europe's fashion sales in 2009. Surprisingly Germany was the largest fashion shopper with 20 percent of all sales and Italy came second with 17 percent. These were followed by Great Britain (16%), France (13%) and Spain (6%). (Reamy & Arrington 2011, 236-237.) According to Euromonitor International, in the year 2012 Great Britain passed Italy and had over 12 billion more sales than Italy. Between years 2011-2012, Great Britain had a growth of 3,6 percent in sales accounting the clothing market size to USD75,1 billion and Italy had -1,6 percent which made the market size to USD 62,8 billion. (Just-Style 2015, date of retrieval 11.2.2015.)

## 4.1 Fashion industry

Fashion industry is a huge, trillion-dollar business. All around the world fashion industry is employing millions of people and in one way or another it is concerning all of us in our everyday life. Today, fashion has peaked at its top so far, as the world and the economy is globalizing more and more every moment. (Solomon & Rabolt 2009, 5.) As a term, fashion industry originally stands for high fashion and, on the other hand, apparel industry signifies for mass fashion. However, during 1970's the lines of these terms faded. (Encyclopedia Britannica 2014, date of retrieval 8.9.2014.) In this thesis is focused on mass fashion and its fashion industry since the thesis is conducted for a fashion store which is based on various budget apparel brands. However, it is considered that high-fashion has a huge impact on mass fashion and is leading it. That is why high-fashion is also leading this thesis' ideas but the results are always pointed at mass fashion.

In the previous chapter it was described how fashion as a business and as a lifestyle has changed during centuries. When entering the 20th century, fashion became a part of populists and now concerned everyone who was interested, not just royalty or elitists. In the 1950's the target group changed from adults towards teenagers and mass fashion was more and more in demand. During time, fashion has become one of the biggest business fields in the world and its yearly turnover in EU is approximately €400 billion (European Commission 2014, date of retrieval 9.9.2014). To be able to operate, this huge industry needs to be organized properly and be divided into different fashion functions. Fashion industry can be dealt in many ways. However, basically there are four main sectors. These sectors are each responsible for their own duties to accomplish the final objective which is to deliver a cloth from a sketch to a final consumer. The sectors include raw material, manufacturing, retailing and support sectors. To manage the final objective, the sectors need to execute their own tasks independently and at the same time be in co-operation with each other. (Reamy & Arrington 2013, 36-37.)

Raw materials sector is in charge of designing and producing fabrics and textiles which are used to create fashion apparel. Before the industrialization, all textiles were made as handwork. However, shortly after industrial revolution, fabric making was partially automatized due to developed machinery and today almost everything is managed with computers. (Reamy & Arrington 2013, 36.) Today, the raw material sector itself is a huge business area. Textile



manufacturers are designing new styles and fabrics with fashion forecasters. Fashion forecasting is always done well in advance, 18 to 20 months before entering new apparel to markets (Solomon & Rabolt 2009, 6). Competition is tough and if there has been success in designing a great piece of fabric, copying can be common. Raw materials sector is the first touch in making a fashion cloth but extremely important one.

Manufacturing sector has changed during the centuries. Before entering the 20th century, majority was designing and manufacturing haute couture, high-fashion, for people with a better social status. Over time, expensive clothing has changed towards budget apparel and mass fashion, though there are still many brands which are partly keeping the status of high-fashion. Budget apparel enables consumers to buy more fashion and new product lines are developed and manufactured all the time. (Encyclopedia Britannica 2014, date of retrieval 8.9.2014.) Budget apparel requires cheap labor work and usually the manufacturing process is performed in developing countries. As the term already reveals, budget apparel needs to be manufactured as cheap as possible. Textiles are manufactured in large quantities to keep the mass fashion cost-effective, and the fashion is sold with a great volumes. This ensures that even if the profit of one cloth is small, the sold quantity increases the final earnings.

After manufacturing, retail sector brings fashion one step closer to final customer by ordering fashion beforehand well in advance. Retail sector may be fulfilled via many channels, such as Internet, brick-and-mortar store or mail-ordering and companies are from local private entrepreneurs to global chain stores. (Reamy & Arrington 2013, 37.) Usually there are many intermediaries between manufacturers and customers, e.g. wholesalers who buy from the manufacturer and sell either to a retailer or another wholesaler. This, of course, increases the prices since every intermediary needs profit from the transaction.

All these sectors need to be supported to be able to function properly. Support sectors consist of organizations which are focused on selling fashion as a concept. This means that in one way or another they market fashion and at the same time brands and retailers around it. Support sector can be a fashion forecaster, a fashion magazine, a blogger, a fashion show, etc. (Reamy & Arrington 2013, 37.) An example of a big fashion supporter is the Fashion Week event, which is held biannually in the biggest fashion cities. This fashion show gathers the biggest fashion influencers; top brands, designers, fashion editors, retailer's buyers and bloggers around the

runway and presents the upcoming fashion collections by high-end designers. (Reamy & Arrington 2013, 263.)

## **4.2 Fashion life cycle**

Endurance of fashion is not stable and it varies along with fashion cycle, also known as fashion life cycle. Fashion life cycle is much similar to product life cycle which includes four stages: introduction, growth, maturity and decline stages (Product Life Cycle Stages 2014, date of retrieval 30.10.2014). Fashion life cycle is based on stages of time and acceptance of consumers. It includes an introduction stage where there is a new innovation introduced and it begins to rise. At this stage fashion frontrunners are extremely important as they are the ones who want to experiment with new kinds of looks. During the introduction stage, garments are mostly found from pricy brands. The introduction stage is followed by an acceptance stages when the popularity of a fashion accelerates and finally is accepted by the consumers. At this point garments are already mass produced, which allows also consumers with lower budgets to join. Finally, a fashion declines and obsolescence in a regression stage when consumers get enough and long for something new. At this point, a fashion becomes a markdown and is sold during sales. (Solomon & Rabolt 2009, 14.)

Normally apparel follows the fashion life cycle and last different types of periods, from one month or less to centuries or more. Apparel can also be dealt by comparing its acceptance. If apparel is following the normal fashion life cycle it is defined as fashion. However, sometimes a fashion is so popular and timeless that it becomes a classic. This means that the apparel remains in usage and is acceptable at all times. Examples of classics can be found from basic garments, such as skinny jeans, Chanel's little black dress, sneakers, and many others. (Solomon & Rabolt 2009, 15.) On the contrary for classic, apparel can be especially short-lived. "A fad" is such apparel which is suddenly in and as quickly out. Usually fads are accepted only by a smaller amount of consumers or subcultures. One reason for a fad is not to last may be e.g. in difficult features. Fads can have a different behaviors and life spans. Fads may be only one time case or then become cyclic and retain awareness among consumers and pop out every now and then. (Solomon & Rabolt 2009, 16.)

### 4.3 Fast fashion

Fashion can be dealt into different types: haute couture, prêt-a-porter and mass market. Haute couture stands for high-fashion which is sewed for a specific customer only using finest materials. Because of its extremely high prices, haute couture is nowadays seldom, if average consumers are considered. Prêt-a-porter, ready-to-wear, means clothing that is sold with standard sizing and pattern but, however, manufactured with quality. Prêt-a-porter represents usually luxury brands' ready-to-wear lines shown in Fashion Weeks. Finally, the cheapest type of fashion is mass market, which nowadays serves the most consumers. To be able to sell mass fashion with minimum prices, apparels need to be manufactured in large quantities and poorer quality. (Solomon & Rabolt 2009, 8-10.)

