

Running Head: FASHION MARKETING

Fashion Marketing: A Contemporary Study

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Abstract

The aim of the study is to find the deep approach to the concept of fashion to provide a practical understanding of fashion. Explaining the speciality of fashion marketing which highly related with human natural desire towards self-expression. Proving the strong relation between the development process of fashion consumer culture and fashion marketing. Explaining the originality of fashion and how much has it manifested in modern fashion industry and influenced to modern fashion marketing and also Providing an insight that what is fashion marketing and what is the job for fashion marketer clearly. The study also aim to provide clear understanding in regarding to what 'fashion' is and how fashion gives specialty to fashion marketing by exploring the fundamental meaning of fashion and its influence in the context of the history of fashion and the development process of fashion consumer culture. The study also provides with discussion and all the points are going to be supported by reviewing various point of views from philosophers, sociologists, and scholars towards the concept of fashion, over the period of the eighteenth to twentieth century, and the first part of the literature review is expected to allow readers to understand the cultural and sociological value of fashion. The study has attempted to discover the influence of one specific individual in a particular field, the use of historical analysis via life biography is relevant to this thesis as it would be essential to establish the history of fashion and fashion consumer culture to explore the distinctive features of fashion and its influence to consumer society. The survey research will be used for supporting the relevance of literature reviews, the methodology of qualitative research by considering literatures discussing about foundation of fashion and the relationship between human psychology and fashion culture. Survey Questions has focused on discovering their awareness towards the relation of the speciality of fashion marketing and fashion, and their opinion about which factor of fashion gives specialty to fashion marketing. The quantitative research was conducted to collect information in terms of the foundation of fashion and the development process of fashion as business industry to add more layers and support the main argument of the thesis that "what gives the speciality to fashion marketing". The data which produced by the survey will be presented visually by utilising bar chart and pie chart graphs, and the results of each survey questions will be linked with literature findings as the survey questions are planned to support the relevance of research. An interview research methodology is conducted as qualitative research for the thesis, and the research finding is going to be presented as a form of a table to allow readers to see the points that the interviewees made emphasis during the interview research. Four interviewees answered the issues, and each answer shows different perspectives; therefore the

table would be helpful to provide an understanding of what has been found through the last interview question

Chapter 1: Introduction

1.1 Introduction

The thesis aims to explain and explore how fashion gives speciality to fashion marketing in cultural and sociological perspectives in order to make a clear distinction between traditional marketing and fashion marketing. The influence and indication of fashion as culture and a product in human society is going to be discussed throughout the dissertation, and the development process of fashion consumption culture is also addressed in order to demonstrate the value of fashion as an essential business area. Moreover, in order to get useful clarification regarding the influence of style, fashion and marketing are discussed separately during the study and correlation among the two terms is explored in the research study. The following section of the study, therefore, provides with the structure that is followed throughout the dissertation along with a brief background of the study to get an insight into fashion and marketing.

1.2 Background

Marketing is defined as a business philosophy, or it is sometimes regarded as perception about companies looking to attract and engage customers with the help of various strategies by focusing on understanding the nature and demands of the customers. Moreover, in order to achieve long term goals, it is required for an organisation to understand the traits of people and what the requirements of the customers are. It is observed that the fashion industry heavily relies on marketing because people are attracted to the latest trends and marketing promotions that are offered to them by the business brands. Although marketing generally comprises a range of techniques and activities, each marketing shows strong dependency on the tangible and intangible features of a product or a service offered by the industry where the organisation based in, and the impact of those features are manifested as a form of a marketing communication method and a strategic planning process of each industry. At this stage of context after considering the definition and characteristic of marketing, it could be relevant to discuss how the term “fashion” it and its tangible and intangible characteristics give speciality and uniqueness to “fashion marketing” (Easey, 2009).

However, when it comes to defining “fashion marketing”, it is generally defined as the application of a range of techniques and set of business philosophies that centers upon the customer and potential customer regarding fashion products, which consist of clothing and fashion products and services, in order to meet the long-term goals of the organisation. Within the fashion industry, organisations aim to add more value and quality to the products and services as people are engaged in the latest trends (Moore & Fairhurst, 2013). Therefore, fashion trends are dynamic and change rapidly. The brands and business companies are also required to develop strategies and distinctive approaches in order to develop a strong customer base and improve their overall customers. While another industry area such as the electronics or automobile industries also make their efforts to catch up the consumer with the adoption of new emerging needs and wants as the fashion industry does and the rate and direction of changes are usually slower and less predictable than the fashion industry (Jackson & Shaw, 2008). It is an undeniable fact that these unique features of the fashion industry are fundamentally given by the nature of fashion that a change and an aesthetic value are intrinsic, and the dissertation is going to explore “the nature of fashion” deeply throughout these three chapters.

1.3 Aims and Objectives

- Deep approach to the concept of fashion to provide a practical understanding of fashion.
- Explaining the speciality of fashion marketing which highly related with human natural desire towards self-expression.
- Proving the strong relation between the development process of fashion consumer culture and fashion marketing.
- Explaining the originality of fashion and how much has it manifested in modern fashion industry and influenced to modern fashion marketing
- Providing an insight that what is fashion marketing and what is the job for fashion marketer clearly.

1.4 Research Questions

- What is the origination of fashion and how does it affect to fashion marketing?
- What is the foundation of fashion and how has it been translated in modern society?
- How has fashion been influencing to a human society since its manifestation?
- What is the distinctive characteristic of fashion and how does it give specialty to fashion marketing and fashion industry?

1.5 Rationale of the Study

No matter which industry does a marketer work in, every marketers' ultimate goal is undoubtedly same as generating commercial profit by offering a product or service which can fulfil a customer's need and want, and people living in modern society are continuously being targeted as a name of 'potential customer' by those marketers. Moreover, the marketers' role, which is directly related to analysing and communicating with customers, has become more significant in modern business area as consumer behaviour and consumption pattern have been showing a rapid change as a result of technological and social development.

