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THE IMPORTANCE OF CLOTHING IN THE BUSINESS WORLD

Dress codes as a part of companies' policies

ABSTRACT

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Name of thesis THE IMPORTANCE OF CLOTHING IN BUSINESS WORLD. Dress codes as a part of companies' policies		
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The purpose of this thesis was to examine different meanings and hidden messages of clothing focusing on the business world by using the existing literature. The way individuals dress is a mix of different factors. These factors are culture, individual preferences and fashion as well as influencers. Clothes can be used to create an identity. Clothing can also enhance the existing identity and is therefore an important part of establishing a professional status.

In creative professions dress codes were minimal or did not exist. The strictest dress codes were in conservative professions such as banks. Trust could be created with professional clothing. On the other hand, people wearing casual dress were seen more approachable. Companies, who have dress codes as a part of their policy, can use it to monitor their employees.

In business world looking professional is an important factor. Busy prints, bright colors and extravagant outfits draw an attention but it does not mean that they are seen professional in the business field. Colors have different meanings and associations in different cultures but the colors used in the business world were generally acknowledged almost everywhere. Certain items of clothing are also associated with being a professional.

Key words
Business wear, color, dress code, identity, professionalism.

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Opinnäytetyön tarkoituksena oli tarkastella vaatteiden eri merkityksiä ja piilotettuja viestejä keskittyen liike-elämään. Työn pohjana käytettiin olemassa olevaa kirjallisuutta. Ihmisten pukeutuminen on eri tekijöiden summa. Tekijät, jotka vaikuttavat pukeutumiseen ovat kulttuuri, yksilölliset mieltymykset sekä muoti että vaikuttajat. Vaatteita voi käyttää identiteetin luomiseen. Vaatteet voivat myös parantaa olemassa olevaa identiteettiä, ja onkin siksi tärkeä osa asiantuntijan aseman luomiseen.

Luovissa ammateissa pukeutumisohjeet olivat minimaaliset tai olemattomat. Ankarimmat pukeutumisohjeet olivat konservatiivisissa ammateissa, kuten pankeissa. Luottamus voitiin luoda pukeutumalla asiantuntevasti. Toisaalta rennosti pukeutuneet ihmiset olivat helpommin lähestyttäviä. Yritykset, jotka käyttivät pukeutumisohjetta osana käytäntöään, pystyvät valvomaan työntekijöitään.

Liike-elämässä ammattilaiselta näyttäminen on tärkeä tekijä. Näyttävät printit, kirkkaat värit ja liioittelevat asut kiinnittävät huomiota, mutta se ei tarkoita, että ne nähdään ammattimaisina liike-elämässä. Väreillä on eri merkityksiä eri kulttuureissa, mutta liike-elämässä käytettävät värit olivat kuitenkin yleisesti tunnistettuja melkein kaikkialla. Tietyt vaatekappaleet on myös liitetty osaksi ammattimaisuuteen.

Asiasanat Ammattimaisuus, bisnespukeutuminen, identiteetti, pukukoodi, väri.

ABSTRACT
CONTENTS

1 INTRODUCTION

The purpose of this thesis is to examine different meanings and hidden messages of clothing focusing in the business world by using the existing literature. The thesis is meant to provide understanding towards the meaning of business clothing and at the same time investigate, if it is possible to express oneself through clothing in the business world. Clothes and their meanings are examined through colors, culture and identity. The thesis discusses is made from both aspects, employers' and employees'.

Clothes and fashion have changed a lot during the past centuries. Both of them play a big role in our lives – whether we want that or not. Fashion is a cultural phenomenon which rules are learnt through socialization. Clothes and colors symbolize different things to different people. Meaning of color and clothing item itself can vary drastically in different cultures as well as even among individuals living in the same country. Colors are perceived individually, and all colors have positive and negative associations – some have more positive and some more negative. Because of these associations colors can also be associated to different occupations better than other ones, for example white is usually associated to medical field because of the doctors wear white coats. Colors can therefore be a crucial part of creating the first impression. Many studies have shown that they also affect the mood.

Clothes that we wear can tell a lot about us and at the same time they don't tell almost anything. In other words, people tend to associate clothes into specific features of people, which on the other hand can lead to classification of people just based on the clothes. Clothing choices can reveal a part of individual's identity, but they don't always tell the whole truth. In recent years, appearance has become more and more important alongside with clothes and fashion. Appearance in the business world is extremely important because the first impression that is made through appearance can either make or break potential and maybe essential agreements and overall companionships. First impression matters and especially in the business field it can be a crucial factor.

Some companies have dress codes that employees are required to follow. These dress codes help employers to manage their employees' appearance and this way they can make sure that employees dress appropriately according to the company's policy. Even though dress codes are a good way to manage employees, it also has some downsides.

2 HISTORY OF CLOTHING

The existence of fashion goes as far as to the fourteenth century, even though fashion did not become powerful until 1700 (Entwistle 2015, 82 [Braudel 1981]). During the fourteenth century dress styles were changing suddenly and dress started to become looser and simpler (Entwistle 2015, 83 [Breward 1994]). In the fifteenth century the opposite happened, when dress became more exaggerated. Large hats and long sleeves were attached to the dress during that time. Many changes occurred during fifteenth century and assisted the elite's fashion development. When the trade routes expanded during the fourteenth and fifteenth centuries and silk, cotton and wool were exported to different continents. This expansion had its' influences on fashion. In the Middle Ages, the appearance of fashion was uneven mostly because rich were the only ones who could afford to buy fashion. The rich and powerful wore over the top embellished and expensive outfits (Craik 1994, 180). Albeit uniformity existed among the elite across Europe, some cultural variations were still showing tracks. Specific colors such as red and purple were only meant for ruling class during these centuries. (Entwistle 2015, 82-85.)

When a shift from Medieval to Renaissance court happened, body gained more significance as a bearer of social status through the fashion. On the other words, new associations were created between clothing, appearance and identity. During the Middle Ages, sumptuary laws were invented order to maintain class distinctions. Individuals were classified based on their appearance and clothes were important part of creating a status especially for political elites. (Entwistle 2015, 86-89.) From the thirteenth to seventeenth centuries, the sumptuary laws were used to control fashion and classify the use of it. They were meant to dictate the appropriate clothing based on occupation and social status, but they also had consequences on commerce. These laws defended the powerful meaning of clothes and the clothes were used as signs of economic and social position. During the time when the sumptuary laws were dominating, clothes were an inherent component of persona. (Craik 1994, 180.)

2.1 The sixteenth and seventeenth centuries

In the sixteenth century, London became a major trading port, which continued to develop through seventeenth and eighteenth centuries. During this development, London also became a center for consumption and style. In the Renaissance, the style for men and women was masculine: shoulders were accentuated which made hips look narrow and legs look muscular. The clothes for both sexes were

stiff and detailed. Slashing and embroidery were involved in every wealthy male and female's clothes until the seventeenth century. Dress was a set of formal visual codes and therefore it was more about recognition instead of individuals' own choice. Detailed ruffs and puffed sleeves was in fashion for both men and women while colors were used to indicate a family status. (Entwistle 2015, 90-91 [Breward 1994].)

In the seventeenth century, clothes continued being rich and elaborate for both sexes. Clothing were consisted of paddings, drapes and various fabrics such as velvet and lace were mixed together. Because of the excessive need to differentiate the genders in the past, dress were designed to emphasize the differences between sexes. In 1660, gender division decreased due to the similarity in both sexes' appearance: long hair, high heels and deep lace collars worn by both sexes. Jewels, ribbons and laces were decorating both sexes' dress during the seventeenth and eighteenth centuries. The differences in the dress styles decreased between the eighteenth and the nineteenth centuries. (Entwistle 2015, 94-96.)

The Spanish black and white style were worn by the Dutch to the next century, that later expanded and became the uniform of the middle class everywhere in Europe. Between the seventeenth and eighteenth centuries, black and white were still the dominant colors in Europe, especially in Spain, Denmark and England. While in France, fashion was monitored by complex codes and clothing was restrained. For example, gold and silver trimmings were only meant to be used in the ruling family's clothes. The styles of the French court were copied across Europe (Entwistle 2015, 96). During this time fashion was spread through fashion dolls because in these days fashion magazines were not invented yet. The French court fast became a powerful influencer in fashion. The dominance of French court continued all the way to the mid-twentieth century. (Entwistle 2015, 94-96.)

2.2 The eighteenth and nineteenth centuries

In the eighteenth century, a suit quickly replaced the leggings and tops, which men were using before. Therefore, the suit became the base of the men's wardrobe. Later in the eighteenth century the suit was standardized, and the use of dark colors became more apparent for men. Because of the standardization of suit, men's dress became less decorative and less variable. (Craik 1994, 180-182.) The court affected on fashion especially in seventeenth and eighteenth century and France was the leading country that was setting fashion. The courts were overall significant influencers and entered new codes for every-

one to see and follow. (Entwistle 2015, 84-85.) The French court acted as an influencer a long time and affected on the fashion styles of Europe and pastel colors were adopted from the French court. Eventually in 1855, Paris became the central of the world fashion. (Varley 1988, 98-176.)

In the eighteenth century, a division between a public and a private dress appeared. The public dress was worn whenever the person left from home, because the private dress was not meant for anyone to see. The dress that aristocrats – both men and women – worn in public was extremely detailed. Women's skirts were long and excessive. The dress for both sexes were brightly colored and colors such as apple-green, wine-red, orange and violet were used. In public, certain standards were obligatory to follow because dress was playing an important role as a major part of showing the status to others. This status was rarely reflecting the person's actual identity or status. In the end of the eighteenth century, in France and Britain, the middle class started to set new fashion trends instead of the elite, which was the first time in European fashion history. (Entwistle 2015, 102-128.)

Men were required to have a serious and practical appearance in the workplace in the nineteenth century because more men worked in sedentary occupations such as office jobs. Business suit was perceived as a practical wear and that is why it was used in sedentary occupations. Color-coded uniforms were introduced to occupations such as police and medical workers order to point out the professional authority. While the men's dress became plainer and simpler, the dress codes became subtler. At that time, dandyism affected enormously in European men's dress. Dandyism protected clothing codes for men. The dandy combined pride and manners with a plain man. (Craik 1994, 185.) Dandyism appeared from the eighteenth century to the nineteenth century and it came from Britain. The dandy was a modern figure, who earned status with good manners and taste instead of the blood. The appearance of the dandy was based on simplicity. Therefore the body itself and its' management was the most significant tool for the dandy. This was the complete opposite compared to aristocrats, who used dress as well as embellishments in order to gain status. (Entwistle 2015, 126-128.) During the 1830s most of the dandies were wearing blue cravats, grey pants rose waistcoats, but a few appeared all in black. The idea was carried on and in the late nineteenth century the color disappeared from men's wear. (Varley 1988, 140-178.)

In the nineteenth century, different political events and urbanization as well as aesthetic innovations occurred, which made fashion to flourish. In 1824 fashion became democratic, when the first department stores started to sell off-the-track clothes (Craik 1994, 180). Industrialization changed the fashion market. Because of the development of machinery, cheap mass-produced clothes were created.

Strong, cheap and durable clothes were needed especially among men due to the wars and the industrial work which grew among the industrialization itself. In the mid-nineteenth century, women's skirt was heavy and wide due to the hoop skirt, which came into fashion in 1850s. While women's dress changed quite a bit, men's wear almost stayed the same. Noticeable changes in men's fashion was the decrease of the embellishments in the garments as well as the colors changed from bright to more restrained. Before both sexes were concerned about their appearance due to the associations on status, but during the nineteenth century women were seen to be more superficial about appearance than men. The changes in dress made a sharp distinction between women's and men's wear, which on the other hand assisted the creation of superficial label for women. (Entwistle 2015, 106-108.)