Mass market can be assimilated with fast fashion. To be able to call an apparel as fast fashion, it has to fulfill certain elements, which are the following: 1) the target group is under 40 years old, 2) price range of the apparel is within mid-to-low, 3) fast turnover which responses consumers' needs and 4) large selection (Felipe Caro & Victor Martínez-de-Albéniz 2014, 7). As previously mentioned in the first chapter, Fashion influences now and then, in the 1950's fashion's target group was directed more from adults to younger people and even today the fashion industry, especially fast fashion, is targeted to consumers who are under 40 years old, or even younger. This target group backs up fast fashion's price range. Low prices make it possible for average users, and especially younger people, to buy cheap clothing more often. (Investors.com 2014, date of retrieval 30.9.2014.)

Fast fashion has changed today's fashion world, and it is not just cheap clothing, it has evolved as a business strategy. In the old days, there used to be two seasons in a year, spring/summer and fall/winter. Nowadays there are new garments coming to fast fashion stores weekly which makes all together 52 micro-seasons in one year. The fast fashion industry has a strategy to create more needs to customers as they make them feel off-fashion almost as soon as they exit the shop. Fast fashion wants to be sold as quickly as it is designed. This kind of strategy requires a certain kind of business model, low quality but high volume. (Huffpost 2014, date of retrieval 1.10.2014.) Low quality is also a strategy itself. It is self-evident that poorer quality enables cheaper prices and that makes selling volume much easier. However, in addition to this, low quality means also that garments do not last long and that creates more needs for customers. It is

no wonder, if fast fashion garment is worn one time and ruined after it. (NPR 2014, date retrieval 1.10.2014.)

There are many apparel chains which are known for their fast fashion ideology. Inditex is the largest fashion retailer in the world and under its name there are brands, such as Zara, Pull&Bear, Massimo Dutti, Bershka, etc. (Inditex 2014, date of retrieval 3.10.2014). Inditex's business model consists of five things: 1) design, 2) manufacturing, 3) logistics, 4) stores and 5) customer (Inditex 2014, date of retrieval 3.10.2014). As an example, let's take Zara. Zara designs new kind of clothing around-the-clock and manufactures them with rapid time. This enables the company to see what kind of apparel and trends are sinking to the customers and decreases, e.g. unnecessary markdowns. (The Big read 2014, date of retrieval 3.10.2014). New collections are delivered every two weeks which separates Zara from original retailers who follow their seasonal renewals. This requires that they have small stockings and high selling volume. The strategy creates pressure for customers as they are afraid of missing new trends or that the trends run out so they have to be ready to buy all the time as no line is manufactured more than one time. (Business Insider 2014, date of retrieval 3.10.2014.) Of course, customer is an import emissary as they give daily feedback of the apparel which is directed to designers.

This kind of business model can be a typical for fast fashion chains, however, Inditex does it a little bit different. As already mentioned before, fast fashion requires cheap manufacturing, which is mainly performed in Far East countries. Inditex, on the other hand, is dealing most of the manufacturing close to home country, Spain, to be able to keep up the rapid speed, new items twice a week. This is important to get the customers come back to the store more often. Zara doesn't manufacture large amount of items which favors the rapid pace and product sales. While H&M, one of Zara's biggest competitors, has a markdown of 45 %, Zara has 15-20 %, according to Société Générale's research. Beside this, Inditex does not use any resources for advertising. Their ideology is to spend more to items and stores. (The Big read 2014, date of retrieval 3.10.2014).

Fast fashion is seen as a bad influence when considering environmental and ethical issues. Fast fashion carries out its fast cycle of designing, manufacturing and transporting new apparel to the stores in just few weeks. This system encourages tossing clothing since customers are introduced new fashion on weekly basis. (Annamma Joy, John F. Sherry, Jr, Alladi Venkatesh,

Jeff Wang & Ricky Chan 2012, 275.) According to EPA, in the year 2012 over 14,3 million tons of clothing waste was thrown away in America and the rate of recovery was 15,7 percent for textiles which makes total of 2,3 million tons (United States Environmental Protection Agency 2014, date of retrieval 7.10.2014).

Besides environmental issues, which are affected by fast fashion, it has another dark side as well. To be able to maximize profits, cheap apparel requires cheap labor. In the 1970's apparel industry's manufacturing was transferred increasingly to emerge countries where labor costs were low, mostly China (Reamy & Arrington 2013, 21). Sweatshops, as they are also called, mean unhealthy and unsafe workplaces where people have to work with minimum wages and maximum hours. In the garment industry sweatshops are usually used in fashion and sports goods. (Encyclopedia Britannica 2014, date of retrieval 9.10.2014.) Today, the lowest minimum wages are in Bangladesh. Garment industry accounts approximately 80 percent of Bangladesh's export revenues which means over 3,5 million garment workers and 4 825 factories in the country producing clothing mainly to Europe and North America. Garment workers earn approximately 32€ per month, which is below their living costs of 57€. Working days are long, 14-16 hours a day and seven days a week. (War on Want 2014, date of retrieval 15.10.2014.)

## 5 FASHION AND CONSUMER BEHAVIOR

Michael R. Solomon (2013) describes consumer behavior as follows: *"It is the study of the processes involved when individuals or group select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires"*. Consumer behavior is an essential tool to observe customers; what is their attitude towards products or services and what are the key factors affecting their decision making process. (Michael R. Solomon 2013, 31-32.)

Consumer behavior is an ongoing process and does not describe only the moment of the purchase. Micheal R. Solomon describes (2013) that there are three different stages for both, consumer and marketer, to pursue during the whole purchase which is also called a consumption process. The stages are pre-purchase issues, purchase issues and post purchase issues. From consumer's point of view the most important questions are related to information available of the product in pre-purchase stage, user experience in purchase stage and finally in the post-purchase stage how the product actually works in use. Marketer, on the other hand, tries to figure out the needs of a consumer, what situational factors can be performed to get the best result when the consumer is making a purchase decision and if the consumer is satisfied or will he come back after the purchase. (Michael R. Solomon 2013, 32.)

Consumer behavior in fashion is a large field in fashion business. However, since consumer behavior is only a small portion of the whole entirety, it is examined only briefly in this thesis. Few important theories are introduced which are applied to the clothing business. In this thesis, theories include segmentation, motives and Maslow's Hierarchy of Needs. Segmentation should be considered when arriving in a new trading area as they explain the potential target market. Also, the motives of consumers are explained; what are the possible motives consumers have when buying products and what is their meaning. Finally, Maslow's Hierarchy of Needs is explained; what are the five levels in the pyramid and what can they mean in fashion and clothing business.

## **5.1 Segmentation**

Kotler et al. (2012) explains that segmentation is a programme where customers' differences are recognized and segmented into different groups by their geographical, demographical, psychological and behavioral features (Kotler [et al.] 2012, 375).