At this stage of context, we can give a simple question that 'If all the marketers are aiming the same ultimate goal, what gives speciality to fashion marketing?'. The question what occurred in my head made me interested in the factors of fashion which give speciality to 'fashion marketing', and this topic will be mainly discussed in the dissertation.

The dissertation will be aiming to provide clear understanding in regarding to what 'fashion' is and how fashion gives specialty to fashion marketing by exploring the fundamental meaning of fashion and its influence in the context of the history of fashion and the development process of fashion consumer culture.

1.6 Structure of the Dissertation

Chapter 1 is aiming to explain how the concept of fashion had initially been, and the term

"fashion" had been defined. To provide a broad understanding, the origin and motives of the

custom of wearing clothes will be discussed, and the initial indication of the concept “fashion” as a culture and social phenomena in the past society is going to be concerned as well. European fashion, especially French fashion during the period of the eighteenth and nineteenth century, will be focused in the chapter. After revealing the foundation of fashion in chapter 1, discussing the origination and manifestation of fashion, chapter 2 is going to be focusing on discovering the high degree of correlation between the “fashion” as a product and human desire towards “fashion” as a way of self-expression. The development process of fashion consumption culture which provoked by the industrial revolution happened in the late nineteenth century in Europe will be reviewed to demonstrate the distinctive attractiveness of “fashion” and how it had indicated in the past. In chapter 3, the factors of fashion discovered in the previous chapters will be integrated to make a clear distinction between “marketing” and “fashion marketing”. To clarify the influence of “fashion”, the term “marketing” and “fashion marketing” will be reviewed separately throughout their definitions and manifestation in the modern business industry, moreover, the marketing planning process of electronics and automobile industry will be compared with the fashion industry’s in the way of comparative analysis.



Chapter 2: Literature review

2.1 Introduction

Throughout the literature review, the history and fashion are going to be discovered to provide a broad understanding to readers in regards the influence and high correlation of fashion to human society, considering the manifestation of fashion in the past and the origination of fashion. The study also provides with discussion and all the points are going to be supported by reviewing various point of views from philosophers, sociologists, and scholars towards the concept of fashion, over the period of the eighteenth to twentieth century, and the first part of the literature review is expected to allow readers to understand the cultural and sociological value of fashion, which has been continuously indicating in the modern fashion industry.

2.2 Contextualisation

After considering the foundation of fashion, the literature review is moving on to explore the development of the concept of fashion as business industry, discussing the emergence of fashion consumer culture and its influence towards the fashion industry. The case of Bon Marche, the first department store of France, will be introduced as the case representing the development of the local system and the growing importance of marketing in the response of increasing demand on fashion in the period of the mid-nineteenth century. Moreover, the significance of marketing, the concept of planned obsolescence, and the distinctive feature of fashion marketing will be considered separately to

convey an integrated insight in terms of the standpoint of fashion marketing as a marketing concept dealing with fashion, and fashion in the context of fashion marketing, it is going to be regarded as a planned obsolescence (Easey, 2009);

(Hines & Bruce, 2017).

2.3 The Foundation of Fashion

The concept of fashion is difficult to be defined clearly as its meaning and significance show high dependency on the social customs and clothing habits of people in different social structures. Wilson points out the complexity of defining fashion that sometimes fashion is explained in terms of an oversimplified social history; sometimes it is described in psychological terms; sometimes in terms of the economy. In this respect, it is undoubtedly the fact that fashion represents the cultural form that perfectly embodies the heterogeneous, multiform and contradictory tendencies of the present age (Khurana & Ricchetti, 2016).

To explore the foundation of fashion, the very question “why humans wear clothing” would be relevant to be focused as a starting point. Chow, Chiu, Yip, & Tang, (2018), narrated regarding the dress and fashion retailers that dress is a kind of protection that is provided to human from getting naked. However, in recent years dress has become fashion where people are looking more innovative ways to look beautiful. From the perspective of Montaigne, the need of artificial protection emerged since they started wearing clothes and dressing the body; therefore, the very form of dressing was driven by human-made custom. There is also another point of view towards the question of why humans wear clothes. In contrast of Montaigne’s perspective, Donvito, (2018) shows a different standpoint by claiming the idea of humans as incomplete and unfinished beings compared to the rest of nature, and she argues that wearing clothes embodies and reflects humans’ unconscious thoughts and ideas, which makes human as a superior existence.

Distinctively different from the previous viewpoints mentioned above, Moore, & Fairhurst, (2013) used an evolutionary model by arguing clothing comes from humans adapting to their environment, he claims that apparel has to be regarded as the same as weapons, machines, and tools that naturally emerged by human needs, and to support his argument, Crawley extends the concept of clothing as protection to include the psychic or psychological protection used as an amulet from evil, the evil eye, and evil spirits. In his perspective, clothing is considered as both an expression and extension of personality, also the way of elaborating the capabilities of the body such as age, gender, and social status. From this different point of views, the mutual answer for the question of why humans wear clothes can be discovered regardless of the idea of humans: humans started wearing clothes to embody and reflect their unconscious desire and physical needs, and it could be regarded as the fundamental factor which consists of fashion business industry and fashion consumerism culture happening in the present age (Vehmas, Raudaskoski, Heikkilä, Harlin, & Mensonen, 2018).