In the nineteenth century, appearance was seen as a reflection of the inner self. The tiny details were the most telling ones and they were enable to fix or establish identity. Therefore the physical appearance were extremely important for acquiring social status and by improving the appearance, might led to enhancement of social status. (Entwistle 2015, 123-124.) Clothes that constrained the body were typical for the nineteenth century because of the dominance of the body discipline. Corsets are good example of the constraining clothes used during that time. (Entwistle 2015, 20.) During that time, pants were unthinkable for a lady to wear in towns, but among working class women, who were doing a hard and dirty work, they were in general use. On the other words, trousers could be worn by women, who were not seen as respectable as the upper class women were. (Entwistle 2015, 162-167.) In 1892, fashion was able to spread faster because of fashion magazines like Vogue, Marie Claire and Elle were created for women (Craik 1994, 191).

2.3 The twentieth century

In the twentieth century, the class identity and fashion did not share as apparent link anymore. In the beginning of the century it was still possible to separate the working class from the upper class based on their dress but in the mid-twentieth, because of the mass production as well as the growing influence of the working class, the boundaries between classes blurred. Nowadays the class identity is not bound to the dress styles like it was before. In the beginning of the twentieth century, women wore corsets and long skirts but because women wanted to be accepted in men's business world, they started to dress like them. Women adopted some elements from the men's wear, which were associated to masculinity. Women started to use neckties at work among other men's accessories. Even though women were allowed to adopt some features from men's wear, trousers were still seen socially unac-

ceptable in 1920s among the upper class. (Entwistle 2015, 133-168.)

Varley (1988) notes that in the early twenties, fashion experienced a new color spectrum. After World War I men's clothes became lighter in colors on the contrary women's clothing became darker. The color range in dress increased between 1910 and 1915, resulting expansion of color consciousness during the sixties. White was the color that was used a lot in clothes but in 1934 the popularity decreased, and colors started to make an appearance again. During this time, the little black dress was used in every cocktail party. In 1929, the Men's Dress Reform Party was established in London. The Party was established order to create colorful and comfortable fashion for men. Utility clothes were designed in 1942. Colors used in the utility clothes were blue, black, brown and green. (Varley 1988, 98-176.)

In the twentieth century leisurewear was invented. The leisurewear was lighter and looser, but the suit remained as the base of the wardrobe for males and was dominating especially in the white-collar occupations. (Craik 1994, 180-191.) Even after World War II, a clear distinction between blue and white collars existed. This distinction was noticeable even outside work and people dressed to enhance their status among others. (Schvaab 2011, 132-167.) Color started to make an appearance in accessories too. When the New Look came, the colors were soft and gentle. The color explosion happened in the sixties due to the discovery of a new range of dyestuffs. The new dyes made it possible to offer a variety of cheap and brightly colored cottons into the stores. When the war was ongoing the American fashion world was cut off from Paris which was acting as an influencer to American fashion. (Varley 1988, 122-130.)

When jeans first appeared, they were seen a middle-class wear because they were long used only by workers and some public places even prohibited people to come in with jeans. In the 70's jeans were seen in a different light because of designer jeans arrived. As a result, jeans popularity grew, and they were seen casual as well as dressed-up look and nowadays jeans have been accepted into different occasions, statuses as well as habitus. (Craik 1994, 180-191.) In the seventies everything was worn in layers colors as well as patterns. Older men took advantage of colors and appeared in suits, shirts and California-inspired sportswear in all colors. Instead of following the color craze, the younger men used black. In the eighties, the bright colors of the seventies switched to pale pastels (Varley 1988, 122-130). In the 80's, the 'new man' was seen to gain pleasure from consumption, which assisted menswear to saw a drastic growth in retail. During this time, men's magazines and advertisements issued only for men occurred while men started to take care more about their appearance. Overall fashion history can

be said to be a representation of a class struggle because of its tendency to divide people. (Entwistle 2015, 89-173.)

3 CULTURAL ASPECTS OF FASHION AND CLOTHING

In prehistory, fashion was making appearance through tattooing and piercing, but this form of self-decoration stayed. It has been especially popular in Japan and Polynesian. In New Zealand tattooing the body meant receiving protection and in Japan and Polynesia tattoos symbolized power. (Schvaab 2011, 132-167.) Tattoos located in upper body were used as a substitute for clothes in early days. But, because missionaries attempted to outlaw tattoos and people were forced to wear clothes order to cover their tattoos, the idea of taking and showing the tattoo covered skin declined. Nonetheless, tattoos have lost popularity among many culture, it still has remained as a unique element of fashion as well as a unique way to dress the body. Tattooing has been widely used form of decoration among individuals and within groups. In fact, tattooing has risen as a subcultural phenomenon and it has become a form of dress that offers individuals a way to show identity as well as personal signature. (Craik 1994, 1-46.) Another self-embellishment that has stayed all the way from the prehistory to the present is the famous brass spiral necklace of giraffe women used in Thailand and Burma. In Africa and Amazonia self-embellishment is done by lip plates. In every culture, different self-embellishments had a role as an identifier. (Schvaab 2011, 18-47.)

Anthropologists have found out that in tribal self-decoration all members have a specific look which express their relation to society. We express our social cohesion within one group as well as our separateness from other members in that group with self-decoration and dress. For example, a medicine man can be recognized as a white-coated doctor. Dress as well as color are ways to express a person's personal status within the tribe. (Varley 1988, 32-64.) Fashioning the body is a feature of all cultures as well as it is also a form of acculturation. Acculturation means presenting a self to a social environment by using a body. (Craik 1994, 4-5.) Overall anthropology has offered various explanations to the question, why do we adorn. Explanations vary from protection to communication (Entwistle 2015, 57). According to both Simmel [1973] and Veblen [1970] fashion's development is a combination of individualism, class, civilization and consumerism (Craik 1994, 4-5). They described it to concern especially European and western fashion but in other cultures the clothing behavior differs. Western fashion is both historically and culturally particular. Western fashion is based into two themes: work and leisure. Clothing is not only functional or symbolic and it has even deeper link to the body that it's acknowledged in consumer culture. According to Craik (1994, 5), the body is culturally set to fit to a specific social group that individual has chosen. (Craik J. 1994, 4-11.)

Fashion is a cultural phenomenon that is related to specific codes of behavior. Certain meanings of fashion are culturally associated with rules, codes and language of the outfits. Therefore, fashion can be described as a warning system of cultural transformations (Craik 1994, 8 [Kroker and Kroker 1987]). A fashion systems' mission is to create acceptable codes, set limits, decide acceptable as well as unacceptable way of clothing the body. (Craik 1994, 5-11.) An identity and social position can be indicated through dress. To create a social body, it is important to have a desire to manage the body. Managing a body is culturally specific and for example in western culture managing a body is gender coded. In western culture, women are seen to be the fashionable sex and men's fashion is even denied to exists. In European culture, changes in men's wear have been executed in a slower pace than in women's wear and the changes in men's dress have also been less dramatic. There is only a small range of fashion garments in men's fashion and the basic men's wardrobe is consisted of shirts, trousers and jacket. (Craik 1994, 65-179.)

According to theories of emulation, fashion is a social ladder. This means that fashion starts at the top of the ladder where the trendsetters (elite) are. Rest of the crowd (middle class) is located lower at the ladders and the lower you go the more emulation and copying is appearing. On the other words, ladder is used to describe the phenomenon, where middle class is copying the elites' fashion. In the past middle class has taken advantage of fashion order to climb up the social ladder. Even though styles have been changing over time, the businessman style has stayed almost the same. Ever since the emulation theories were invented in the eighteenth century, it has been acting as a backbone of many explanations for fashion. Although it is majorly used theory, it has its' weaknesses. For instance, it assumes things that cannot be proved because of limited or non-existing evidence. (Entwistle 2015, 98-99.)

In industrializing Europe, men dressed order to secure their statuses and show their involvement. In European culture, men's dress and decoration has been seen an alarming feature whereas in other cultures they are seen to be as a key feature of masculinity. The women's fashion is all about to become admired by achieving a look and men's appearance is based on the idea of enhancing their roles such as occupation and social status. The extension of urbanism and industrialism opened new possibilities for fashion. In that time, social success was predicted based on the respectability. Respectability were achieved through impression of business-like behavior which were created with dark clothes and standardized appropriate suit with a tie, which became the secret of the men's dress. Fashion and fashionable behavior are identifiable in many cultures. Historical periods can also be recognized in different cultures. (Craik 1994, 65-225.) Fashion is always situated within a society and culture regardless

of the place and therefore it cannot be examined as an individual part separated from the culture. (Entwistle 2015, 80-81.)

Anthropologists have also noted that dress is a fundamental matter in human cultures. Everyone is dressing the body in some way either through clothing or other forms of body painting such as tattooing or cosmetics. Wearing the right clothes and looking our very best, we feel comfortable with our bodies. If the dress we are wearing does not suit for the occasion, we feel awkward with our bodies. Having the right clothes is essential to all people. Even people who are not so keen to their own appearance will see effort to dress well enough order to avoid social censure that might occur if they are not dressing appropriately. When we get dressed we follow the boundaries and norms that defines the body. These boundaries and norms are set by a culture. The clothes that are used to dress the body are always and everywhere interpreted by cultural meanings. The body is used as an individuals' way for socialization. In other words, it is a way to know and live in a culture. Overall the bodies are products made by nature and culture. (Entwistle 2015, 7-27.)

In the early twentieth century, specific uniforms or styles of dress revealed the class, where individuals were divided. For example, bakers and coal miners were able to identify through their dress. In contemporary western culture, class cannot be read from the dress the same way than in the past, but dress is still creating signs, what cause a division between different groups. Fashion is articulating a tension between two aspects: conformity and differentiation. Dress always presents culture but it is also a way to alter the body. Dress is a creation of social life in more than one way. For example, economical and political events produce dress while social and cultural ideas shapes it. (Entwistle 2015, 111-116.)

Entwistle (2015, 77) argues that dress is an essential part of socialization and already from the early age individuals are expected to dress in a specific way. Therefore, dress can be seen an important part of culture. Already from the early age, individuals are categorized based on their gender. Colors and fabrics are used to express the individuals' gender to the world as well as divide the individuals into the genders. These techniques are used especially with individuals such as babies, who cannot be seen to belong in either without a specific color. The practice to categorize individuals based on their gender is culturally and historically specific. There are general associations that pink is for girls and blue is for boys. This color division between genders is a historical invention. (Entwistle 2015, 140.) Clothing is fulfilling the body with a meaning by adding cultural layers on the body. In men's wear, the purpose of the suit is to emphasize the features of the body while increasing the masculinity. A skirt

stands for woman and pants for a man. Clothing is a way to genderize bodies while making them feminine or masculine. Gender itself is a creation of culture (Enwistle 2015, 141 [Oakley 1976]).

Bodies can be adorned in different ways not just with clothes. Other ways to adorn body is with jewel, cosmetics, tattoos and piercings. The very first jewel was made of skins, feathers, teeth, pebbles and seeds. Even though the materials of the jewel changed a lot, the basic purpose of the jewel have remained almost same. Jewel with uncut gems was used to highlight the head, neck and shoulders in Mediterranean cultures. At first, rich people were only wearing jewels, but when time past it was no longer the sole privilege of royalty and nobility and bourgeois started to wear jewel too. (Varley 1988, 64-112.) Fashion itself has a significant economic, environmental and cultural influence. It also has influence on global relations between nations. Fashion is a freedom to express oneself while it is meant to be playful and fun. (Entwistle 2015, 205-209.) Colors as well as clothes have different meanings depending of the culture. For example, the Japanese respond deeply to the gentle earth colors such as water, sky and wood. In a hot weather, when Westerns take off some of their clothes, the desert Arabs use black veils which function the same way as sunglasses, they tone down the luster coming from the sun and sand. (Varley 1988, 136-185.)