### **5.1.1 Geographic segmentation**

Geographical segmentation means the location of the business. Whether the location is an urban, suburban or rural area, it will most likely have a great effect on the business since the target market varies in different locations. In addition to location, marketers should consider the size of the area: whether it is a city, town or village. Geographical units may be divided into bigger geographical areas such as countries or then smaller ones, e.g. neighborhoods. (Kotler [et al.] 2012, 375-376.)

When segmenting potential customers by their geographies, it is important to identify if the retailing takes place in brick-and-mortar store or off-site. This has a huge effect on determining the boundaries. As an example, brick-and-mortar companies are most likely to consider geographical areas and where they should place their stores more than off-site businesses. They have to consider the area as a whole, whether it has more urban, busier lifestyle and consumers dress high fashion or if the consumers prefer more casual fashion as in suburban areas. (Diamond 2005, 78-79.)

Online shopping has grown rapidly in the past few years. When considering off-site shopping, geographical region has less matter since online shipping really does not set boundaries (Diamond 2005, 79). However, it should be noted that if an online store is only operating nationally, international shipping is out of the question and international countries are not considered as target markets.

### 5.1.2 Demographic segmentation

Knowing consumers is essential for marketers and a tool used to learn more about a company's specific target group, is to segment consumers by their demographics. Marketers separate consumers into different kinds of groups by demographic features and apply the best marketing strategy for each one. (Michael R. Solomon 2013, 35.) Kotler et al. (2012) suggests that demographic features consist of age, gender, education and occupation, income, family's unit size and life cycle, generation, religion, race, nationality, and social class. Demographics are a great indicator when measuring the differences between consumers and they are also associated with consumers' wants and needs. (Kotler [et al.] 2012, 376.)

Income has a major part when making a purchase decision. It is self-evident that people with more wealth can spend more money than people with less income. As will be explained in the next chapter, Maslow's Hierarchy of Needs, people have to fulfill their basic needs first and only after that move to the next level, and all this requires money. Income influences which type of clothing people buy; price range is different and wealthier people tend to buy more luxury brands and designer clothing. Education plays a big role in fashion business as well. People who are more educated tend to dress more fashionably and formally than people with lower education who use more casual apparel. (Diamond 2005, 84.)

Age classification is a major factor in all kinds of businesses. The age group of 18-34 is noted as consumers who buy more even though at the moment the population is aging due to "baby boomers", adults born after the Second World War. On the other hand, income plays an important role as consumers with high earnings can afford to spend more money and therefore are more likely to buy brand clothing. (Reamy & Arrington 2011, 228.) Consumers aged 18 to 34 covers mostly young adults. Young adults can be dealt into two groups. The first group is consumers still in college, who prefer more relaxed clothing but also a suitable wardrobe for social life, and the second, consumers starting their career life, who need career dresses and also after hour clothing. Young adults are usually rather fashionable and they do a big part of their shopping online. If young adults are compared to their foregoing age group, teenagers, they use more money on clothing because they usually have a better income. However, teenagers are more fashion driven than young adults and that is due to pop culture, which has a huge impact on their way of dressing. (Diamond 2005, 81.)



When comparing gender it is no surprise that women spend more money on clothing than men. Statistics show that in 2011 women apparel totals USD110 billion in the apparel markets in United States while men reach to USD55 billion and juvenile almost USD35 billion. (The Statistics Portal 2015, date of retrieval 19.1.2015.) However, during the past years men have become more interested in fashion and clothing. In the United Kingdom men's wear markets have grown by 18 percent in the past five years. Men have seriously built up their interest towards fashion as 94 percent of British men, aged 25-34, have done garment purchases in the past year and 26 percent follow the latest fashion trends while garment shopping. (Mintel 2015, date of retrieval 19.1.2015.)

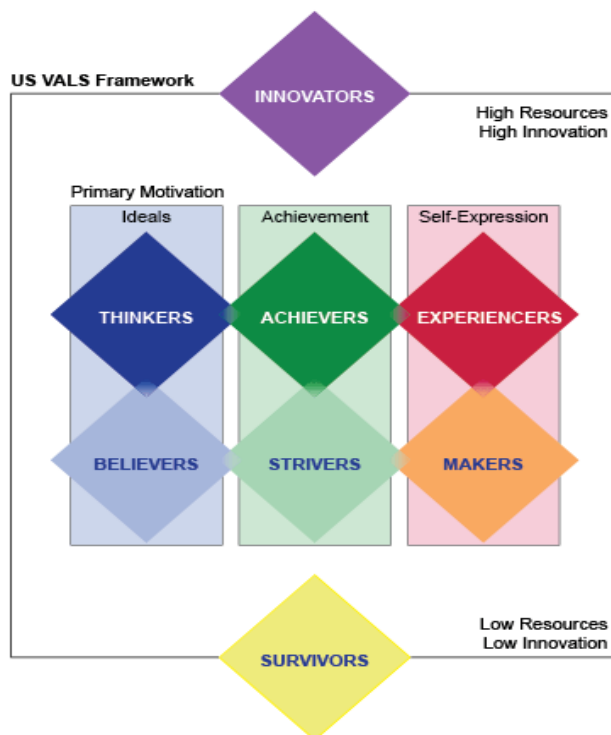
### **5.1.3 Psychographic segmentation**

When segmenting people with their psychographics there AIO factors are usually used which include activities, interests and opinions. It is important to recognize consumers' lifestyles and personality traits. There can be many studies made to examine psychographic profiles and people's lifestyles. (Kotler [et al.] 2012, 383.) One of the most popular tools used is VALS Segments. This framework is created by Stanford Research Institute's Consulting Business Intelligence (SRIC-BI). VALS segments people into eight different groups by their characteristics. It shows people's motivations, what kind of personalities they have and how it affects their purchases. (Diamond 2005, 77.)

The segments consist of Innovators, Thinkers, Achievers, Experiencers, Believers, Strives, Makers and Survivors. The first four groups have the ability to spend more since they have bigger resources. (Kotler [et al.] 2012, 385.) Innovators are people with high self-esteem and they are considered as successful. Their apparel purchases are usually niche products since they appreciate service and upscale. Thinkers on the other hand are mature and they want value and quality for their money, however, they are open to new ideas. Achievers are mostly focused on their family and career and they are goal-oriented people who are willing to purchase which shows their success in life. Experiencers are willing to take risks since they are young with impulsive lifestyle. Experiencers are big fashion spenders and use great amount of money on apparels. (Kotler [et al] 2012 385.)

The next four groups have smaller resources than the previous ones. Believers are looking for familiar products as they are mostly respecting traditions. Strivers are stylish people who want to be the same as the ones with more wealth. Makers want practicality and they are seeking products with value and functionality. Survivors have the least resources and they buy discounted items with motives of security and safety. (Kotler [et al] 2012 385.)

Diamond (2005) suggests that most likely innovators, experiencers, strivers and achievers are the best target groups for fashion retailers. (Diamond 2005, 77.) Three of these have greater resources than strivers. Strives are still willing be stylish and one of their biggest motives is money and they concentrate on resources. (Kotler [et al.] 2012, 385.)