When it comes to fashion as a subject of intellectual discussion, fashion was widely discussed by philosophers in the nineteenth century before the fashion became an allowable research topic for scholars, including social scientists in the twentieth century, moving further from the question “why humans wear clothing”, the philosophers discussed and shared their ideas to answer the question of “what is fashion”. Lotze, one of the key figures in the history of nineteenth-century German philosophy,

shows his perspectives towards fashion in his literature *Microcosmus: An Essay Concerning Man and His Relation to the World* (1856-64) that

considering clothes as the source of self-satisfaction and other kinds of decoration afford to the human soul. For him, "our pleasure in ornament and dress is derived from the sensations which both excite in ourselves," and depends in particular on "the consciousness of our existence is prolonged into the extremities and surfaces of this foreign body." In summary, Lotze tries to demonstrate the influence that clothes may have on our feelings, sensation and moods. Although

Lotze is concerned with the experience of clothes rather than fashion, it is still worth to be considered in the context of the foundation of fashion as his perspective was focused on traditional and profound philosophical problems of clothing (McNeill, & Moore, 2015); (Pedersen & Netter, 2015).

Herbert Spencer, one of the leading figures of nineteenth-century positivism, also shows his interest in the phenomena of clothing. Similar to Lotze, Spencer's perspective is focused on the garment rather than fashion as the way of self-expression. He argues that expressing themselves by decorating and adorning their body with clothing makes humans such a peculiar and allows them to develop their own culture by overcoming nature. From Spencer's viewpoint, the dress shows a high degree of interconnection with natural human desire. Moreover, clothing could be regarded as a critical factor that allows distinctive cultural development to a human being (Michon, Chebat, Yu, & Lemarié, 2015).

As the interest in fashion was aroused by the nineteenth-century industrialisation allowed the development of means for mass production, fashion gradually became a topic for sociologists who were interested in discovering motives stimulating individual and group behaviours, and they considered the concept of imitation as the key that makes an analysis of fashion. Tarde, the representable sociologist in nineteenth-century France, emphasises the importance of imitation as the key to his overall social theory. He argues the principle of fashion that when the creations of talented individuals happened, they are disseminated throughout social structures by the process of imitation. German scholar, Friedrich Theodor Vischer, an outstanding representative of postHegelian aesthetics in Germany, also shares the perspectives that fashion is primarily rooted in

"imitating", arguing that fashion is characterised by a "levelling", "homogenising", and "equalising nature" (Chan & Mok,2018); (Baker & Saren, 2016).

The concept of "imitation" in the context of fashion is expanded to the role of fashion as class distinction. In Spencer's view, fashion plays a significant role as a symbol of the manifestation of relationships between superiors and inferiors that functions as social control: Fashion is a symbol of social status. He indicates that what is essential to be manifested as fashion is not the actual clothes that are worn, but the wearer's status in society, which has the power to transform clothing into fashion, which cannot be imitated by copying or emulating. In other words, the upper class initiates new styles as a form of fashion, and when they are mirrored, the elites come up with more modern techniques to express their social status and oppositions, and this process is broadly regarded as the fundamental principle of fashion. This tendency became more evident in the early twentieth century Europe as the class boundary became blurry; people wish to make subtle distinctions in order to differentiate themselves from others. This is how fashion in human society has become (Stone & Farnan, 2018).

The perspective of psychologists who showed interest in fashion shows unique viewpoint from sociologists and scholars, focusing on the basic concept of motivation, learning, and perception emerged in individuals' behaviour influenced by fashion rather than exploring the fundamental concept of fashion, and they argue the manifestation of fashion is psychological in nature. By using psychology as a framework for the study, they reveal the aspect of fashion as an intimate part of the personality. In other words, from the psychologists' perspective, fashion could be seen as a symbol of crucial importance to the individual, moreover, it also can be regarded as a nonverbal language which is capable of conveying an impression of social status, occupation, role, self-confidence, intelligence, individuality, and other personality characteristics to others (Islam & Rahman, 2016).

2.4 The Emergence of Fashion Consumer Culture

The concept of culture is often thought as a way of describing the important

characteristics of life, and it gains its value that after arising within the way of life of people.

Consumption is always regarded as a cultural process; however, "consumer culture" is unique and specific: it is the dominant shape of social reproduction developed throughout modernity. Consumer culture represents a social arrangement that the relation between a meaningful way of life and the symbolic and material resources which they consume through markets, and it shows high dependence on personal free choice (Goworek, Perry, & Kent, 2016).

Consumer culture is generally known that appeared in the 1920s as the first consumerist decade, however, during the period of 1880-1930, when the mass production system of manufacture significantly dedicated to producing consumer goods including fashion goods, is commonly treated as the most meaningful period of time in terms of the emergence of consumer culture among historians and sociologists. Until the Industrial Revolution and the emergence of machine-made clothing, clothes were generally regarded as one of the individual's most valuable possessions. Only high-class people were able to access to new style clothes, and working-class people usually wore used clothing that had often passed through a lot of hands before reaching them. Fashion, as a culture, was only exclusive for the wealthy, high-class standing, and it had been used as the way of identifying and clarifying social class (Han, Seo, & Ko, 2017).

The emergence of mass production technology in the nineteenth century allowed the massive volume of cheap standardised goods, and they were able to be sold through broader markets as the dramatic increase of European population and expansion on commerce and social mobility happened throughout the period as well. These factors were enough to boost fashion to be spread widely among people regardless of social classes. Moreover, according to costume historians' argument, Haute Couture, the institutionalisation of exclusive custom-made clothes, emerged in Paris in 1868 as a response of the increasing demand in fashion, and it is also broadly regarded as the significant event that provoked the democratised fashion in nineteenth-century with the development of mass production system (Ko & Megehee, 2012).

In the period of time, young, single, working-class people, including servants and other types of employees, were able to spend substantial amounts of their incomes to purchase clothing worn outside the workplace as a way of self-expression and enhancing their social lives. In particular, during the last quarter of the century, more than the working-class families had incomes over 3000 francs in France, which was the same amount of money with the minimum income for the middle class. Fashion goods

which had previously been used exclusively such as jewellery and accessories became being adopted by the working class broadly. The characteristic of fashion that the system of rapid turnover of styles, the desire for “the new” creates a new dynamic in consumer demand and this is possibly reflected the idea of a transition from traditional to modern society (Ratcliffe, 2018); (Overdiek, 2018).