4 IDENTITY

Dress in everyday life is a lot more than it seems. It is a presentation of the self and is therefore linked to the identity. Clothes used in everyday life are an outcome of social pressures and the desired imagine which we have an urge to fulfill, order to fit in. Overall dress is a sum of three aspects: dress, identity and the self. (Entwistle 2015, 7-15.) Clothes can be seen to frame the embodied self and therefore it is offering a visual metaphor for identity (Entwistle 2015 [Davis 1992]). The everyday dress is a way for people to read others. In other words, dress is an expression of self. If people notice that they are dressed inappropriately, they start immediately to feel vulnerable and embarrassed. (Entwistle 2015, 35.)

4.1 Clothes and fashion as a part of identity

Fashion can be seen to express a tension between uniformity and differentiation because people can use fashion on both, either to fit into group or differentiate themselves from the crowd (Entwistle 2015, 62 [Simmel 1971]). Fashionable look is also depended on sexes because both of sexes have different ideas what is fashionable. First and foremost, fashion should be wearable and fit in the lifestyle, but it should focus on the work instead of leisure. Fashion is a matter of imitation of social groups and clothes are an important part of modern consumers identity. Through the clothed body can be reflected traits of personhood. Fashion systems disclose three techniques: techniques of dress, decoration and gesture. These techniques are key elements of self-formation. (Craik 1994, 1-91.)

Identity is linked to fashion and dress, but the relationship between them is complex. While fashion can reveal something about the wearer, it can also be misinterpreted. Fashion is the armor of the modern world, which protects and allows to create a distance between self and other. In the modern city, individuals only have a limited time to make an impression. Modern individuals are aware of that they are interpreted based on their appearance. Fashion provides symbols as well as it offers a way to create different identities that individuals can play around with (Entwistle 2015, 72-74 [Davis 1992]). Fashion allows people to negotiate their identity. Fashion and dress are tools, which enables individuals to shape and change their appearance. It can therefore be used to create an impressive individual identity, while expressing uniformity because it also enhances it. A way we express our identity is depended on the person's social position in certain cultural communities and groups. Clothes are a representation of

our belongingness to the specific group, but at the same time it is a way to show our uniqueness within the group. (Entwistle 2015, 109-120.)

Clothes are often seen to hide the true nature of the person and the person's body. But on the other hand, different adornments such as clothes and gestures are a way to show a bodily self to other people. Clothes act as a part of a personal habitus and they are used in a way that is suitable for the person's life. The habitus of clothing is a way to create an identity, which can be seen through the clothing. Identity and social status can be interpreted based on the way the body is dressed and decorated. Therefore, can be said that wearers construct themselves through clothes. Fashion can be acting as a language as McCracken [1990] explains. He also notes that fashion allow people to express a place as well as an identity and is a way to execute a social intercourse. McCracken [1990] also notes that social type can be read from the person's appearance and clothes for example businessman. (Craik 1994, 1-65.)

Clothes and fashion are used for differentiation, protection as well as a reflection of self especially in western culture. In non-western cultures self-decoration is based on traditions, which makes it unchanging and distinct from fashion. In western culture fashion is including occasional and regular changes whereas in non-western cultures it's reflected from beliefs, customs and hierarchies. In other words, western dress is seen as fashion because of the changes and it also emphasizes individual's identity unlike non-western dress, which reflects group identity and has deep meanings and therefore it is interpreted as a costume. The fashion consumption among western people is depended on the person's class position and social status. (Craik 1994, 176-225.)

4.2 Scripted identities and self-perception

Kang, Sklar and Johnson (2010, 415) describe work identity as a set of internalized meaning and expectations of a role in a workplace, which is a part of individuals' self-definition. Individuals with salient work identities can differ enormously from non-salient ones what comes to their effort to choose and wear clothes that would support and communicate their work identities. Individuals with salient work identities can also experience appearance labor because they are trying to enhance the work identity, which can cause a suppression of their other identities. (Kang et al. 2010, 412-414.) Over identification assists in identity regulation but its' consequences can be undesirable for the organization as well as for the individual. Members can loss the perspective because of over identification. This means

that critical evaluation among members slows down. The resistance towards identity regulation shows that it is undesirable for the most individuals. Because of individuals' responses to control differently, organizations should tailor an identity, which works for all members. These so-called scripted identities make it possible for individuals with low self-efficacy to enhance their self-esteem. (Nair 2010, 8-17.)

Symbolic self-completion theory explains that when individuals feel insufficient in identities they might try to acquire the symbols associated to the identities order to achieve a feeling of completeness (Kang et al. 2010, 414 [Wicklund and Gollwitzer 1982]). To achieve self-symbolizing, an individual need to be committed to the identity. The identity development process happens when an individual entered on to a new work. During this process the individual can feel insecure and insufficient into the occupational role for variety of reasons. Lack of knowledge or confidence can cause the uneasy feeling that is occurring during the process but to cope with that feeling the individual can adopt the associated symbols of the role to improve feelings of completeness. An individual, who feels complete in a work role as well as in an identity, might not feel the need to comply any specific dress associated into the role. (Kang et al. 2010, 413-423.)

Multiple researchers have found that individuals use clothes to accomplish certain wanted results. Rafaeli, Dutton, Harquial & Mackie-Lewis [1997] interviewed female administrative employees who reported that they selected their workplace dress to influence other's impressions and behaviors. They found that casual dress was used at work among participants to ease connections with co-workers. (Kang et al. 2010, 416.) Kwon [1994] explored male and female university students and their opinion about dress and its' influence on occupational attributes. Participants assumed that by wearing appropriate dress it highlights detected attributes including responsibility, knowledge, and professionalism. (Kang et al. 2010, 414-415.)

Dellinger [2002] studied the related issue and found that dress influenced on self-perceptions and performance of magazine editors and accountants. Editors who are classified as a creative staff stated that they felt stifled in suits when they were at work because it decreased their ability for self-expression. Accountants, who are classified as a conservative staff, on the other hand described that they felt professional in the business suit at work. Peluchette and Karl [2007] also examined the influence of clothing on self-perceptions among MBA students. According to participants, formal business clothing was seen to highlight not only the wearer's feelings of competence and trustworthiness but also the feeling

of an authority. People with casual and business casual clothing were interpreted friendly but when compared together wearing casual made participants feel less productive. (Kang et al. 2010, 414-415.)

The questionnaire made by Kang et al. (2010) consisted of 30 questions and its' purpose was to examine fulltime employed young men in professional occupations where uniforms were not required. It was also required that they were working in the USA. They accomplished to get a sample of 49 young male participants who represented different professions from conservative, such as finance, to creative, such as advertising staff. Participants were asked what they used as influence sources on what they wear at work and majority of the participants (36) answered that they use different medias, such as magazines and blogs among others, as sources of ideas. Retailer resources such as merchandise displays were also mentioned to be a way to gather information as well as coworkers or a company dress code. Almost every participant (45) mentioned that there was an appropriate dress at their workplace. Specific items that were noted were dress pants, collared dress shirts, suits, and ties (Kang et al. 2010, 419). Participants working in creative professions (7) mentioned appropriate dress to indicate their creativity and described these items to include colorful shoes, designer jeans, shirts with bold patterns as well as unique accessories. (Kang et al. 2010, 417-424.)

The survey revealed different reasons that made clothes seen as appropriate to work. Appropriate dress was mentioned to reflect at least one of the following features: professionalism, confidence, creativity or company representative. Majority of participants mentioned that it needed to reflect professionalism. Instead of feeling comfortable dressing according to the assumed appropriate dress of the profession, some participants seemed to feel unease and noted experiencing appearance labor. Despite of that, majority described dress to be positive for career progression and to advance self-perceptions. Appearance labor was mostly noted among participants with limited experience and salient work identities as well. Appearance labor is a conflict between the individuals' expectation of how to dress and what the individual self prefers to wear (Kang et al. 2011, 421 [Peluchette, Karl & Rust 2006, 50]). The participants who experienced appearance labor had trouble with transition to wear the expected dress at their workplace and they preferred to wear dress that would express other identities of theirs. Dress was often attached to opportunities to advance in the career. Men are facing more competition at work and as cultural shift suggests, men should be concerned about the way they dress and participate in fashion. (Kang et al. 2010, 417-425.)

4.3 Internalization and identity management

Organizations relentlessly try to control their members to internalize the company's values and goals order to perform more effectively. Control was used to establish in forms of traditional bureaucratic but now control has shifted to be more cultural. Culture has been considered as a pioneer of creating an organizational identity (Nair 2010, 7 [Czarniawska 1992; Barker 1998]). Alvesson [2002] states that power leaves its' marks to culture (Nair 2010, 8). Culture is used for power and the values as well as norms and symbolism that it includes to itself. Culture has also effects on motivation and identity. (Nair 2010, 9.)

Organizations try to control their employees through different cultural practices as well as using the values to manage them (Nair 2010, 8 [Akella 2003b]). Thompson and McHugh [1995] note that all people who are working in an organization confront pressures to fulfill expectations by molding their identities (Nair 2010, 8). Albert and Whetten [1985] defined organizational identity as a center of basic functions for organizational members, continuing feature among members and it distinct the organization from other organizations (Nair 2010, 9). Ashforth and Mael [1989] explain that organizational identification is interpreted as members' oneness or belongingness to the organization. (Nair 2010, 9.)

Barker [1998] notes that organizations works according the assumption that its members' identities can be managed. He explains that an organization can control its' members behavior by strengthening the way members feel about the organizations' core values. (Nair 2010, 10.) Individuals low in self-efficacy were found to be more affirmative to confirm to definitions of situations offered by others (Nair 2010, 15 [Jones 1986]). Socialization is different for men and women. Gilligan [1982] offer an explanation by noting that males and females have different expectations and attitudes, which means that they view the environment differently. Posner and Powell [1985] support this aspect by explaining that men and women have been shown to interpret differently to organizational cues. (Nair 2010, 13-15.)

Social identity means individual's noticeable membership in various social groups such as organizations whereas personal identity means that individual has peculiar features, which will differentiate the individual from others. Clothes serve as a communicator in both identities. Identities are personal and are established in internalization, which means that individuals adopt the meanings and expectations that are associated with the social position. The degree of internalization differs between individuals and all roles are not attached to self. But if an individual assimilates the meanings and expectations for

a specific work, the role becomes a part of the individual's identity. Only the meanings and expectations of the role that are seen important by the individuals are adopted. (Kang et al. 2010, 413-415.) Because there are expectations concerning of dress and appearance which are attached to different occupational roles, dressing for work relieves the internalization of the role. (Kang et al. 2010, 414 [Rafaeli et al. 1997].)

5 INFLUENCERS ON CLOTHING PREFERENCES

The purpose of fashion and clothes is to create difference between status and background by showing preferences and commitments while it's supposed to create uniformity among similar people. Fashion forecasters can differentiate consumer groups as well as identify trends. International shows and media messages, which shows the similarity in style and its' availability from regional to international, assists fashion forecasters. Fashion is still showing recognition and belonging. Different events and circumstances are affecting on our taste as well as the purchasing decisions. The events and circumstances are both global and regional. Despite the fact, that uniformity is driven by recognition and mass market, differentiation as well as individualism is increasing. (Priest 2005, 253-264.)