[www.strategicbusinessinsights.com/vals](http://www.strategicbusinessinsights.com/vals)  
 © 2015 by Strategic Business Insights. All rights reserved.

Figure 1 US Framework and VALS™ Types (Strategic Business Insight 2015, date of retrieval 20.1.2015).

#### 5.1.4 Behavioral segmentation

Behavioral segmentation means that people are segmented by their use and knowledge of the product or service offered. Behavioral segmentation includes many different variables which are

occasions, benefits, loyalty and user status, attitude, usage rate and buyer-readiness-stage. (Kotler [et al.] 2012, 386.) However, in this thesis only loyalty status is explained briefly.

Consumers are compartmentalized into four different groups based on their loyalty status towards brands. These groups are as follows: Hard-core loyals, split loyals, shifting loyals and switchers. Hard-core loyals are important group for the company since they are the ones who are buying only the one brand and therefore they are able to help the company and marketers to realize the strengths of the product. Split users on the other hand have the ability to show the biggest competitors for the company because their loyalty is divided for two, three brands. Shifting loyals are still in process of deciding which brands to support. This brings good knowledge for the company from its weaknesses. Finally, switchers have no brand loyalty. (Kotler [et al.] 2012, 387.)

## **5.2 Motives**

There are different kinds of motives to explain how consumers make their purchasing decisions. Rational motives drive people to consider e.g. price, practicality, safety and serviceability as the most important factors when they make purchasing decisions. This is more common for example during economic downturn when people need to think how they are going to spend their money, but also for people with less income. Clothing companies who have customers with rational motives as their target market have to find value-oriented strategy to serve these people since price plays one of the most important factor. (Diamond 2005, 72.)

Emotional motives are important for most fashion companies since fashion is mostly purchased with emotions. Emotional motives mean for example status, social acceptance and prestige which are more common for brand clothing and high fashion. Emotional consumers are not as price driven as rational consumers and they are willing to pay more for the status brought by a famous fashion brand. (Diamond 2005, 73.)

The last motive is patronage motive which is a bit different than previous ones. Patronage motives mean that companies encourage customers to customer loyalty by for example giving great prices, convenience or good customer service. By offering customers all kinds of benefits they are more likely to come back later with new purchase needs. (Diamond 2005, 73.) Understanding consumer behavior is extremely important especially for marketers. According to

marketers' 80/20 rule, it is explained that 20 percent of the most loyal customers adds up 80 percent of all the revenue. However, this rule is only estimation and can sway to both ways. (Michael R. Solomon 2013, 34).

### **5.3 Maslow's Hierarchy of Needs**

Maslow's Hierarchy of Needs describes how people are fulfilling their needs. The theory is a pyramid consisting of five levels which tell what needs to be fulfilled until the next step can be reached. These five levels are: the basic needs of survival, the need for safety, social needs, the need for self-esteem and status, and finally the need for self-actualization. (Diamond 2005, 74-75.) In this thesis Maslow's Hierarchy of Needs is applied for fashion users.

The first level means the basic elements in people's lives such as physiological needs, water, food and clothing (Diamond 2005, 74). As seen, clothing is already mentioned in the first level of the pyramid. All need basic clothes to survive from everyday situations so basically every consumer is satisfying the first level when considering clothing. After the first needs are satisfied people start to yearn for safety needs and they purchase e.g. sunglasses to protect their eyes from sunlight. Safety needs, as well as basic needs, are made with rational motives. This means that purchase decisions are driven by e.g. price or care. Safety needs are still quite basic needs and fulfilled with practical clothing and accessories. (Diamond 2005, 74.)

After safety needs are fulfilled people begin to desire belonging and recognition, which can be seen, for example, in their clothing purchases when buying the latest trends and thereby feeling part of the group. (Diamond 2005, 75.) Social needs are satisfied in hope to gain more confidence and similarity to others. When moving higher towards the top in the pyramid clothing purchases are usually driven by emotional motives. Emotional motives can be e.g. social acceptance and status. Already in the level of social needs people are drifted with emotions but it is emphasized on the next level.

The need for esteem and status will guide people towards more high fashion and couture clothing. (Diamond 2005, 75.) In this stage the pyramid, people are longing for a high status and forwarding it by pricy clothing and accessories. The top level, the need for self-actualization, is not even reachable for every fashion consumer. It can be thought top couture and high designers,

gaining experiences and traveling. These people will usually want designs to be exclusively designed just for them. (Diamond 2005, 75.)

As the two lowest levels are drifted by rational motives, it is not as important for fashion companies as the upper layers. Emotionally driven levels are important for the fashion business and it can be thought that the higher people desire to reach on the pyramid, the more money it requires. (Diamond 2005, 76.)

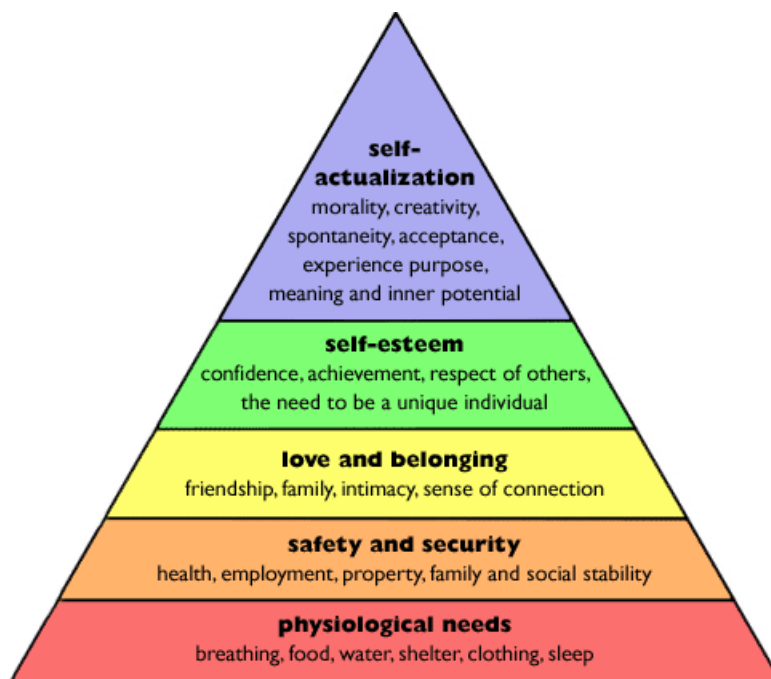


Figure 2 Maslow's Hierarchy of Needs (Research History 2015, date of retrieval 21.4.2015).

## 6 RESEARCH ANALYSIS

When comparing options on how to conduct the research, it was not self-evident to choose a qualitative research method. The preliminary idea was to complete a survey for 80-100 fashion consumers and find out what they really think about today's fashion world. However, as the theoretical part was written it was clear that fashion world has changed so much even during the past 20 years that instead of consumer's opinions this thesis was in need of powerful expertise.