The first department store of Paris, Bon Marche, emerged in 1869 to response the rapidly growing consumers’ interest in fashion and consumption culture. By adopting a mass retailing system which provides different types of merchandise in one place, the department store allowed the expansion of fashion to everyone regardless of their social class. Working classes in France who was relatively treated as the social class which take far distance from fashion and consumption culture became the chief beneficiaries of the change in retailing and marketing before the first world war (Xu, 2017).

As the mass production technology was developed through the Industrial Revolution, vast quantities of fashion goods were able to be offered to meet consumers’ growing needs and want at considerably reasonable prices than ever before. Moreover, the department store also played a significant role in converting popular culture, which was exclusively shared within the boundary of high class, to interchangeable culture with mass consumer goods. The popular culture as a product was enough to provoke consumers’ natural desire of self-expression and selfidentification, and the department store gradually took its position in the centre of fashion consumer culture development phenomenon (Kong, Ko, Chae, Mattila, 2016).

Different from the traditional small shop in France in the later nineteenth century which was mainly concentrated on selling one specific type of goods in a small scale, the department store set out about selling not only merchandise, but consumption experience itself by stressing the quality of services such as delivery, customer service, returns and conscientious service, and the strategy provoked consumers’ overpowering urges and unrealised appetites. As Bon Marche opened its door to everyone, people visited the department store less to purchase a specific article than to visit and experience, buying in the process as a part of the excitement that added more layers on their life. The marketing strategy takes significant value in the context of the development of fashion consumer culture. By opening the door to everyone and advertising fashion goods to the public, it allows people regardless their social classes to signal their attitudes, expectations and sense of identity through “patterns or preferences for fashion goods”, organised into their lifestyles, taste culture and market segments (Godey, Manthiou, Pederzoli, Rokka, Aiello, Donvito, & Singh, 2016.).

2.5 Development of Marketing

Marketing has developed over the last three centuries, from the eighteenth century to the twentieth century, as a response to the increasing gap between high production capability and consumer demand. The primary objective of marketing is to alert consumers to products and services, to raise interest and increase the prospect of a purchase being made. It messages and images about products to potential customers, aiming to create a positive association with customers to achieve a competitive market position. The marketing strategies were increasingly being generated from the late eighteenth century to encourage a vast number of consumers in various ways to purchase particular goods and services to prevent overproduction and economic crisis as productive capacity showed a significant growth rate during the period of time, and the marketing has developed over the last three centuries (Mengüç, Boichuk, & Zerit 2015).

It was widely considered that consumer demand and desire are the factors which could be cultivated, manipulated, aroused, and directed through the use of marketing strategies such as show windows, merchandising interiors and displays, and that aesthetic presentation of goods, ensuring that consumers remain “reasonably dissatisfied” with what they have, sufficiently “stimulated to desire the new product enough to buy it”, and encouraged to replace any comparable product they already possess. The retail marketing strategies operated before the mid-twentieth century tends to concentrate on product promotion without concerning detailed customer knowledge and understanding of the targeted market by being targeting mass markets with undifferentiated marketing strategies. However, with the emergence of neo-liberal capitalism in the 1970s, marketing operation campaigns started playing a vital role in business area for generating sufficient consumer demand for a variety of new consumer goods and styles that were manufactured at an ever-increasing rate. From the period of time, modern marketing has continuously regarded to be one of the essential means for “ensuring the market”, for developing a business, and it remains the case that “modern capitalism could not function without it” (Kong, Ko, Chae, & Mattila, 2016).

2.6 Fashion and Planned Obsolescence

In westernised, capitalist societies, fashion is a distinct concept because fashion products are created and designed to have a short lifespan. This is widely known as planned obsolescence, and it is the foundation of the western fashion system. Fashions are created to sell in one season due to its high dependence on seasonality, consumer desire and newness. The fundamental notion of planned obsolescence is defusing in consumers: “the desire to own something a little newer, a little better, a little sooner than is necessary”. In the 1950s, a representable US industry designer Brooks Stevens stated that the American economy was based on the practice of planned obsolescence, since manufacturing and disseminating products in order to make them stimulate hidden consumer desires, thus inducing consumers to discard them soon after purchase (Mengüç, Boichuk, & Zeriti, 2015).

Planned obsolescence consists of two principal forms, “aesthetic” and “physical”, and in the case of aesthetic form of planned obsolescence, constrained with packaging, appearance, style and design, the “new” product generally performs as the same functions as consumers already possess or existing comparable products, however, by being valued with symbolic and trendy aesthetic features through marketing and advertising, it becomes “new” and earlier models become “old” in appearance even though they are still enough to meet the purpose which they were initially designed, produced, and purchased. In other words, the planned obsolescence of desirability can be regarded as a strategy to make a product to be less desirable, and it is the consumer, influenced by marketing strategies, that makes a decision to replace the product with a newer, more modern version (Han, Seo, & Ko, 2017).

Although the planned obsolescence is not only confined to the fashion industry, fashion goods from the industry are generally regarded as one of the most representable types of planned obsolescence due to the competitive ethos of the fashion industry revolves around seasonality in rapid-pace. The fashion industry continuously develops a new style and design products for the customer at the expense of existing items, and provokes the customer’s unsatisfied desire towards “new” and being “fashionable”. From that point in the mid-twentieth century that designers and producers began to realise the power of marketing as a method of the introduction of new design and style, which contributed a lot as the creator and supporter for encouraging and increasing consumption (Islam & Rahman, 2016).