5.1 Advertising and product display

The research made by Juanjuan, Ju, Kim, Damminga, Hye-Young & Johnson (2013) investigates three different product display methods; color dominant, visually textured and coordinated by style, and their effect on consumers' responses. The purpose of displays is to inform, educate as well as persuade shoppers (Juanjuan et al. 2013, 766 [Pegler 2012]). Underhill [1999] explains that shoppers are sensitive for impressions and information that they obtain in stores (Juanjuan et al. 2013, 766). Therefore, displays can be considered to effect on customers' decisions in a store. Numerous stores selling fashion items are grouping products based on a brand, category or size. Consumers evaluate stores before deciding if they are going to enter. This evaluation can be based on how products have been displayed. (Juanjuan et al. 2013, 766-767.)

Mehrabian and Russell [1974] describe that the S-O-R model of consumer behavior was used when product displays influence on shoppers' response were examined. The S-O-R model propose that when customer experience environmental stimuli (S), it creates emotional or cognitive reactions in consumers (O) and these reactions modifies customers' responses (R). Ever since several other researchers have used the S-O-R model as a part of their investigations of retail environment and their findings advocates the idea of the importance of environmental stimuli in a way to change customers' responses and behaviors. Some researchers have written that environmental color has a prominent impact on consumers' perceptions of a store as well as its merchandise. Environmental color also effects on the consumer's intention to purchase. (Juanjuan et al. 2013, 767-773.)

According to Soars [2009] color influences not only in shopping time but also customer's mood and choices. Kerfoot, Davies and Ward [2003] explains that the color of a product has a significant meaning to consumers, but the color of the retail environment is irrelevant. In product displays, color coordination was favored among the participants. The existing literature supports the significance of the color and it also shows that color effects on consumers in different ways. Furthermore, some retailers coordinate clothing order to communicate and enhance the store's fashion selection as well as to provide styling ideas (Juanjuan et al. 2013, 776 [Lam and Mukherjee 2005]). These styling ideas can vary from copying from celebrities to fashion opinion leaders. (Juanjuan et al. 2013, 773-785.) Shop windows and catalogues became as free entertainment and source of fashion information (Craik 1994, 77 [Reekie 1987, 295]). When models became more popular, they started to act as living advertisements for clothes. Along with competitiveness and internationalization of advertising, the supermodels have also become as reliable sales tools. (Craik 1994, 1-91.)

Women's magazines were created to offer knowledge of gender techniques. The popularity of these magazines increased drastically in the end of nineteenth century. The magazines introduced influential women that soon became role models and therefore their behavior was imitated. Even though the magazines have existed quite a while, their significance as guides has been recently noticed. Magazines were invented to offer advices and information as well as images of fashion and beauty. It didn't take long until advertisements took over the magazines. The advertisers were the ones who determined the look, focus and success of magazines. Important part of the magazines is to offer its' readers an opportunity to identify the looks and images that can be seen in the paper. (Craik 1994, 1-91.) Fashion magazines introduce different styles and make them seem meaningful for the potential consumers by connecting fashion to everyday dress. This makes it easier for consumers to understand how fashion can be used in everyday life. (Entwistle 2015, 245.)

Gendered departments were made in order to show the desirable attributes for the genders. Gender division in department stores provoked the advertisers to present the goods for both genders specifically. Nowadays the fashion selection in the stores, have a bigger emphasis towards a more informal lifestyle and it is less related to work. Even though the shift between work and leisure wear has happened, work wear still has a longer history than leisure wear. The leisurewear is relatively new for most of the people. In western culture, fashion designers are acting as authoritative advisers on clothing issues. In the other words, they are seen definers in western fashion. (Craik 1994, 1-91.)

5.2 Fashion and style

Style can be seen as a person's signature, which is a part of confidence in appearance. Style also includes marks that expose personality of the wearer. In other words, it defines person's personality.

Style is a way to achieve distinction and it also shows individuals talent because managing to create distinction through appearance is hard. There are different styles to choose from and it can simply be just adopting some features order to achieve a certain style. Style itself means to go against the grain. (Schvaab 2011, 46.) Peer groups are affecting on the clothing choice and especially youth subcultures can be seen to effect on different styles (Entwistle 2015, 51 [Thornton 1995]). There are certain things that are associated with certain styles for example safety pin or ripped clothes are associated with punks. (Entwistle 2015, 51.)

Fashion is causing distinctions between tribes. Nowadays journalists and bloggers are the trendsetters and fashion consists of labels and celebrities' names. Fashionable attire gives power to its' wearer which others can feel. Fashion has three different purposes: to serve as a covering, self-embellishment and social identifier. It is common that many are worrying to be over- or underdressed in the society we live nowadays. Fashion has been democratized during the past centuries and while it has gained diversity, it also has become complex. Sport and certain music genres, such as hip hop and rock, have been influencing the fashion movement and affecting especially on men's fashion. While men's fashion expanded to accessories, jewelry and cosmetics, it also moved towards colorful patterns and shinier materials. In 1804, accessories started to become more practical and more visible. Accessories reveals personality and are a part of self-display. Sooner or later they end up classifying individuals socially. For example, in the nineteenth century wearing a hat was essential for every man. Wearing a hat was a way to indicate that the person is a gentleman. Accessories complement the overall style and it can either make or break the entire look. (Schvaab 2011, 234.)

The key character for fashion is rapid and continual change of styles (Entwistle 2015, 44 [Wilson 2007]). The term fashion is meaning a special dress system that can be found in western modernity. The fashion systems offer clothes that are incorporated with beauty and art. Fashion, is a specific system of dress, which is occurring only in particular social circumstances. The fashion system, especially fashion journalism, is changing the everyday dress practices and at the same time categorizing them into past, present or future. There are a lot of manuals and television shows out there of the issue how to dress to become successful. Television shows and books are affecting the way we dress by painting a picture in our head of how we should dress. Increasingly achieving happiness is based on our appear-

ance and usually to be able to be happy means achieving the beauty standard that is dominating during that time. (Entwistle 2015, 19-44.)

Individuals do not always use the similar dressing practices in the same situations rather they choose clothes based on the social event where they are about to enter. In some professions, gender is playing a bigger role in dress than in others. For example, occupations such as business, law and politics it is preferred that women wear a skirt. Dress in everyday life is hard to understand without understanding the various social factors that are acting as a frame to the individuals clothing choices. Fashion is one of the social factors affecting to the everyday dress. Overall the fashion industry has had a significant influence to the development of western modernity. Fashion's influence is culturally as well as economically significant. (Entwistle 2015, 52-53.)

Nowadays, different cultural arbiters such as designers, journalists, buyers and retailers are the ones defining fashion. Fashion is consisting of selective choices, which are made by designers, journalists and buyers. There is a significant similarity what is selected among all these cultural arbiters in the world. It can be assumed that because the arbiters pick up the similar clothes, they have been trained to spot trends (Entwistle 2015, 222 [Blumer 1969]). Cultural journalists can make colors, styles or designers seem more appealing in the eyes of consumers. Retailing locations such as shopping centers are a good example of the fashions economic and cultural influence. (Entwistle 2015, 210-228.)

5.3 Emotions and personality

The preference of clothing can be based on three factors: physical and visual features and revealing levels of clothes. Clothes are a way to cope within social circumstances and express feelings. Clothes offer a way to feel togetherness, to stand out and create as well as control own and the others' impressions of self. (Moody, Kinderman & Sinha 2010 [Raunio 1982].) When making a decision of what to wear, females are more sensitive to mood than men. Especially negative moods were noticed to affect the clothing choices. The mood affects to the clothing choices and vice versa. Therefore, clothes can be said to affect sociability and work competence. (Moody et al. 2010, 163 [Kwon 1991, 1994].)

Moody et al. (2010) conducted a survey about the effect of mood, personality and emotional factors in clothing preferences. The sample was taken at University in England and it included 27 female undergraduate students who had similar features (dress size, age, education). Eight outfits with different

styles were used. Styles were categorized, and they were ranging from casual to eveningwear. The clothes varied from color to fit. Clothes were expressing possible relationships with personality. Different values were associated with different categories. Formal clothing was associated with utilitarian, casual with relaxed and eveningwear with expressive values. (Moody et al. 2010, 166.)

A picture was taken of each participant wearing each outfit. Pictures were shown to them later. Participants were asked to rank the outfits based on their preferences. The findings supported the idea that being well dressed will lead to a greater sociability, power and worth whereas the casual dress leads to a feeling of freedom (Moody et al. 2010, 171 [Ryan 1953].)

6 COLOR

Everything in life has color and majority of color is under individual control. We see colors when we have observed light and color signals, which then have reached from the eye to the brain. Color is stimulating, exciting and it also expresses our deepest impulses. It influences on our mood as well as feelings. Color is a tool which can be used to cheer, depress, stimulate, tranquillize and provoke people. Color acts as a connection between people and the world and therefore can be said that colors have power. Colors are used to create uniformity and they can also be used to express individuality. Words such as knowledge and judgment are associated in a proficient management of colors. (Varley 1988, 32-98.)

Meanings of colors differ in different countries. Williams [1996] states that British retail companies need to consider the international differences when they are selling fashion items within Europe. For example, in Spain only a specific red sells well and in Scandinavia lilac seems to sell poorly. Preferences in color are reflected to socialization. There are different reasons for color preference orders, such as cultural values, the amount of available colors as well as the common environmental factors influence like fire and sky. (Crozier 1999, 7 [Williams 1996].) The ideal colors for people are based on the superficial factors such as their hair, eye or skin color as well as the person's own ideas about their status, age and role. Everyone understands that the color of clothes has complex meanings. Colors are a way to seek attention and share information. They can also be used to create an identity. (Varley 1988, 158-170.)

Bright colors can alleviate a depression as well as boost confidence and they can also change the way people see you especially if you are used to wear grey or other neutral colors all the time at work. The combination of green and yellow indicates a need to prove oneself to others and achieve recognition from them. This mix is a sign of an ambitious person. Office workers who usually wear neutral colors can feel cheerful wearing colors such as red. Even though men have more colors to choose from order to show their preferences, business attire is still staying conservative. The growing amount female workers follow the tradition of wearing black in office. The underlying reason for the grown use of black among female office workers, might be that professional women want recognition for their professional skills instead of their skills in dress. (Varley 1988, 140-170.)

In London's financial heart where the Stock Exchange exists, the dominating colors are black, white and grey, which are seen to indicate respectability. In the sixties, because of the economic boom non-typical office colors found their way into offices as well as in the businessmen's ties and shirts. Most of the financial institutions indicate their trustworthiness by using a dark blue in their corporate identities. Banks needs to evoke trust among its' clients, order to become successful and that might be the underlying reason why a dark blue is used. Majority of American corporations' logos has also dark blue. Dark blue is not only creating a feeling of confidence, but it is also associated to clarity and certainty. (Varley 1988, 170-180.)

According to Goethe's theory, colors should be categorized according to their effects on the mind. Goethe divided colors into plus (red and yellow) and minus colors (blue, green and bluish red). Plus colors are affecting fast and causing lively feelings and minus colors which are giving restless and anxious impression. In Goethe's triangle, lucid colors are ranged in the left and serious colors in the right. In the top of the triangle are the bold colors and the four in the angle on the left are restful and the ones opposite are melancholic. Universally agreed color associations are rare but physical ones, warm and cool colors, are one of them. Warm colors are reds, oranges and yellows and cool colors are blues, greens and violets. It is commonly agreed that by adding red to a color warms it and the opposite adding blue cools it, albeit there is no clear dividing line between the warm and cool colors. (Varley 1988, 136-140.)