The thesis' research part was implemented by personal interview between the author and Finnish expertise of the fashion world. The largest interview was done with Jaakko Selin, who is a well-known Finnish reporter specializing in fashion, trends and traveling. He is also a fashion designer. He has major knowledge of the fashion world which he has gained during his long and successful career. Selin is a Master of Arts and his majors have been TV and movie work and fashion designing. Jaakko has been working, for example, as a life-style reporter in Helsingin Sanomat with fashion and food as areas of responsibility, launched his own collections for clothing stores such as Fulari Oy and Pierre Cavallo Oy, provided commentary for the President's Independents day reception 15 times, and been part of Project Runway Finland. The author directed Selin's interview towards fashion world in general; what is fashion and how the world around it has developed during the past centuries and even decades. The interview gave enormous amount of information about today's fashion and changes it has encountered. The interview even raised the question, if there even is fashion anymore.

During Jaakko Selin's interview the author wanted to get more information, different perspective and deepen the knowledge of today's fashion business. She set up another interview with a CEO of a Finnish model agency. Merja Kupiainen-Groundstroem is directing Fashion Model Agency and she has over 30 years expertise in the field of fashion. The author also wanted to get more opinions on the subject, so she interviewed the owners of InStyle. They have had their own fashion related business for over twenty years. Rather than expanding their business, they are willing to keep it small and operate only within a family force. Before starting their own business Jaana Nikupeteri worked for Aleksi13 as a buyer for several years. This gave her great tools to start her own fashion business. Esa Hagelberg, on the other hand, was a photographer for Etelä-Suomen Sanomat.

The author wanted to separate these three interviews and she will draw them together in the Conclusion part of the thesis. A lot of similarities can be found when these four experts ponder fashion but there are also differences even within the entrepreneurs. The main focus of the interview questions were as follows:

1. What fashion means as concept and how has it changed during the past years?
2. Who has the biggest influence in fashion, e.g. consumers, pop culture, media, designers, retailers or buyers?
3. What are the biggest fashion business trends?
4. Have You seen changes in men's way of dressing?
5. Do You think that people want pursue their own individuality and style?

## **6.1 Jaakko Selin**

To understand ideology of today's fashion, fashion itself needs to be understood. What is fashion, and what does fashion as a concept really mean? Jaakko Selin explains that fashion is a major mutual contract. It is a grant that something is valuable and interesting, and it needs a large acceptance. Fashion is a product, a service or an idea which is wanted by an increasing audience. This creates an effect that even more people hear of it, sees it and finally adopts it. This product, idea or service becomes fashion when it has reached the point of being available for everyone. And the more people want to represent it, the bigger the phenomenon gets. Nevertheless, fashion doesn't last for too long. After fashion has lived its life cycle, it will be forgotten by the larger audience. However, fashion can make a comeback. Selin tells that when fashion comes back it usually transforms to something very different: *"As an example black comes back as white or mini as long"*, Selin explains. (Selin 2015.)

Mr. Selin's previously mentioned definition of fashion is not valid anymore in today's globalized fashion world. Fashion is fragmented. During centuries fashion has altered and changed its path. Mr. Selin explains that in the 17<sup>th</sup> century the whole Europe had similar fashion and circulations were extremely slow, and it was no wonder for a fashion cloth to be fashionable for 60 years. At that time, the cloth itself lasted from one person to another. This of course is an extreme example compared to today, since as the time has flown towards the present, the fashion

circulations have achieved more rapid pace. (Selin 2015.) The last revolutionary fashion phenomena were the 1960s mini and denim in 1970s. In the mid-1960s the length of a skirt shortened rapidly. This was a massive phenomenon which was recognized all over the world lasting a few years and everyone who wanted to participate had a chance. The next global fashion phenomenon was in the 1970s when denim was introduced to the fashion world. After mini and denim there has not been any world penetrated fashion. (Selin 2015.)

The biggest difference compared to previous years and most vital issue of today affecting the fashion world is communication (Selin 2015). Communication systems have developed considerably during the past years, e.g. due to technology developments and social media. It takes only a click of a smart phone camera and Instagram app for the whole world to see what is worn in New York or in Milan. All the time new information is coming that is fashion from magazines, bloggers, celebrities, retail stores... There is so much different information available that it is hard for consumers to decide what to wear to look fashionable. The communication has progressed fashion towards more free of choice and demographic direction. It makes people wonder if there is one kind of fashion or is there fashion at all anymore. It also obligates us to ask if the concept of fashion is fashionable anymore. And if fashion is fragmented, can it be fixed?

Jaakko Selin claims that it is almost embarrassing to be fashionable. People want to be unique and trendy. And this leads us to the biggest change that has happened during the last twenty years; diversity of choices. Today it is okay to choose what to represent by apparel and still be in style. (Selin 2015.) As fashion is so fast in speed it is almost as if fashion is already out when it is in. This also questions the existence of fashion. Mr. Selin suggests that fashion as a word and as a concept should be replaced with the word trend. (Selin 2015.) Trend is quite similar to fad which means a short-lived fashion. Usually fads have fast acceptance and it is unlikely that they will survive to the next season. Because fads are fast speed they can be difficult to identify. (Reamy & Arrington 2013, 33.) Reamy and Arrington (2013) explain: *“A fad becomes a trend when the general direction of fashion begins moving in a certain trajectory and more fashion consumers accept the fad.”* (Reamy & Arrington 2013, 33.)

Certifying fashion, or trends as suggested earlier, is coming from everywhere. The truth is that ideas for new trends are born in various places around the world even at the same time. (Selin 2015.) So the question of *“Who decides fashion?”* cannot be specifically determined. In the



previous fashion world trend forecasters had a major business of telling designers and fashion firms what is going to be fashion. However, at this point they are mostly serving stores and window dressers with ideas rather than physical products. Mr. Selin explains that every designer can sniff the wind of what is going to happen as they travel and look around. Designers have their networks ready and due to communication, everyone can get the knowledge at the same time. Designers are still keeping track though, of what other designers are performing especially in the area of mass fashion. (Selin 2015.)

There are also independent designers who have their own vision and want to execute their own ideas. However, Mr. Selin says that there are only few of them who actually make millions in this kind of business idea in the mass fashion world we live in. Despite that, these designers have their totally own style to which hang on to and by executing their visions they give some inspiration to mass fashion as well. (Selin 2015.)

Jaakko Selin ponders who has the biggest influence on fashion. Selin explains that every party connected to the fashion business has a great impact to the final result, however, consumers have the least impact. Today consumers buy what they are obtruded. Selin suggests that pop culture, such as celebrities, are the biggest influencers and frontrunners in the fashion world and they inspire designers, buyers, bloggers and consumers. (Selin 2015.) Communication channels of course have an important role. As I already mentioned, fashion needs to have communication to become an actual fashion or a trend. For example, a celebrity wears a beautiful and extraordinary evening gown at the Academy Awards. The gown may have a certain neckline, fabric or any detail which might have a potential of becoming next trend. It is most certain that before 24 hours has passed this little detail of the evening gown has reached the whole fashion world. After this, the detail is adopted by one or several mass fashion designers, fashion forerunners and bloggers. It is added to a shirt or a skirt and it proceeds from one retail store to another. The movement is fast because new garments are designed and manufactured every day. Before it is noticed, every chain store might have the exactly same detail hanging on a hanger in a fairly different form. Consumers buy it and it becomes a trend. (Selin 2015.)