2.7 Fashion industry and Fashion Marketing

The main concern in dealing with the fashion industry is the issue of rapid change. Fashion, by its very nature, is changing repeatably, and there is a further dimension of constant change in the fashion business environment. In other words, fashion marketing can be regarded as the department that predicting precisely what changes might occur in the future in a fashion market and industry by scanning the environmental factors which surround the organisation or fashion brand. The ephemeral nature of fashion, which revolves by seasonality and continuously updating the “newness” and fashionable “style”, reflects that fashion marketers have to operate within time constraints consistently (Baker & Saren, 2016).

In the fashion industry, there are two main seasonal collections: autumn/winter and spring/summer. There are also the mid-seasons and the Christmas/ cocktail and cruise. Furthermore, the time-scale within the fashion industry is even tighter in the present age; the movement of designs from the catwalk to high street has shown the rapid speed that there is a danger of them becoming old-fashioned before reaching the intended store. Technological development and efficient industry system fuel this tendency more as they allow fashion designs can be faxed across continents and cheap copies of models can be available before any particular style has time to enjoy a period of exclusivity (Islam & Rahman, 2016). Furthermore, the significance of fashion marketing comes from the fact that it is dealing with intrinsic human motivation. According to Maslow’s hierarchy of needs chart, one of the classic explanations of human motivation by Abraham Maslow, human motivation shows hierarchical structure which consists of five different stages, and the purpose of fashion consumption shows high relation to the human motivation and needs.

2.7.1 Physiological and safety needs

This basic need is the factor that encourages consumers to search and plan to purchase fashion products. Human need is also a vital factor that gives a significant influence on fashion consumers’ decision-making process, as is demonstrated through fashion consumption history. The social needs imply the natural human desire towards being involved within a specific social group, and the fashion had been mainly used as the method of class differentiation. Esteem need implies the need for recognition from others. Prestige or the desire to elaborate their reputation is a motivating force across the whole fashion spectrum, from street fashion to haute couture. Need for self-actualisation can be interpreted as the expression of creativity or some spiritual fulfilment, which had been demonstrated as was shown in fashion history over the period of the eighteenth and nineteenth century (Stone & Farnan, 2018).

Chapter 3: Methodology

3.1 Introduction

In the stage of context after having established the fundamental theoretical outlook of this thesis, it is now necessary to reflect upon how supportive evidence is collected to add more relevance to the argument espoused in this dissertation. There are countless research methods for social research, however in attempting to discover the influence of one specific individual in a particular field, the use of historical analysis via life biography is relevant to this thesis as it would be essential to establish the history of fashion and fashion consumer culture to explore the distinctive features of fashion and its

influence to consumer society. The survey research will be used for supporting the relevance of literature reviews, the methodology of qualitative research by considering literatures discussing about foundation of fashion and the relationship between human psychology and fashion culture. Trend reports, fashion journals and articles will be considered as well to add more layers and connectivity with current fashion industry. For quantitative research, interview will be conducted, and interviewee and survey respondents will mainly be fashion students. Questions will be focused on discovering their awareness towards the relation of the speciality of fashion marketing and fashion, and their opinion about which factor of fashion gives speciality to fashion marketing.

3.2 Research Approach and Methods for Data Collection

The historical analysis via life biography can be done through the literature which is reviewed in the literature review section, and the manifestation of fashion in the present age and its importance in relation to the speciality of fashion marketing obtained by “fashion” will be explored by conducting interviews and a survey. The secondary data is collected from the literature in the University of the Arts London library using a range of academic and commercial abstracts, bibliographic databases, and internet search engines. To allow readers to understand more quickly, a table of key terms and a visual timeline will be constructed and the sources located are correlated (Kumar, 2019).

In order to reveal the foundation of fashion which still has a significant influence towards fashion consumer decision-making process and fashion marketers marketing planning process, qualitative research is conducted at the research methodology is suitable for the purpose that obtaining more information and get an in-depth insight to the research questions. The chosen qualitative methods in this particular research is an interview and a survey to consider a variety of opinions of individuals and more relevance to the aim and objective of the thesis.

A survey of students studying fashion business in London was conducted with the purpose of adding more relevance to the objective and significance of the thesis. The survey will collect quantitative data in the context of the students’ awareness regarding the influence and root of fashion marketing by considering the manifestation in human society over the centuries by the present age and their importance to fashion marketing. The sampling frame for the survey was the University of the Arts London students who study fashion business being expected to be aware of the significance and influence of the business side of fashion. The half of the sample of approximately 133 students was drawn from fashion marketing BA course in London College of fashion, dominantly from final year students. The survey respondents are in the age group of 21 to 27 years.

3.2.1 Gender

Although ideally, the research should have aimed a half and half split of males and females in the research population in order to reduce bias, it was not possible due to the high proportion of female students in the fashion university. The research population gender distribution was calculated as being 77 per cent of female and 23 percent of male. This represents 100 females and 33 males.

3.2.2 Age

The survey specifically sought to target university students studying fashion business to collect data about how do they think the speciality of the fashion industry and marketing and where do they think these came from. The age distribution of the research population is shown in the table below.

Interviews with working professionals in the fashion and marketing industry were conducted. Different from the survey, the qualitative interview is conducted with not a particular set of questions but with more flexible questions which are able to create the appropriate atmosphere for informational exchanges and allow researchers to collect information as the interview prospers (Jackson & Shaw, 2008) The purpose of interviews is to support the objective of the thesis, which is aiming to reveal the factors of fashion that give a speciality to fashion marketing, by collecting practical information from people in the fashion industry, and the conducted interviews are expected to clarify the element of fashion that adds unique value to fashion marketing. The interview results will be utilised to find a linkage with the foundation and characteristic of fashion, and the manifestation of them in the current fashion industry will be considered to produce the best result as well. The interviewees consist of individuals who have more than five years of working experiences in the fashion business and marketing industry, and each interview has been conducted individually (Silverman, 2016).