Using different colors together is discovered to be the most difficult thing for people to manage color. This might result from the fact that there are so many colors. Colors also play tricks with the eye and when a color is put next to a different color, they both seem to change. For example, when turquoise is put against green it will look blue but if it is put against the blue it looks green. This contrast occurs whenever two or more colors are put next to each other. There are color combinations that flicker when seen together but only if they have same saturation and lightness. These combinations are red and blue, red and green and cyan and orange. Flicker is a device, which is used to get attention. It is usually used in advertising and on signs, where the impact must happen immediately but because it often tends to irritate the use of it is limited. Colors that are from the same hue but has a different saturation are harmonized when juxtaposed. Light, dark as well as greyed tones of the same hue is supposed to harmonize if the tones do not dull each other when juxtaposed. (Varley 1988, 142-144.)

Varley (1988) explains that it has been discovered that primary colors as well as earth colors appeal to children, and primaries and bright colors are seen appealing in the eyes of poor people. Especially

kids express themselves through their color choice. Primary colors attract mostly children, which is why primary colors sell well to them. Pastels and neutrals are seen to appeal to more sophisticated consumers. Dark colors are discovered to be appealing to older people and to men. Cool colors such as, blue and green, appeal to women perhaps because they are used on cosmetics. Violet and purple are used for luxurious products such as jewel. Similarly, black, silver and gold and sometimes even white give a touch of class. The tendency to judge a book by its' cover is so strong, that we need to consciously see an effort order to overcome it. (Varley 1988, 158-170.)

Max Lüscher has developed a color test, which he argues to reveal personality traits based on the preference for and dislike of certain colors. Products that are meant to offer security should have dark blue package and products that are meant to enhance a life should be packaged in red. According to Lüscher's theory, a greenish blue is associated to clarity and certainty and it is expressing firmness as well as resistance to change. Thus, a person who preferences a greenish blue high on the list, can be seen to value security and self-esteem. A person, who has a preference for a yellowish red, is seen an urge to achieve and conquer. According to the theory, red is an impulsive color, which is seen attractive by people who value intensive living. Red is associated with vitality and power. Black and gold are used by advertisers, and they offer an imagination of sophistication and the highest quality. (Varley 1988, 170-173.)

Silver et al. [1988] conducted a survey where from 581 adults were asked to say their favorite color. Survey shows that for both sexes, men and women, the preference order was: blue, red, black, purple, green, yellow, white, orange, brown. The fact that blue seems to be nominated the favorite color by many can be conventional. They explain that people learn own preferences by being exposed to other people's choices. Choosing blue seems to be very common but it may not have any significant biological or psychological meaning behind the choice. (Crozier 1999, 7-10 [Silver, McCulley, Chambliss, Charles, Smith, Waddell & Winfield 1988].)

Blue

Deep blue is associated with ocean. It is a color of silence and it creates a calm feeling. Deep oceanic blue has the least emotional reaction and therefore most people like it. Even though blue is popular among many, it has also associated with melancholy and loneliness. Pale blue is seen one of the coolest of all the colors. Greyish blues, which are used to describe the northern skies and polar seas, can be seen forbiddingly cold but a pure blue is seen fresh. Different blues create a sense of space, but they can also seem bland as well as empty and the freshness they offer can be interpreted as cold. Even

though blue has been associated both historically and symbolically with royalty, at the same time it still is people's color. (Varley 1988, 141-212.)

Blue is a color that flatters nearly everyone. Blue is said to be the peacemaker of colors because its' tendency to be cool and soothing. Most of the negative associations of blue are just extensions of its' positive traits: cool is becoming cold, solitude is transferred to isolation and tranquility ends up being inertia. Deep blue is also associated with high quality and safety. Blue is a popular clothing color from children to young adults because their preference for blue denim seems to be unlimited. Many people from around the world are using blue in their working life from industrial workers to manual blue-collar workers. Blue is also a color that bears dirt more bravely than other colors. (Varley 1988, 141-212.)

Overall, blue is emotionally neutral color. Colors attain connotations and blue has positive associations attached to it, especially ones related to pleasantness. Blue is seen calm, pleasant, and soothing color (Crozier 1999 [Sundstrom 1986]). Hemphill [1996] states that from all the colors, blue attracted the most positive and the least negative emotional associations. He also describes that because blue was linked with ocean and sky, it is seen as limitless and calm. Grieve [1991] explains that a sample taken in South Africa among educated people who were living in a metropolitan area, showed that people were associating blue with royalty and authority. (Crozier 1999, 7-14.) Blue is associated with trust, peace, safety and order. According to studies blue improves creative thinking. (Ylikarjula 2014, 39-54.)

Red

Red is associated with love and joy. In China and in Bolivia the wedding guests as well as the wedding party itself are covered in red. Besides, red is the earliest and the most powerful color symbol, it as well as the other colors, has its' ambiguities. Bright red is seen as positive and creative but dark red is seen as a negative as well as destructive. Red is seen as a symbol of love, but it also symbolizes war and danger and thereby making it a contradictory color. Strong and sultry red is an imperious color which gives its' wearer attention. Red is chiefly a sophisticated color, but in a long run it can become ponderous. Red is also a color, which has the greatest emotional effect. Individuals who are exposure to red can experience physical feelings such as faster heart rate, which creates a sense of warmth. It is a bossy color, which stands out in a crowd by repealing all surrounding colors. Because red is conspic-uous and has power to command it is used as a safety color for signs and lights. (Varley 1988, 59-120.)

Red is also associated to combat because its' aggressive and almost masculine nature. Red flag is a symbol of revolution and in China it also is a symbol of the south where its' Revolution began. Various meanings of red starts with its' main symbol which is blood. The emotions caused by red are the ones getting the blood up. These emotions are love, joy and rage. Red is a meaningful color in every culture because of its' association to life. Red's dynamic range varies on the points where the color changes to pink. Pink is gentle and feminine color. Pink is associated with elaborated condition and high spirit. (Varley 1988, 59-190.)

Red, yellow and orange are cheerful but strong colors, which can make them feel provocative for some. Because of a tendency to provoke strong emotions, they can get tiresome very fast. These so-called hot colors are warning colors in industry as well as in nature. Varley (1988) gives an example of red's power by explaining that when a restaurant was painted in red, the workers in there turned out to be argumentative, but settled down once it was repainted green. Red is one of the primary colors alongside with blue and yellow. Red is associated with heart, flesh and emotion while blue is seen to equate with spirit and yellow is seen as a color of mind and represents intellect. Women prefer more a bluish red, which are acting as restrained and delicate even though it is seen cold by many. Men on the other hand prefer yellowish reds, which are usually associated with impulsiveness and achievement by them. (Varley 1988, 59-190.)

Red is associated with softness, joy and Christmas. Originally red has also been associated with power. Earlier red has been seen as a protective color against of the devil. In South Africa and in many other African cultures, red is a color of sorrow and bloodshed. On the other hand, in many African areas, red is a color of life. Earlier the color has also been attached with war. In Western countries red is a color of passion and love and in India it means purity. Red in China is associated with good luck. Briefly red is associated with confidence, difficulty and energy. (Ylikarjula 2014, 111-124.)

Black

Black is a symbol of death and sorrow from Europe to New Guinea, where widows wear black to state their sorrow from their lost. Some Africans associates black with death and evil, and that's why they wear bright colors. Black made its' grand entrance in the sixties. Black is described as a negation color which is seen as a sophisticated fashion color that fits for everyone despite of age or sex. Youth girls are using black order to appear older whereas women wear black to look sophisticated as well as elegant. Men's black suits are symbolizing tradition and formality. Black, white, silver as well as grey are usually a symbol of a luxury product. Black, grey and brown are seen to symbolize respectability and

they were dominating colors in men's wear until World War II when morals relaxed. (Varley 1988, 158-183.) In Europe black has been a color of death. Black is associated with sorrow and remorse but also authority as well as elegance. Black is symbolically a negative color, which means night, destruction and death. Black has also been associated with darkness and evilness. Overall black is a color, which is associated with celebration, elegance, dignity and quality. (Ylikarjula 2014, 83-95.)

Violet/Purple

Purple is a color of power as well as corruption. It is also associated with sensuality. Violet on the other hand is associated with internalization and it reflects the depth of a feeling. According to the Lüsher color test violet is associated with immaturity, but purple is seen to indicate self-esteem. Purple has long been associated with sacred activities and priests have been privileged to wear purple robes. In the past, purple was also a color of royalty. (Varley 1988, 218-220.) For the Greeks, purple was seen to signify the highest possible value and richness. Earlier in Europe, wearing purple was seen as a mark of rich people. Nowadays purple does not have the same meaning than it did before. Violet is one of the oldest colors what humans have been using. Often violet is associated with spirituality and remorse. In Japan violet is symbolizing power and wealth. Violet is associated with wisdom and love, but it is also a color of mystic and melancholic. It is emphasizing creativeness, sensitiveness as well as meditation. (Ylikarjula 2014, 129-142.)

Green

Green indicates tranquility and peace what usually countryside offers. It is a mix of yellow and blue and a pure green is seen as the color of fertility. Even though it symbolizes life and vitality, the richness what the color offers might be tricky. Yellowish greens can make people to feel ill and are therefore rarely found in hospitals. While green is seen as the color of life at the same time it is the most ambivalent hue. Some also see green as a color of creepiness. Even though green has strong negative associations with nausea, poison and jealousy, it is a color of nature and is therefore also the most restful to the eyes. The beliefs of green's beneficial effect on the eye has decreased during the ages. It is symbolizing love as well as fertility and is therefore used at the weddings in Europe. Green was also the first army uniform color in America. The color green's negative and positive associations are contradictory between each other: emotional balance and jealousy, freshness and decay, visibility and camouflage as well as expression of youth and old age. (Varley 1988, 140-206.) Green is in many cultures associated with nature, life and growth. Green has a calming effect and is therefore associated with peace, health, safety and balance. In many countries it is a color of hope, joy of life and future. (Ylikarjula 2014, 59-65.)

Yellow

Yellow is the color of the sun and therefore it is usually associated with joy as well as spiritual enlightenment. On the other hand, it is also the color of cowardice and treachery. A bright, golden yellow is seen as cheerful but a pale yellow is a color associated to disease. Yellow is a light color. Overall it is a cheerful color but despite of that it is lacking popularity. Among advertisers and packagers, it has gained some popularity as well as it has been used as a warning color in heavy machinery. Yellow used in clothes is more common in the East than in the West. A sully yellow seems treacherous, but a pure yellow indicates warmth, inspiration and a sunny nature. From all the colors it is the happiest one. (Varley 1988, 200.) Yellow is a color of intelligence but also treachery. It is also a color of envy and betrayal. Different shades of yellow, has different meanings. In Western countries creamy yellow is attached with innocent whereas bright yellow is associated with happiness and warmth but also sickness and danger. In Japan yellow is associated with bravery and nobleness. Yellow is attached to hope, optimism and light. (Ylikarjula 2014, 28-34.)

White

White is often known as a color of marriage in different places but reasons for it varies. For example, in Japan a bride doesn't wear white only as a symbol of her purity but also because it signifies that the bride is 'dead' to the family. In China, white is seen as a color of mourning. Colors such as black, white, silver and some shades of grey used in a product are symbolizing luxury. (Varley 1988, 180.) In Islam white is pure color, which is including all the other colors as well. White is creating similar associations all over the world. It is playing an important part in different kind of rituals and has overall positive associations. For example, Egyptians and Greeks have been association white with immortality, purity and sacredness. In Western countries white is symbolizing innocent, purity and joy but on the other hand in Asia it is a color of sorrow. In some religions white is associated with death. Overall white is associated with moderateness, honesty and immaculateness. White is also associated with truth, respect, humbleness and simplicity. On the other hand, its' negative associations are surrender, plainness and emptiness. (Ylikarjula 2014, 11-22.)