In the theory part it was claimed that men's apparel markets have increased in the United Kingdom by 18 percent during the past five years (Mintel 2015, date of retrieval 19.1.2015). Selin confirms the claim. In the beginning of the 1990s sports gave a major influence to men's fashion.

During that time, metrosexuals started to grow their popularity and this trend was represented by e.g. sport men who became fashion frontrunners by giving encouragement for regular men. They were seen as stylish, straight fashion trendsetters. (Selin 2015.) Selin also explains that cheap apparel chains have been teaching men how to dress. Today apparel selection for men has grown in stores, though it is not still as big as women's. Even though men are more relaxed in their way of dressing, Jaakko Selin thinks that their way of choosing clothing is ruled mostly by friends' opinions. He also adds that men have the tendency to be more loyal to stores and brands than women, especially in sportswear, jeans and shoes. (Selin 2015.)

Fashion in Finland has stayed quite stable over time. Comfort plays still the most important role in clothing for Finnish people. Selin mentions also that it is extremely important that buying is made simple for Finns. For this reason, there is a great amount of consumers who buy clothing from supermarkets. However, Selin says that market buying is mostly for older consumers and small children rather than teenagers and young adults. Teenagers and young adults usually shop in markets e.g. shoes and sportswear. Selin also points out that now when clothes' sales in markets have risen more effort has been put to branding. It is common for supermarket chains to have their own clothing brands which are up to date on trends of selected target groups. (Selin 2015.)

## **6.2 Merja Kupiainen-Groundstroem**

Merja Kupiainen-Groundstroem says that fashion is a broad concept. Merja sees today's fashion as a lifestyle. She explains that people express themselves and their values with their way of dressing and message their lifestyle with their external essence. Mrs. Kupiainen-Groundstroem says that fashion has always been a method of speaking out, e.g. as within teenagers and their rebellious years. However, during the past few years people have become braver to express themselves with the help of clothing. (Kupiainen-Groundstroem 2015.)

Merja Kupiainen-Groundstroem's says that fashion has changed a lot during the past years. Today, fashion is not something to dazzle with. She explains that people want to influence with fashion, prove themselves with styles and create mental images. There is not only one fashion anymore as people can choose what they want to stand for. However, this was also seen in previous decades. Merja gives the styles of the 1970s, which are in at the moment, as an example. She says that there are various possibilities to choose from, such as hippie, or punk

and even romantic style. (Kupiainen-Groundstroem 2015.) Today people also emphasize their own styles with fashion. She says that the most interesting results come when people mix up different styles and craft their own way of dressing. Especially adults want to stand out and carry their own styles but there are also people who are not willing to differ. Merja also points out that when people are in a specific age, in their teens, they usually want to fit in, which is why everyone looks the same. (Kupiainen-Groundstroem 2015.)

Mrs. Kupiainen-Groundstroem claims that designers create fashion. As was already mentioned, fashion is a lifestyle and designers smell the breeze what might be the next trend. Of course, pop culture and celebrities have a huge impact as they present designs, and today consumers seek trends through fashion icons, which celebrities represent. Merja says that also buyers have a great impact on fashion since they are the emissaries between designers and consumers. The buyers of large chain stores have to play safe with purchases and consider what consumers would usually buy. This is why buyers are often criticized that the selection is too similar with others and there are no different clothing available. Smaller companies may have bolder selections because they do not have such large quantities. Merja thinks that safe choices which are made by buyers can drive consumers to order from online stores abroad. (Kupiainen-Groundstroem 2015.)

Even if Mrs. Kupiainen-Groundstroem says that designers create fashion, it is not always the case. Merja points out that it is extremely difficult to say who creates the ultimate fashion. Fashion can be created e.g. by a teenager and then is copied by others. (Kupiainen-Groundstroem 2015.)

During the past years, Finnish people have become braver and more interesting in their clothing. Mrs. Kupiainen-Groundstroem says that also men in Finland have developed fashion senses and they are bolder when choosing outfits, compared to 15-20 years ago. Especially young men have a lot of nice clothing, different patterns in blazers and colorful jeans. However, if compared to big fashion countries in Europe, such as Italy and France, Merja thinks that they have still a long way ahead. (Kupiainen-Groundstroem 2015.)

### 6.3 Entrepreneurs

The first entrepreneur of InStyle is Jaana Nikupeteri. She has previously worked as an assistant buyer for several years. After that she has been running her own clothing business. As an entrepreneur Jaana thinks that fashion is almost a burden, especially for adult women with no personal style, as it defines their minds. However, she points out that there are people who carry their own styles and dare to step out of the mass. On the other hand, Mrs. Nikupeteri says that especially teenagers are dependent on their friends. (Nikupeteri 2015.) All in all, Jaana says that there are people who want to be different but also those who come behind with the mass. Jaana says that fashion today is still more diverse than previously since there is more variety than decades ago. (Nikupeteri 2015.)

Jaana and Jaakko Selin have a lot of similar thoughts on fashion and trends. Mrs. Nikupeteri agrees with Mr. Selin's opinion of fragmented fashion. She explains that entrepreneurs today are no longer certain what will bring the money, which makes them unsecure towards consumer as they do not know what will rise as the next trend. This is partly due to much faster information flows which mean cycles of fashion are turning with a more rapid pace. And this in particular is why Jaana wants to use the word trend rather than fashion because in her mind the cloth or idea does not last long enough to be called fashion. She says that there are ideas which rise to be a trends and it lasts approximately one month and then are forgotten. She explains that in the past the turnovers were slower because it took longer to figure out and accept what will be the next hit. She sees that the change started when MTV began to show music videos. Before that, a music magazine that published once a month was an inspiration for many young people who wanted to be fashionable. (Nikupeteri 2015.)

Jaana thinks that celebrities, together with their stylists, are the biggest influences for consumers. However, she explains that fashion is still a team work and gives an example that today it is common that famous brands design clothing lines together with celebrities. (Nikupeteri 2015.)

The other entrepreneur of InStyle is Esa Hagelberg. He is a former newspaper photographer and has worked for the company full time for several years. Esa as well sees the change in fashion over the past years. The development of society has made resolution possible. The environment has changed a lot over the past decades, for example, in history equality between men and

women. However, also today's technological developments and the faster speed in information flow has changed fashion ideology. He says that there is no one way to describe fashion anymore since there are so many challengers. Mr. Hagelberg shares an opinion with Merja Kupiainen-Groundstroem and says that fashion is thought of as a lifestyle and it highlights ways of acting. (Hagelberg 2015.) When wondering, if there is fashion anymore, Esa answers that fashion is always born when there is something important to say. He adds that fashion's worst enemy is gentrification. (Hagelberg 2015).

Esa Hagelberg describes fashion as a message which is used to express its carriers, and their opinions. Fashion is a concept that is a personal for everyone. The meaning of fashion changes during different life situations, and for many people it means different values. Fashion can have powerful statements, and the more powerful the message is, the more unique are the symbols. Esa says that patterns in clothing tell about wishes and desires. (Hagelberg 2015.)