3.3 Survey and Interview Administration

In order to reduce the time for collecting data from a variety of respondents and convert data to accurate numbers and graphs, the survey qualitative research methodology is conducted through an online platform. Moreover, by conducting the survey via an online platform, it adds efficiency and accuracy to the process of collecting data as the online survey method helps to compute the information directly into a server, reducing error when recording minimising error, comparing pen and pencil methods (Kim & Ko, 2010). The respondents are able to answer the customised questions depending on the answers what they provided, and it allows the research result to provide a broad range of data including any subtle information which can be easily dismissed. When it comes to the qualitative interview methodology, the standardised interview method is chosen for the research among three different categories of interview techniques; the standardised interview, the semi-standardised interview, the unstandardized interviews. (www.managementhelp.org). By using a non-flexible format of questioning that is structured in advance and flows a predetermined schedule, the interview questions were understood by all the interviewees, in the same manner, eliciting thoughts, opinions, and attitudes about the issues under study (Donvito, 2018).

3.4 Data Analysis

The qualitative interview methodology questionnaires were analysed during the interview for better extemporising to the answers given and to correct questions managed to the interviewees. Moreover, the analysis was done immediately after conducting the interviews to remain the atmosphere and expression given by interviewees clearly. The non-verbal language was also considered to eliminate any bias opinion and the specific point of interviewee's answer which was more emphasised. Survey questionnaires were collected mainly in the London College of Fashion college. The answers collected are arranged based on a percentage for providing efficient visual outlook and ease of presentation. As the purpose of the survey was adding relevance to the objectives of the thesis, the bar chart graph is mainly used for presenting the result visually, and it is expected to explain the significance of the thesis. To avoid any additional invalid data or bias analysis, the survey respondents were not required to provide their name or country they from, and any personal information of the respondents is completely censored (Flick, 2015).

3.5 Limitations and Delimitations

This section identifies the potential weakness of the study and the scope of the study. Limitations are external conditions that restrict or constrain the study's scope or may affect its outcome. Delimitations are conditions or parameters that the researcher intentionally imposes in order to limit the scope of a study (ex. Using participants of certain ages, genders, or groups; conducting the research in a single setting).

3.6 Summary

For the thesis, both qualitative and quantitative research methodology was utilised by generating an interview and a survey as a qualitative research methodology and reviewing literature and journals as a quantitative research methodology. The quantitative research was conducted to collect information in terms of the foundation of fashion and the development process of fashion as business industry to add more layers and support the main argument of the thesis that "what gives the speciality to fashion marketing". Throughout the secondary research, the meaning and influence of fashion in sociologist's and philosopher's perspectives are considered, and the origination and manifestation of fashion in the past are reviewed as well as a process of revealing the factors of fashion which influence to fashion marketing and fashion consumer culture in the present age. The result will be presented in the next chapter.

The purpose of utilising qualitative research is to demonstrate the significance of the thesis and prove the relevance of the argument by collecting data from people who are currently involved in the fashion industry. Throughout conducting the qualitative research methodologies, the practical information which plays a significant role in terms of providing relevance and significance to the thesis is collected, and the measurable data collected from the survey is presented in graphical form, and it is expected to offer related data in a visually efficient way to readers. Questionnaires survey methods were used for university students who are studying fashion business while interviews were conducted with working professionals who are involved and working in the fashion business area. Minimum samples of 133 survey respondents were obtained for the survey, and four working professionals were selected for the interview. The study was conducted in an online platform to give more efficiency and accuracy regarding data controlling and analysing, on the other hand, the interviews were conducted fact to fact and data were collected by writing down the interviewees' answers immediately and analysed immediately as well.

Chapter 4: Findings

4.1 Introduction

The fundamental research question is “what gives speciality to fashion marketing”, and the research that is conducted for the thesis is aiming to reveal the factors by considering fashion from a variety of viewpoints. The research finding is going to be introduced in two different sections, a quantitative research finding section and qualitative research finding section. For the quantitative research, the literature regarding the foundation and history of fashion were reviewed, and also the development of fashion consumer culture and the fashion product as planned obsolescence are considered through the literature as well. The literature research finding will be proposed as a form of a table, and it is expected to be providing an insight to readers more efficiently. The survey that is conducted for supporting the thesis is going to be introduced in the quantitative research finding section as it produced statistical data. The data which produced by the survey will be presented visually by utilising bar chart and pie chart graphs, and the results of each survey questions will be linked with literature findings as the survey questions are planned to support the relevance of research. An interview research methodology is conducted as qualitative research for the thesis, and the research finding is going to be presented as a form of a table to allow readers to see the points that the interviewees made emphasis during the interview research. The answers that repeated more than twice from different interviewees for the same question will be added in the table, and the other answers are going to be listed on the qualitative research finding section.

4.2 Quantitative Research Findings

4.2.1 Fashion and Fashion consumer culture development

The literature research is conducted to provide a better understanding of what is fashion and how has it influenced human society, considering the origin of fashion to the development of fashion consumer culture. First of all, to prove the strong relation between fashion and human society, the very question “why humans wear clothing” was focused. There were two different points of views respectively Michel de Montaigne’s and Sylvia Hortense Bliss’s. Montaigne claims that the naked state is the natural condition as same as all the living things, and dressing is a form of protection against the physical environment surrounding them. However, Bliss considers humans as incomplete and unfinished beings compared the rest of nature, and argues wearing clothes embodies human’s unconscious ideas. Although these two scholar’s perspectives towards “dressing” show different attitude, it could be regarded that the arguments what they made are still emphasising the significance of dressing for a human being, furthermore, they both claim that dressing and wearing clothes make human being as a superior existence. Alfred E. Crawley’s argument is supporting this point of view well that the emergence of clothing and dressing culture has to be regarded as same as weapons, machines, and tools that emerged from human needs, in other words, human being gains its uniqueness and specialness by wearing clothes since the beginning of the human history, and the basis of clothing is “natural human need” (Goworek, Perry, & Kent, 2016).