Orange

Orange does not have almost any negative emotional nor cultural associations and empathically positive meanings are also few. It is a warm color, which is physically classified with yellow because they are the only colors in which deep is equal to bright, instead of dark. Psychologically orange acts the same way than yellow even though it is more restrained. Orange is cheerful, rich and extroverted color. The muddier shades of orange can be experienced irritating, spineless and cheap. Varley (1988) de-

scribes orange as a color of autumn as well as points out its' strong association to food. Because orange is highly visible, it is used as a safety color as well as in advertising and packaging. It is also used in places such as sales offices where it is especially desirable to generate energy. The color term orange got its' name from the fruit orange and it was not known in any European language until the actual arrival of the fruit in the eighteenth century. (Varley 1988 194-197.) Orange is the dominating color of Buddhism and it is seen a color of the highest level of enlightenment. In Japan and China, orange means happiness and love. In many countries, orange has been associated with post office over hundreds of years. According to some studies orange can improve performance and intelligence quotient. (Ylikarjula 2014, 101-105.)

Brown

The earth colors such as reddish browns are instinctively linked with warmth. These earth colors are also called autumn colors. People who like strong and saturated earth tones can relate themselves to the traits they see in them. The earth colors are symbolizing deep worth and many people do see them as friendly and cozy colors. On the other hand, some people see especially the most saturated earth colors as dull and uninteresting. Dark browns separate opinions and while some people see them as warm and reassuring others see them depressing. The color brown is a darkened orange and likewise orange, brown also has food related associations like coffee and chocolate. Even though some see brown as a dull color, it has experienced a significant popularity especially among adults. Browns psychological associations are comfort and security and therefore it is seen as a practical color by its' nature. Some see beiges as lifeless, boring and retiring colors but at the same time others see them as sophisticated colors. (Varley 1988, 138.)

Grey

Grey is seen as a quiet and reserved color. It does not evoke any strong emotions but instead it stimulates imagination and curiosity. Greys are neutral, cool and almost invisible colors, which creates a sophisticated atmosphere. Grey is also associated with intelligence. (Varley 1988, 140-178.) Grey is associated with respect, old age, balance and boredom. Grey is objective, silent and formal color, which is also attached with humdrum, sad and insignificant. Usually grey is symbolizing sorrow, despair and modesty. Lately the use of grey in clothes has grown popularity. (Ylikarjula 2014, 71-75.)

7 ASPECTS OF DRESS CODES AND PROFESSIONALISM

Professional identities seem to be combined with outfits and dress codes. Dress code presents two strong aspects: messages can be sent through clothes and by dressing professionally, employees feel professional as well as they are receiving the recognition from the clients. Dress codes are visible and can help companies to present a wanted image of it and its' employees to clients. Professional dress codes are important part of reinforcing the professional identity and cohesion in community by separating the members from non-members. (Bazin and Aubert-Tarby 2013, 263-266.)

7.1 Professionalism

To become a professional is a long process. The process itself is called professionalization and it means that an occupation slowly changes into a profession (Bazin and Aubert-Tarby 2013 [Delattre and Ocler 2013]). The term profession is described as an intellectual trade by Piotet [2002] and Hughes [1960] explained it to be a long training where prestige is gained to a certain level (Bazin and Aubert-Tarby 2013). Profession forms in organization that offers a community of socialization. Hughes [1958] analyses how identity conversion occurs when professional specialize as well as he analyses how professional specialization causes an identity conversion. At the beginning, the professional slowly starts to differentiate from the crowd and moves towards to the new community and eventually identifies the new identity of the self. Formal rules, signs leading to allowance to be recognized as professionals themselves and shared values within the community determines professions. (Bazin and Aubert-Tarby 2013, 252-254.)

Because dress codes enable employees to quickly blend into the organization, they are showed already in the recruitment process. Dressing appropriately is overall part of socialization. Complying with the dress code, employees respect the community and the other employees that are complying with it. Dress codes are informal in interviews but dressing appropriately candidates can express their willingness to dress up complying the code order to join the community. With dress codes, there is a challenge to express personality and identity when complying with codes to look like a professional. Through the adoption of dress codes, employee's personality develops. As a result, becoming a professional happens by feeling like a professional in the clothes. (Bazin and Aubert-Tarby 2013, 263-266.)

Dress codes make the profession visible while they help to emphasize certain aspects that are wanted to shown and promoted. Certain attires can lead to an immediate recognition that will strengthen professionals' identity. Dressing professional is more than just appearance. It is a way to control identity as a member of professional community. This is also the reason why casual dress at work has caused so much debate. The way people dress changes the way they see themselves. Bazin and Aubert-Tarby (2013) states that by allowing casual wear it says something to clients, stakeholders as well as employees. Biecher, Keaton & Pollman [1999] describe that dressing casually can be interpreted a way to express professionalism through a certain form of elegance. By adopting a dress code, young professionals can express their willingness to join among the professionals in their profession. (Bazin and Aubert-Tarby 2013, 258.) According to novelist Marguerite Duras, the uniform starts to define a person sooner or later (Scvaab 2011, 46).

Dress codes cannot be completely isolated from professions because they are attached to professions as they express the professional identity as well as highlights the professionalism. Rafaeli and Pratt [1993] emphasized that the way employees dress within the organization, formally or informally, is a result of social pressures at work. Biecher et al. [1999] states that 78 per cent out of the 200 companies that were studied had no formal dress code. Wearing the suits and ties seems to be required from men, while business suits and dresses and jackets remain the standard for women (Bazin and Aubert-Tarby 2013 [Biecher et al.1999]). Even though none of these studied organizations had formalized dress code, all employees mentioned that it was obligatory to dress business casual. When organization has no formal dress code, there is always space for ambiguity and error. In the field of investment banking the dress code is tacit but the color scale remains the same: dark blue, black and grey. Dress codes are ubiquitous even they aren't clearly written. Their purpose was to differentiate one profession from another. (Bazin and Aubert-Tarby 2013, 258-261.)

Feloni, Lee and Cain (2018) explain in their article, how confusing it can be to dress to work nowadays due to various interpretations of formal and business casual attire. Therefore, the possibility to look over-dressed or sloppy always exists. Feloni et al. (2018) describe, how Sylvie di Giusto, the founder of Executive Imagine Consulting, helps executives as well as professionals to improve their appearance order to impress their clients and bosses. Sylvie di Giusto explains that she has a basic rule for people who are unsure how to dress. According to her, the professionals, who deal with a client's money, should be dressed traditionally and conservative. In other words, professionals working in finance, law, and accounting should dress according to the traditional business attire whereas professionals working in creative industries such as advertising can dress more casually. Di Giusto also emphasizes

that boardroom attire should always be most appropriate. She also notes that professionals need to be able to adjust their styles to meet the requirements of the industry they are working for but also adjust their style for the clients they serve. (Feloni et al. 2018.)

Business casual look is required in the field of finance, even though the dress codes are minimal and not specified. Dressing professional is about learning and identifying tacit norms as well as social frontiers not just complying with the codes. It is a way to show own position within the profession. Adopting a dress code is never innocent because it shows one's standpoint. Dressing professionally does not have to mean that a person is losing own identity. Dress codes are often flexible, and accessories offer a way to express one's individuality. A professional is not a person who dress exactly like the others, instead it is someone who knows how far from the norm it is okay to go. In aesthetic communities, professions enable for its' members to retain own identity while being a professional. The freedom to retain own identity can create a space for conflicts for both sexes but especially for women. Bazin and Aubert-Tarby (2013) found out from the interviews they made, that it is difficult for women to be feminine and professional. (Bazin and Aubert-Tarby 2013, 264-266.)

7.2 Appearance

Clothes have many meanings. They help to make a statement as well as present the self and the important values. Dress codes make a statement by confirming professional identity. The director of marketing at Ernst and Young notes that people dress not only to meet client expectations but also to meet market expectations (Bazin and Aubert-Tarby 2013, 262 [Biecher et al. 1999]). Professionals need to convince clients with the company's values and policies that theirs profession states. Companies can monitor their employees' appearance as well as the messages they will send through their clothes with dress codes. All messages sent by employees to the clients are important, but especially for professions that are selling expertise, dress codes are crucial. Even though dress codes seem crucial in these types of professions, they stay implicit at least in financial professions. (Bazin and Aubert-Tarby 2013, 261-262.)

Clothes have repeatedly been recognized as a visual symbol of identity as well as a non-verbal communicator of other personal traits (Kang et al. 2010 [Roach-Higgins and Eicher 1992; Johnson, Schofield and Yurchisin 2002]). Roach-Higgins and Eicher [1992] define dress as modifications that are occurring on the body or are additions to the body. The definition includes accessories and body

modifications besides clothing. Because in the workplace dress is used a way to communicate and adapt various identities, it can also cause appearance labor. Peluchette et al. [2006] describes appearance labor as a conflict between individuals' beliefs about how they are expected to dress and what they would rather wear. Dress is specifically used in the workplace to manage others' perceptions (Kang et al. 2011 [Peluchette et al. 2006]). Contemporary men seem to have different kind of relationship with dress considering the previous generations. (Kang et al. 2011, 412.)

Appearance in the business world is essential because it has the power either make or break you. That's why it's extremely important to make a good impression especially when professionals are in contact with clients. Craddock (2012) emphasizes many times the importance of the first impression because it's usually the one that lasts. (Craddock 2012, 1-10.) Jännäri (2018) states in her article that nowadays appearance is capital. She proposes that a step back to the past would add more elegance, which is sustainable in many levels. Jännäri (2018) explains that even though appearance has always been important, now it's even more obvious and even required. (Jännäri 2018, 8.)

Nowadays dress appears more relaxed and casual clothes are generally used by most but there are companies, which still has strict dress codes. Entwistle (2015) gives an example of a company that seems to have extremely strict dress code policy. This company is a data-processing company called Data Air. In Data Air the dress code is so strict that if employees didn't have an outfit that met the standards, they were informed about it and possible even sent back to home to change. Companies are taken advantage of dress codes. Overall they offer an effective way to monitor and control the employees' bodies. (Entwistle 2015, 23.)

7.3 Uniformity and differentiation

Bazin and Aubert-Tarby (2013) explored dress codes in three typical professions in finance. According to them dress codes can be considered as carriers of both organizational communication and individual identity that will be central for professions as communities and through the professionalization process (Bazin & Aubert-Tarby 2013, 251). Dress code is a way to show own involvement to other people as well as recognize someone from own profession. Dressing according to dress code can be a way to encompass specific information such as messages of integration to a subgroup. In other words, it's a way to communicate within the group. It also helps people to present themselves by creating and strengthening a sense of belonging. (Bazin and Aubert-Tarby 2013, 251-252.)

Different clothing choices are affected by occupation. Most of the 'lower' occupations have either uniforms or specific rules about what clothes and colors are suitable for work. Professions usually have looser dress codes and there might not be any elements included in their dress that would reveal their profession to others. Because of this, individuals need to create their own interpretation of the people wearing the clothes which cannot be associated with any specific job due to lack of symbolizing element. Depending of the profession, the clothing style can vary a lot. Law and banking fields are usually conservative with dress while the media and other creative professions tend to dress more fashion forward. (Entwistle 2015, 51.)

With dress codes professional can show visually distinction between them and non-professionals. Dress codes are therefore seen as an inherent part of professions. (Bazin and Aubert-Tarby 2013, 256.) Dress codes can vary from specifically defined uniforms to general demonstration. A lack of respect towards to the codes, can lead to sanctions (Bazin and Aubert-Tarby 2013[Rafaeli and Pratt 1993]). Solomon [1987] explains that companies spend a lot of money each year to define, purchase, maintain as well as monitor existing dress codes. Bazin and Aubert-Tarby (2013) determines professional dress codes to include not only the clothing but also artefacts, such as watches and jewel, that employees are expected to wear while they are working. Davis [1992] points out that both, dress and artefacts, can symbolize professional identity but also all other social identities. Whatever the profession is the dress codes creates an aesthetical recognition, which usually is the first impression [Douty 1973; Conner, Nagasawa & Peters 1975]. (Bazin and Aubert-Tarby 2013, 255-257.)