#### **6.4 Utilizing results**

Diamond (2005) claims that small businesses are not examining their target markets as closely as they should (Diamond 2005, 91). This thesis was made for a small-sized Finnish fashion company, InStyle, to describe the fashion business and fashion consumers. Even if the entrepreneurs of InStyle have a major experience of the clothing business already, this thesis will help them to see the entirety, which in this case consists of a peek of fashion history, today's trends in fashion business and also a brief introduction to consumer behavior. The research was executed to complete the theory part by asking opinions from specialists. The research part is an important addition to this thesis as it brings knowledge brought on by many years of experience from people who have actually lived and worked through the changes in fashion.

As the entrepreneurs are starting InStyle, they will have a total new product range and different target group compared to the previous. The company can utilize this thesis and the results either to learn new, important issues in fashion business or alternatively to update their existing knowledge. InStyle should also learn about their consumers by reading the consumer behavior tools presented in this thesis. Even though consumer behavior is examined only briefly, it gives an idea what issues should be considered when collecting information about the target group

which is why this thesis is a great start if InStyle wants to go deeper into examining consumer behavior.

This thesis can also be utilized by other fashion entrepreneurs and people interested in fashion and its business in general. This thesis is a great guide for entrepreneurs starting their own fashion business or developing their existing one since it gives an overall look of the subject. Especially small fashion business owners can utilize the thesis for their benefit and get facts, tips and general thoughts of the experts of the fashion business in Finland.

## 7 CONCLUSIONS

In this part of the thesis, the author will explain the main conclusions she has found during the thesis process. Conclusions consist of the main issues which have been brought up in this thesis. The conclusions made in this thesis are mostly executed by comparing the answers of the four interviewees: Jaakko Selin, Merja Kupiainen-Groundstroem, Jaana Nikupeteri and Esa Hagelberg. Overall, these experts had similar ideas on fashion; has it changed through time, what it represents today and who has the biggest influence on fashion. However, there differences can also be found between the opinions. Conclusions also include main issues presented in the theory part.

As mentioned at the beginning of this thesis, fashion is a reflection of its time. Fashion has always explained itself afterwards over the last centuries. During the past years, fashion has taken on a more rapid phase, which can be explained due to developed technology and faster communication. Among mass fashion one of today's fashion trends can be found from fast fashion. In the theory part fast fashion was suggested to be cheap apparel with a large selection and a rapid turnover (Felipe Caro & Victor Martínez-de-Albéniz 2014, 7). It was also told that fast fashion is a business strategy to get consumers, and especially young consumers, to buy cheap clothing often. The idea is to sell low quality with high volume. This means that new clothing has to be designed all the time and some stores are getting new apparel every two weeks. (Huffpost 2014, date of retrieval 1.10.2014.)

It seemed that a fashion concept is question of opinion. The most extreme research question was if there is fashion anymore, or at least if fashion stands for the same values as it did in the past. Mr. Hagelberg said that fashion as a concept means different things for different people and it even varies in the stages of their lives (Hagelberg 2015). For Mrs. Kupiainen-Groundstroem and Mr. Hagelberg, today's fashion stands for lifestyle. They both agree that fashion is something that people want to influence with and to present their values. (Hagelberg 2015, Kupiainen-Groundstroem 2015.) For Mr. Hagelberg, there will always be fashion when there is something to say (Hagelberg 2015). Jaakko Selin, on the other hand, describes fashion as a product which needs wide acceptance. To reach this, the product needs information flow and adaptation from people. However, Mr. Selin explains that today's fashion that it is fragmented. Jaakko adds that

nowadays the word fashion should be replaced with the word trend. (Selin 2015.) Mrs. Nikupeteri has a lot of similar thoughts as Jaakko Selin. Jaana says that in her opinion products or ideas, which are “in” should not be called fashion nowadays but rather trends, as they last only a little while. (Nikupeteri 2015.)

Consumer behavior is an important part of the fashion business. Consumer behavior can be examined through many tools which explain why consumers act the way they do when considering fashion purchases. Compared to the previous, today's consumers are pursuing their own individual style more which they adjust to fashion if they are willing to do so (Reamy & Arrington 2011, 71). In Jaakko Selin's interview, he also claims that people are looking for their own unique way to dress (Selin 2015.) For the other interviewees, there is a certain age group who want to be part of the mass, especially teenagers, but there are also adults who want to pursue and mix their own styles (Hagelberg 2015, Kupiainen-Groundstroem 2015, Nikupeteri 2015). All interviewees, however, feel that celebrities have a great influence on fashion. Consumers are always seeking influences from fashion icons. (Hagelberg 2015, Kupiainen-Groundstroem 2015, Nikupeteri 2015, Selin 2015). However, certifying fashion is difficult because there are many factors influencing who decides fashion. Mr. Selin explains that the ideas are usually born at the same time and that it is a sum of many occurrences. (Selin 2015.)

Interviewees see that men's fashion is on the rise. Merja Kupiainen-Groundstroem says that Finnish men have become bolder in their way of dressing and especially younger men know how to dress nicely. However, when considering only Finland, men still have a long way ahead of them to reach fashion capitals such as Italy and France. (Kupiainen-Groundstroem 2015.) Jaakko Selin points out that cheap chain stores have changed men's attitude towards trendy clothing. He says that men have gotten great fashion influencers e.g. among sports. (Selin 2015). This can also be seen in other research. In the UK, men's apparel markets have grown by 18% during the past years (Mintel 2015, date of retrieval 19.1.2015).



## 8 DISCUSSION

Fashion is an extremely complex concept. Especially now when it has been changing majorly over the years, even experts in the field are not quite certain what today's fashion really stands for. This is why the author does not want to present her own conclusions as strict facts but rather with a more pondering tone. Fashion is a field with almost as many opinions as there are conversationalists.

While writing this thesis, the author started to wonder the current stage of fashion in societies. She came to the obvious conclusion that fashion has changed a lot during the past centuries, even years. This is of course due to technology and social media developments but there were three different issues which also stood out: faster turnovers, diversity of choices and consumers emphasizing their own individuality. These three issues got her thinking that can there be found enough similarities to build fashion anymore? After interviewing the experts, the author realized that one thing is certain: today's mass clothing should not be called fashion but more like trends. It seems that today fashion consists of short lasting trends which surface for a while and then people get bored of them and want something different.

Fashion seems to reveal people's values. Two out of the four interviewees said directly that fashion is a lifestyle and people want to speak out with their clothing. Also, as it is explained at the beginning of the thesis, the time and society people are living in reflects in their clothing which means that also in history people have let their opinions to be seen in in their dressing. However, if we think about the society we are living in now, some major evolvments have occurred even during a short period in history. As society is more liberal, also clothing and fashion is more freedom of choice. In the present society, people want to speak out and get their voice heard and clothing is one way to support their own identity.

This research process has been educational and interesting in many ways. The thesis process happened to take place during a time when several changes in the author's life occurred, especially relating to her working life. This is why during this one year of the thesis process even the topic itself has evolved. The primary research topic was to find out how SM-companies manage in fashion business among chain stores and the research was supposed to be executed

through a quantitative research method for consumers. However, during the process the author met influential persons in the fashion field and got to listen to their opinions. This is why the thesis was pulled to the direction it currently is.