Secondly, to expand the concept of clothing to “fashion”, the question “what is a fashion” was focused as a next step. In the nineteenth century, fashion was widely discussed by philosophers, and the purpose of the discussion was to define the concept of fashion. Lotze shows his perspectives towards fashion by arguing that considering clothes as the source of self-satisfaction and the influence of clothes on our feelings, sensation and moods becomes a fashion. After considering Spencer’s perspective towards fashion which is introduced in the literature review chapter, it could be argued that the clothes are only the method of self-expression, and the experiences manifesting from fulfilling human desire

towards self-expression and identification become a fashion, including feelings, sensation, moods and impressions. Although defining the concept of fashion is still ongoing subject in the present age, in the thesis, the fashion will be regarded as the concept including tangible and intangible factors such as clothing, experiences and senses (Michon, Chebat, Yu, & Lemarié, 2015).

After defining the concept of fashion, the research was continued to figure out the fundamental principle of fashion which allows new clothing style to be widely spread and having symbolic value as a culture. On the process of the research, the nineteenth-century sociologists' viewpoints towards fashion are considered. According to the perspective of Tarde, he claims an imitation as a fundamental principle of fashion, considering the concept of imitation as the key that fashion is essentially rooted in. Spencer's viewpoint also supports this point of view, that fashion is a desirable existence due to its symbolic meaning that implies social status, in other words, fashion is initiated from the upper class as a form of new style clothing, and when it is imitated by middle class or low-class people, the elites come up with more modern styles to express their social status and oppositions. By considering the viewpoints of sociologists towards fashion, it can be found that desirability is the fundamental characteristic of fashion as it has been manifested in human history over the centuries, and imitation is the fundamental principle of fashion which makes fashion to be spread broadly. This tendency still can be found in the present age as people continuously wish to differentiate themselves (Ko & Megehee, 2012).

The research is continued to the development of fashion consumer culture by considering the emergence of the first department store in Paris to explain the process of fashion obtaining commerciality and value as a business area. Throughout the research, the key factors which help developing fashion consumer culture and to allow fashion to be a commercially valuable business area could be listed as collapsing of social hierarchy structure, the emergence of institutionalised custom-made dress, and the development of mass production system. These social change and development allow fashion goods to become affordable and being adopted by the working and middle class broadly, and the demand of fashion goods in the mid-late nineteenth century shows a rapid increase in the response of people's natural desire towards "newness" (Stone & Farnan, 2018).

Growing consumers' interest in fashion resulted in the emergence of the first department store in Paris, Bon Marche. The department store is continuously regarded as the historical place as it played a significant role in terms of the expansion of fashion to everyone regardless of their social class by adopting the mass retailing system. In particular, the department store aims to sell not only fashion goods but also consumption experience by making emphasis on the quality of customer service and the brand image, furthermore, Bon Marche generated a public advertisement to reduce the gap of information which caused the low fashion adoption rate of working-class people, and it continued opening its door to everyone regardless of social classes as well. From the case of Bon Marche, the influence of marketing in terms of developing market itself and creating a symbolic brand image is proved, and its significance towards the development of fashion consumer culture is also revealed due to the historical significance of

Bon Marche in fashion history (Mengüç, Boichuk, & Zeriti, 2015).

4.2.2 Fashion Marketing

The ultimate purpose of marketing is to raise interest and increase the consumer demand to reduce the gap between high production capability and consumer demand; therefore, the purpose of fashion

marketing could be regarded on the same page with the marketing's as the fashion marketing is broadly included into the concept of marketing. In the marketing industry, it is generally considered that consumer desire and demand are factors which can be aroused and directed through the use of marketing, ensuring that consumers remain "reasonably dissatisfied" with what they have, and fashion product is the representable product type of "planned obsolescence". Fashion is "aesthetic" form of planned obsolescence which is valued with symbolic and trendy aesthetic features through marketing and advertising, and throughout the marketing and advertising, the concept of "newness" is created, and earlier models become "old". This characteristic of fashion appears in eighteenth-century fashion as well when a new style of clothes, created by upper-class elites, was imitated and emulated by the middle class, and the elites started creating "new" style of clothes to identify and position themselves as upperclass figures. In this context, it could be found that the "newness" takes the significant role as it shows high relation with the natural desire of human being towards self-expression and identification, and due to this reason, fashion marketing is the marketing which is rapidly chasing the "newness" and "freshness". Moreover, by chasing and creating new styles and design products, it provokes fashion consumers' unsatisfied desire towards "new". According to the Maslow's hierarchy of needs chart, the desire is linked to social lack and esteem need strongly. Therefore it could be said that fashion marketing is the marketing which is directly related to natural human desire and even cultivating it (Ratcliffe, 2018).

4.2.3 Survey result

As the survey is built to add relevance to research conducted for the thesis, the survey questions are focused on adding significance to the direction of secondary research, and the survey respondents are mainly university students studying fashion business as the dissertation is aiming to provide a broad understanding to fashion business students. 65.7 percent of survey respondents are studying fashion marketing, and 73.7 percent of the respondents have studied fashion business for three years.

78.8 percentage of the respondents have agreed with the importance of knowing the uniqueness and speciality of the fashion industry, and the percentage of 90 respondents have considered the fashion history and theory to gain an in-depth understanding regarding fashion industry and marketing. A variety of aspects of fashion have been considered by the respondents; approximately 80 percent of respondents answered that they considered the fashion as a social phenomenon, a business and a self-identification methodology to gain a deep understanding of fashion marketing. The 92.9 percentage of survey respondents answered the uniqueness and speciality of fashion marketing are given by fashion itself, and the characteristics of fashion such as seasonality, cultural value, commerciality and aesthetic value are dominantly listed.