Rafaeli and Pratt [1993] identified two dimensions of organizational dress, which are homogeneity and conspicuousness. They divided homogeneity into three steps: random (no similarities in clothing), stratified (similarity but only within sub-group) and complete homogeneity (everyone in the organization are dressed according to the same principle). According to Bazin and Aubert-Tarby (2013) there is a tendency that dress codes follow stratified homogeneity in financial professions. Conspicuousness is divided into two levels: low (employees cannot be identified from non-employees nor from the organization they are working) and moderate level (employees can be identified as working in a specific facility by their attire but any certain organizations cannot be identified). (Bazin and Aubert-Tarby 2013, 257.)

Clothing can also be used as a political tool and a corporate power dressing is an example of it. Strategic dressing offers an illustration of the significance of clothes that are associated to power and title. Clothes were seen to be a part of professional character. In some jobs, special work-clothes and uni-

forms are used order to create a distinction from home. Uniforms offer visibility as well as they create traits of competencies and status. Work-clothes are also able to shows specific traits, but the traits are not as highlighted as in uniforms. The successful dress and the overall look are reflecting professional competence and that's why it should be appropriate for the current occupation and position. Work-clothes as well as corporate wardrobes have been created because of work focused behavior. Work-clothes are a part of the workplace habitus which intention is to distinguish it from other environments. (Craik 1994, 46-65.)

7.4 Gender specific clothes

There are specific situations where clear dress codes exist for both men and women. For example, professions that are more conservative such as law, insurance and finance are seen to have clear dress codes. In these kind of places, color is also determined for both sexes at work and the suit for men is likely required to be black, blue or grey but for women working with traditional professions bright colors are allowed. Men can have a colorful tie as a decorative element, which also balances the otherwise dark and formal suit. There are differences in dress as well as bodily presentation within professions. Entwistle (2015, 16) emphasize that the more traditional the workplace, the more formal it will be. In these kinds of workplaces the pressure to dress the body appropriately following the dress codes is increased. Codes of dress are a way to manage bodies to perform in a specific way. In other words, they create a certain discipline in the organization. (Entwistle 2015, 15-22.)

Craddock (2012) explains that professionals shouldn't dress offensively, overdressed and garish. A sale might get away just because of the inappropriate appearance. Craddock (2012) notes that order to become successful in business, first it's important to become successful with appearance and then business will follow. In other words, professional should stand out by looking professional and knowledgeable leading them to create attraction towards them. Craddock (2012) highlights that dressing and acting professionally is essential. For women, she advice to have knee length skirts, slacks and blouses as a base of their wardrobe. Preferred colors according to her in skirts and slacks are black, grey as well as navy. In blouses at least one white blouse is a must but otherwise color range is wider compared to skirts and slacks. For men, she recommends suit with stylish and simple shirt and black shoes. A laid-back attitude can be seen unprofessional. (Craddock 2012, 1-23.)

Dress codes are gender specific, which means that women are associated with skirts and men with jackets and trousers. Femininity and masculinity can be emphasized or fade with the clothing choices. The choices that women make about clothing are creating more concern contrary to men. Because of the cultural associations with the women's body, women need to observe their appearance more than men. At the professional workplace gendered dress styles exists. Even though suit is seen as a masculine dress, women have also adopted the suit in recent years as a part of their professional wardrobe, but women's suit differs in many ways from the men's suit. (Entwistle 2015, 15-37.)

Previously, work clothes were created combining the temporal plain dress to the practicality of the career dress and adding some high fashion elements. All designs made before in past had the same features: high neckline, modest skirt and jewel or patterned fabric. These outfits were meant to be both identifiable and distinctive. They developed practical, social and gestural effects as well as acted as a way to show that women fulfilled their occupational role. Because femininity is seen through representation of female body women as well as their statuses are judged by their appearance (Craik 1994, 46 [Betterton 1987, 7]). Craik (1994) notes that a study made among Korean female politicians shows that strategic dressing techniques effects on gaining credibility and authority. The suit especially was creating a sense of status and authority. Men's work-clothes have been and still are plainer and less conspicuous than the ones made for women. Women should not highlight too much of their feminine or masculine attributes, no matter what their occupation is. (Craik 1994, 1-52.)

When women entered into the professional job market, the dress they were wearing at work was practical and femininity was minimized. Professional women wanted to achieve the same status that men had at work during that time. To gain the same status as men, women re-created the men's suit and used it at work (Entwistle 2015 [McCracken 1985].) The suit is a way to express respectability as well as indicate the professionalism. Nowadays clothing still has associations with masculinity and femininity. Some garments are interpreted more masculine such as suits and some such as skirts are seen more feminine. The skirt is probably the most gender-coded garment because women wore skirts almost exclusively. In some professions, the skirt is preferred and therefore it is included in the dress codes as a subtle hint for women, how they are expected to dress. Different occasions give different reasons to dress and women can dress for status and men to gain more attraction from others. (Entwistle 2015, 172-186.)

Power-dressing was created in 70's in United States. Power-dressing was a clear presentation on how women should dress at work to gain power. The purpose of the power-dressing was to associate femi-

ninity to female body distinctly in the business world. The power-dressing was based on the management of own body which enabled women to gain authority, respect as well as power at work. In the same time with the power-dressing, the idea that appearance determined the person's success appeared. The business world has a long time been dominated by men and therefore, also the used patterns were defined by men too. Because women are culturally associated with sexuality, it can affect on their role, status as well as authority at work. In power-dressing sexuality is minimized because it is addressed to women, who are working in occupations where it is seen extremely inappropriate. Women should avoid trousers in the boardroom and in the office especially in male-dominated companies, thus men do not like to do business with women in trousers. A skirt is a good garment for women because it makes women look more feminine and therefore less threatening to men (Entwistle 2015, 188 [Molloy 1980].) Career women should avoid looking too feminine but also too masculine. Women need authority at workplace order to success. (Entwistle 2015, 187-188.)

8 CONCLUSION

Clothes are extremely important factor when interacting with clients. It can be said to be a part of the occupational responsibility to look professional where interacting with clients is done in a daily basis. In these situations, dress codes are helpful because they give guidelines to employees on how to dress. By offering guidelines employers can also monitor their employees' appearance, which help them to ensure that everyone is dressed properly. By dressing properly the employees can enhance their own as well as the company imagine in front of the consumer.

In the business field, it seems that many companies are using business casual as a dress code. Business casual has gained a lot of popularity and no wonder it is a good way to dress appropriately without the feeling of being over-dressed. Nowadays casual wear has become more acceptable and therefore it has also modified businessmen and businesswomen's wardrobe. What should be kept in mind is that there are differences in casual and business casual wear. Casual wear means clothes that are used during the person's free time whereas business casual is used at work. Casual wear allows different kind of clothes whereas business casual is stricter and for example jeans are not included in it.

We use clothes to help define other individuals because we have a need to figure out people order to know how to interact with them. A lot of dress manuals exist and their main goal is to offer information to the dilemma how to dress appropriately in every situation. Some of them even suggest that a wardrobe should be made more professional and free time clothes should be minimized which seems rather radical. As Varley (1988) notes, in fashion anything is possible and in the free time people should be able to wear what they want but at work certain standards must be fulfilled. For example like strong perfumes, bold and colorful prints can cause a headache to other employees as well as customers and are not therefore recommendable to wear at work. These clothes are better to wear in free time without a fear of giving a customer or a colleague a headache.

In some companies, dress code has always been casual but in some it is stricter. Too strict dress codes can result to an appearance labor, which means that instead of dressing to be a fun way to express one's identity, it will end up defining the employee. Too appearance dominant policy can kill the enthusiasm of the work and cause dissatisfaction of the work place. Therefore, it is always good to offer options at least on material and color if the company has strict dress code policy. Also not all items fit for everyone.

Companies dress code policies with consists of strict dress codes can be seen less employee friendly than the ones which offer its' employees more freedom to choose themselves what to wear. Although the freedom to choose self can sound appealing, it can be the opposite especially for the new employees. Clothes can give the needed boost of confidence for the new employees. By complying with the dress codes, new employees can also show that they are willing to see effort to become part of the company. When a company has a dress code, employees know how they are supposed to wear and employers do not need to worry that someone is not appropriately dressed. Without a dress code, employee can struggle what to wear for work but with a given dress code it can be easier to choose outfits for work. Dress codes in creative work places do not exist or are minimal and most likely tacit. Creative people most likely enjoy expressing their creativeness in their choice of clothes. Dress codes can also suppress the creativeness of the employees.

Appearance is important nowadays and that's why body control has been a hot topic and it still is especially in western countries. With the control people try to create the best version out of themselves order to increase their attraction among other people and by doing this they can try to get more recognition from others. A talented person can use clothes to minimize or highlight wanted features and make him/herself look more attractive and gain more attention. If person is gaining a lot of attention he or she can become an influencer. Influencers are gaining more credit because of social media and are therefore also affecting more and more on our opinions.

Identity is a big part of us, which can be expressed through clothes. In organizational identity we can use clothes to express our belongingness to the specific occupational group. Clothes help to express belongingness to a group but at the same time they will indicate our uniqueness within a group. Clothes are therefore a way to interact with like-minded people and a way to express traits of self. Occupational identity can be partly created, emphasized as well as minimized through clothes. Colors are also a way to show traits of identity and tell persons preferences. Some colors such as black, white, blue and grey as well as some items such as suits are associated with a business world.

When people are wearing interesting clothes, we acknowledge them better and they seem more intriguing compared to person who is wearing dull clothes. A person wearing interesting clothes raises awareness of self among others. People are attracted to attractive people and they want to work with them. Clothes are a way to enhance the attractiveness of a person. Dull clothes can make the person itself seem boring, because people tend to judge other people based on their looks. Judging people is a survive mechanism in today's society which seems to be turning more and more appearance dominat-

ed. Current fitness boom is also causing a lot of awareness of own body and it is creating more and more pressures for people to fit in the beauty standards in order to achieve the wanted attractiveness and admiration from others. Clothes can be used to hide some parts of the body, which needs to be hidden or they can be used to emphasizing the more appealing parts.

The purpose of this thesis was to examine the different meanings and hidden messages of clothing focusing in the business world by using the existing literature. As Craik (1994) argues clothes do matter and therefore dress should be always planned to suit for the situation. This is especially important in business world when professionals are meeting clients from different field. If the contrast of the dressing style is too obvious, the one who is less dressed up can feel vulnerable and uncomfortable and can therefore affect the result by ending in both ways – either to a deal or not. Result of this, professionals should always dress keeping an eye on the customer they are going to meet and adjust the dress to fit better with the clients. It is also possible that the professional can feel that he/she is too dress up for the occasion which can also feel uncomfortable for him/her. Therefore, it can be said that professionals should adjust their style when they meet clients from different fields. It is also important that employers explain the dress code in the beginning to the employees. For some employees it might be necessary to remind the importance of business wear as well as its' adjustment – especially if they are working with customers in a daily basis.

Future implications would be a survey made among employees in different business areas concerning about their ideas and feelings about dress codes and their opinions about does it affect on their self-esteem as well as on the pleasantness of the work environment. Another one would be to investigate the business wear evolution and where it will be after a couple of decades. Will the business wear disappear or become even more casual or will it become more formal again?