The research questions of the thesis were all answered. However, during the research process, the author realized how diverse and sensitive fashion really is. The main research question was what fashion stands for today. It seems that there is no one specific answer since it means different things to different people. As Esa Hagelberg said in his interview: *“Fashion is a concept that is personal for everyone. A meaning for fashion changes during life situations and for many people it means different values.”* (Hagelberg 2015.) This quote, on the author’s opinion, summarizes the answer to the research question. The subject can be examined as much as there are volunteers, however, the findings can always vary even among one person’s opinions. Fashion is an exciting research topic and the amount of opinions attracts the author. The author believes that there are countless numbers of possibilities to research the topic; fashion history, which is already examined a lot, and also the present stage. In the future, the author wants to deepen her knowledge of fashion and after she has developed her know-how, she wants to make a wide and impressive research on the topic of current fashion.

There has not been a fashion related thesis done for InStyle before. However, there has been a plan of Digital Marketing Communication executed. The author hopes that these two theses combined will help the entrepreneurs of InStyle to get started with their new business and target market.

## 9 REFERENCES

Business Insider 2014. Why The Retail Industry Can't Keep Up With Zara. Date of retrieval 3.10.2014, <http://www.businessinsider.com/zaras-genius-business-model-and-retail-2013-11#ixzz3F4oneSY9>

Diamond, E. 2005. Fashion Retailing: A Multi-Channel Approach. New York: Pearson Prentice Hall.

Encyclopedia Britannica 2014. Sweatshops. Date of retrieval 9.10.2014, <http://www.britannica.com/EBchecked/topic/576470/sweatshop>

Annamma Joy, John F. Sherry, Jr, Alladi Venkatesh, Jeff Wang & Ricky Chan 2012. Fast Fashion, Sustainability, and the Ethical Appeal of Luxury Brands. Date of retrieval 7.10.2014, <http://www3.nd.edu/~jsherry/pdf/2012/FastFashionSustainability.pdf>

Felipe Caro and Victor Martínez-de-Albéniz 2014. Fast Fashion: Business Model Overview and Research Opportunities. Date of retrieval 30.9.2014, <http://webprofesores.iese.edu/valbeniz/FastFashionChapter.pdf>

Hagelberg E. 2015. Entrepreneur, InStyle, Savonlinna. Interview 7.4.2015. In author's possession.

Huffpost 2014. 5 Truths the Fast Fashion Industry Doesn't Want You to Know. Date of retrieval 1.10.2014, [http://www.huffingtonpost.com/shannon-whitehead/5-truths-the-fast-fashion\\_b\\_5690575.html](http://www.huffingtonpost.com/shannon-whitehead/5-truths-the-fast-fashion_b_5690575.html)

Inditex 2014. Brands. Date of retrieval 3.10.2014, <http://www.inditex.com/en/brands>

Inditex 2014. Business Model. Date of retrieval 3.10.2014, [http://www.inditex.com/en/our\\_group/business\\_model](http://www.inditex.com/en/our_group/business_model)

The Big read 2014. Fashion: Better Business Model. Date of retrieval 3.10.2014,  
<http://www.ft.com/cms/s/2/a7008958-f2f3-11e3-a3f8-00144feabdc0.html#slide0>

Investors.com 2014. Teen Trends: Fast Fashion Rocks Traditional Chains. Date of retrieval 30.9.2014, <http://news.investors.com/061014-704211-fast-fashion-smartphones-hit-teen-apparel-chains.htm?ven=benzingacp&src=aurlaam>

Just-Style 2015. Focus: Western European apparel market sluggish but strategic. Date of retrieval 11.2.2015, [http://www.just-style.com/analysis/western-european-apparel-market-sluggish-but-strategic\\_id118304.aspx](http://www.just-style.com/analysis/western-european-apparel-market-sluggish-but-strategic_id118304.aspx)

Kotler, P. Keller, K. Brady, M. Goodman, M. & Hansen, T. 2012. Marketing Management. Essex: Pearson Education Limited.

Kupiainen-Groundstroem M. 2015. CEO, Fashion Model Agency, Helsinki. Telephone interview 30.3.2015. In author's possession.

Mintel 2015. All sewn up – UK menswear market grows 18% in the last 5 years. Date of retrieval 19.1.2015, <http://www.mintel.com/press-centre/fashion/all-sewn-up-uk-menswear-market-grows-18-in-the-last-5-years>

Nikupeteri J. 2015. Entrepreneur, Vanity Case, Savonlinna. Interview 7.4.2015. In author's possession.

Stevenson, N.J. 2011. The Chronology of Fashion. London: A & C Black Publishers Ltd.

NPR 2014. In Trendy World of Fast Fashion, Styles Aren't Made To Last. Date retrieval 1.10.2014. <http://www.npr.org/2013/03/11/174013774/in-trendy-world-of-fast-fashion-styles-arent-made-to-last>

Product Life Cycle Stages 2014. Product Life Cycle Stages. Date of retrieval 30.10.2014  
<http://productlifecyclestages.com/>

Reamy D. & Arrington D. 2013. Fashionomics. New Jersey: Pearson.

Research History 2015. Maslow's Hierarchy of Needs. Date of retrieval 21.4.2015, <http://www.researchhistory.org/2012/06/16/maslows-hierarchy-of-needs/>

Selin, J. 2015. Fashion journalist. Helsinki. Telephone interview 12.2.2015. In author's possession.

Solomon M. & Rabolt N. 2009. Consumer Behavior in Fashion. New Jersey: Pearson.

Solomon M. 2013. Consumer Behavior: buying, having and being. Carlton Books Ltd.

The Statistic Portal 2015. Apparel market size projections from 2012 to 2025, by region (in billion U.S. dollars). Date of retrieval 19.1.2015, <http://www.statista.com/statistics/279757/apparel-market-size-projections-by-region/>

The Statistic Portal 2015. Size of the global apparel market in 2012, by region (in billion U.S. dollars). Date of retrieval 19.1.2015, <http://www.statista.com/statistics/279735/global-apparel-market-size-by-region/>

The Statistics Portal 2015. Sales of the U.S. apparel market in 2011, by segment (in million U.S. dollars). Date of retrieval 19.1.2015, <http://www.statista.com/statistics/243072/sales-of-the-us-apparel-market-by-segment/>

Top5Beauty 2014. Fashion trends: Who decides what's hot and what's not? Date of retrieval 22.9.2014, <http://www.top5beauty.co.uk/fashion-trends-who-decides-whats-hot-and-whats-not/>

Types Strategic Business Insight 2015. US Framework and VALS™. Date of retrieval 20.1.2015, <http://www.strategicbusinessinsights.com/vals/ustypes.shtml>

United States Environmental Protection Agency 2014. Textiles. Date of retrieval 7.10.2014, <http://www.epa.gov/epawaste/conservation/materials/textiles.htm>

War On Want 2014. Sweatshops in Bangladesh. Date of retrieval 15.10.2014,  
<http://www.waronwant.org/overseas-work/sweatshops-and-plantations/sweatshops-in-bangladesh>

Watson L. 2008. *Vogue Fashion*. London: Carlton Books Ltd.