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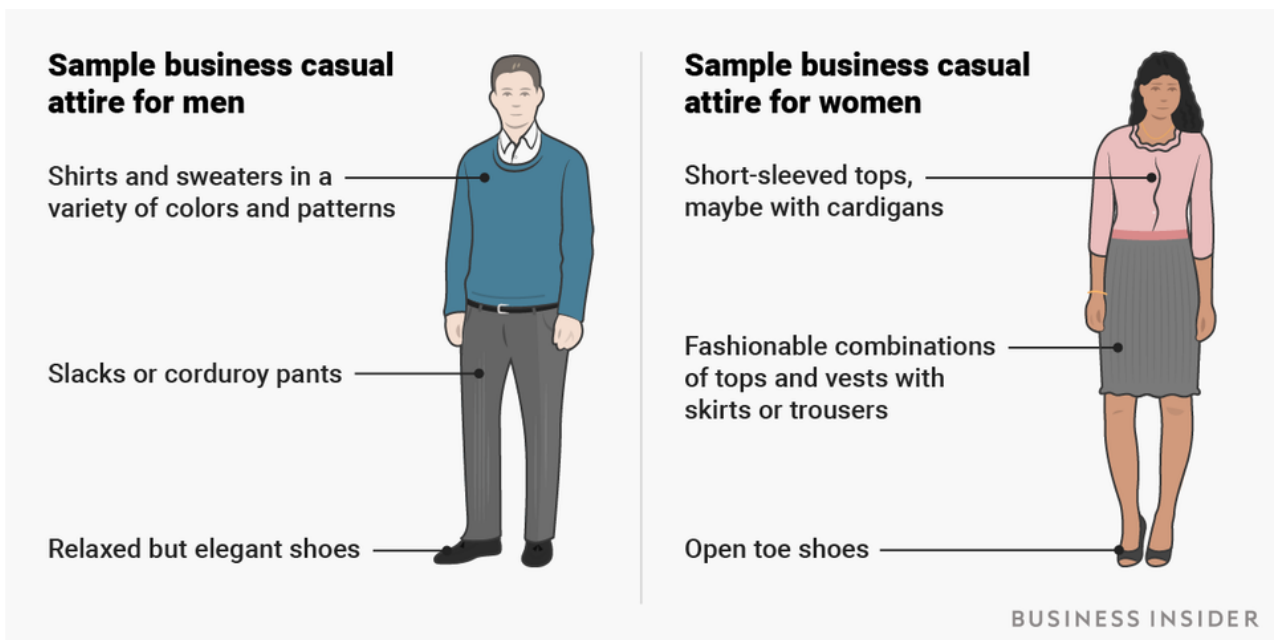Williams, S. 1996. Over there. The British shopping experience. The Independent 15, 5.

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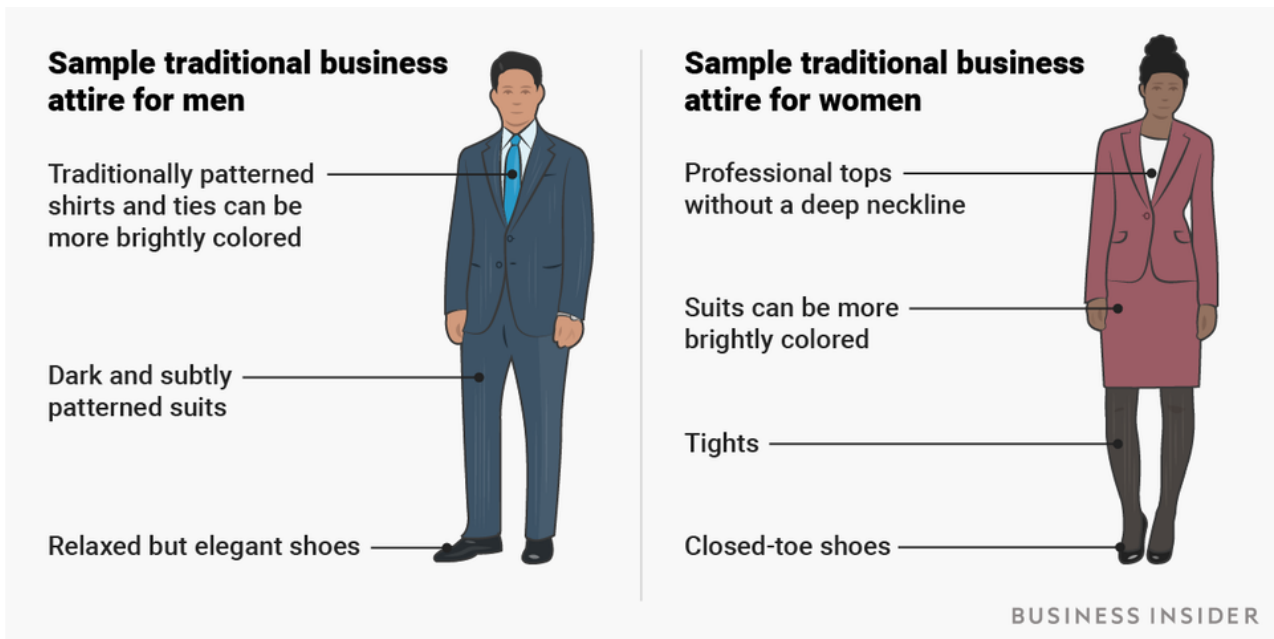Ylikarjula, S. 2014. Värillä on väliä. Värien symboliikkaa ja merkitystä. Viro: Katharos Oy.
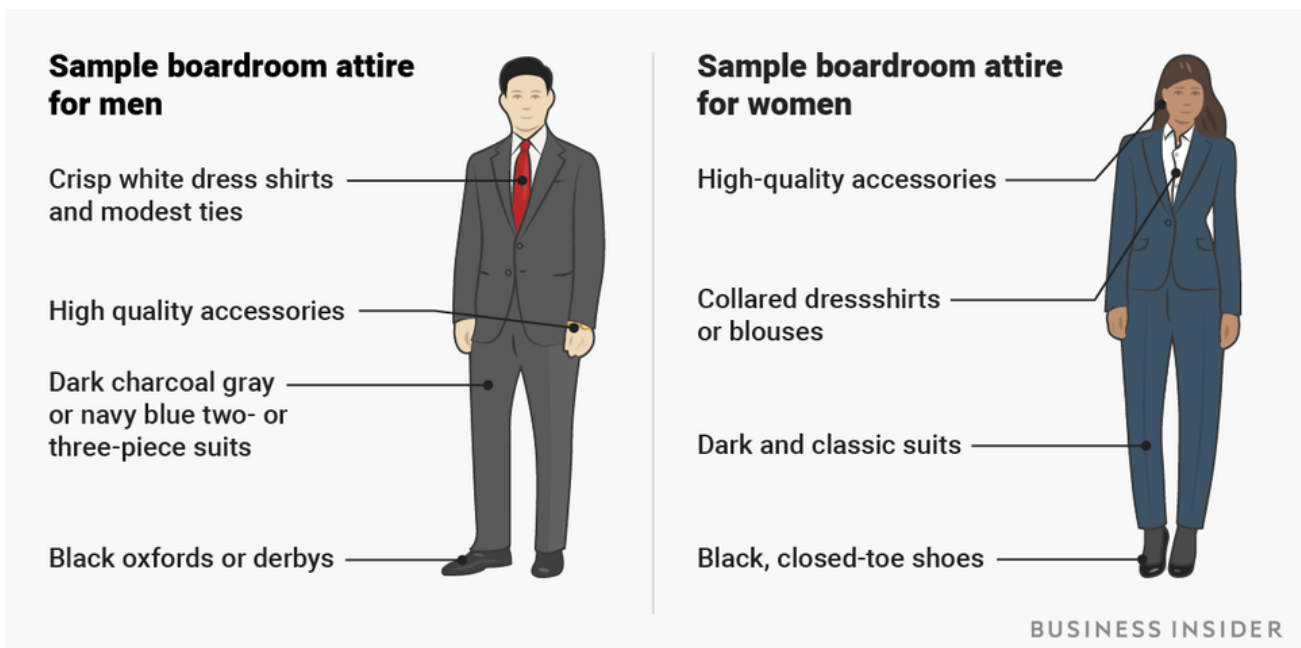
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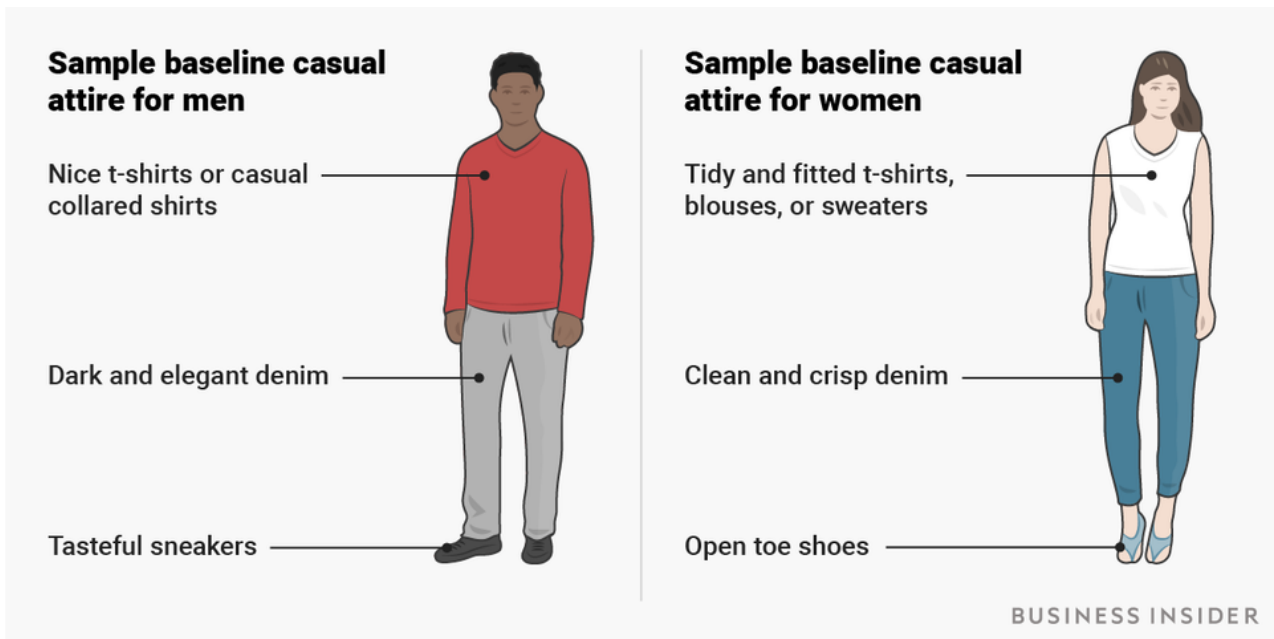
Casual attire. (Lee S. 2018. Business Insider .)

Business attire. (Lee S. 2018.Business Insider.)

Sample traditional business attire for men

Traditionally patterned shirts and ties can be more brightly colored

Dark and subtly patterned suits

Relaxed but elegant shoes

Sample traditional business attire for women

Professional tops without a deep neckline

Suits can be more brightly colored

Tights

Closed-toe shoes

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Traditional business attire. (Lee S. 2018. Business Insider.)

Sample boardroom attire for men

Crisp white dress shirts and modest ties

High quality accessories

Dark charcoal gray or navy blue two- or three-piece suits

Black oxfords or derbys

Sample boardroom attire for women

High-quality accessories

Collared dressshirts or blouses

Dark and classic suits

Black, closed-toe shoes

BUSINESS INSIDER

Boardroom attire. (Lee S. 2018. Business Insider.)