99 respondents have answered the survey question regarding the degree of relation between the fashion consumer culture and fashion marketing, the foundation and history of fashion and the speciality of fashion marketing, and the natural human desire towards selfexpression and the speciality of fashion marketing and all the answers indicate the high degree of relation respectively 80 percentage, 77 percentage, and 78 percentage of respondent's definite answers. The last survey question is asking the respondents' opinion regarding considering fashion goods as planned obsolescence, and 89 percent among 99 respondents have agreed that considering fashion goods as planned obsolescence, and the 88.5 percent of respondents have answered that the fashion goods as planned obsolescence is giving speciality and uniqueness to fashion marketing.

4.3 Qualitative Research Finding

4.3.1 Interview Result

The interview qualitative research methodology has been conducted four times to four different interviewees working in the fashion industry, particularly within the fashion marketing department. The interview questions are focusing on discussing the interviewee's experiences what they gained from working in fashion industry's marketing department to achieve information in terms of the uniqueness of fashion marketing and the aspects of fashion which give speciality to fashion marketing.

The first interview question that asking the experiences of interviewees working in the fashion marketing department or fashion business area is expected to provide the fundamental understanding regarding how were they influenced by fashion in terms of their opinion about fashion and fashion industry. Generally, the interviewees have worked in the fashion marketing industry for more than two years, and when it comes to their experiences, they tend to be focusing on analysing and communicating with their target customer segmentation through the way of a marketing campaign. The interviewees commonly answered that the purpose of delivering and making an effort to understand their customer base is to maintain the brand's or organisation's competitive position within the industry by finding out what the customer needs and wants, which is pretty much similar with another industry's marketing departments.

The second interview question is about the distinctive characteristic of the fashion industry what they realised, and the issue is planned to emphasise the uniqueness and speciality of the fashion industry and fashion marketing. Two interviewees among four have working experience in another industry's marketing department, and their answers show a relatively different point of view. Interviewee C, who is running her own marketing agency, shared her experiences when she planned marketing campaigns for a video game company and a electronics company, and she answered the question by comparing with the knowledge what she gained from the marketing department of American fashion brand Ralph Lauren. She describes the electronics company's marketing is mostly oriented in introducing functions and details of their product, rather than communicating with customers. The impression what she felt towards the industry was that the electronics industry tends to make their effort to find customers than attracting customers.

When it comes to her experience working for the video game company, she says there was a lot of factors in common with fashion industry's as the company continuously made an effort to provoke customer's interest and hidden desire on the process of planning a marketing campaign. For the industry, an identical game character or a dominant mood of game are considered as the most critical factors, and they play a significant role in a game industry with their symbolic meaning as the customers are attracted by them, which can be applied to fashion industry as identical design and symbolic meaning are considered as essential factors in the industry.

An interviewee D has worked in the marketing department in the car company Hyundai, and she shares her opinion regarding the difference between the fashion industry and the car industry. She indicates her belief that car industry is fundamental technology and functional oriented which shows high dependency on core technology and gears, therefore, in the context of marketing campaign tendency, there is a relatively limited methodology to deliver the various aspects of a product, vehicle, mainly aesthetic value.

The interviewees have indicated their thought about the characteristic of fashion consumers as the answer to the third interview question. All of the interviewees commonly pointed the high degree of openness and awareness of fashion consumers towards the fashion trend and the concept of “newness”. The interviewees shared their opinion about the element of the fashion industry which let fashion consumers be more opened, and the element which commonly mentioned by the interviewees was a variety of choices of fashion goods. Fashion goods can be used in different occasions, and the seasonality of fashion is providing more opportunities to fashion consumers, and it allows fashion consumers to be conscious about what is a new trend, and also about their specific needs and wants. The last interview question is asking about the aspect that gives speciality and uniqueness to fashion marketing and fashion industry. Four interviewees answered the issues, and each answer shows different perspectives; therefore the table would be helpful to provide an understanding of what has been found through the last interview question.



Chapter 5: Data Analysis and Discussion

5.1 Introduction

The following section sets out the results of the quantitative and qualitative research, initially assessing the statistics and data collected from the survey and interview to establish the fundamental factors of fashion that give speciality to fashion marketing. The survey result will be utilised to support the relevance of literature research, and this will be followed by a discussion of the interview findings in order to provide an understanding in depth regarding the research question.

5.2 Fashion history and Fashion Marketing

Moreover, throughout the history of fashion, considering its foundation and development process as a form of culture, the natural human desire towards self-expression and identification have played a significant role in fashion area, and it also could be regarded as the factor causing the action of imitation and emulation in the context of fashion history which explained in chapter 2. These actions were initially occurred by low-middle class and working-class people who show their interests to fashion and the way of self-expression from the eighteenth century, and a new style of clothes which introduced by upper-class people was mainly imitated and emulated (Overdiek, 2018). In this context, the seasonality of fashion, which has been considered as the element of way giving speciality to fashion marketing by the interviewees and survey respondents, could be regarded as the factor that is caused by the process of imitation and emulation. In other words, the copying and emulation happening in the fashion industry are enough to be regarded as the factor of fashion that gives speciality to fashion marketing in order to

answer the research question that what gives specialisation to fashion marketing, and these factors form the other characteristic of fashion, seasonality.

Chapter 6: Conclusion

6.1 Conclusion

It is observed that the fashion industry heavily relies on marketing because people are attracted to the latest trends and marketing promotions that are offered to them by the business brands. Although marketing generally comprises a range of techniques and activities, each marketing shows strong dependency on the tangible and intangible features of a product or a service offered by the industry where the organisation based in, and the impact of those features are manifested as a form of a marketing communication method and a strategic planning process of each industry. The aims of the study was to explain and explore how fashion gives speciality to fashion marketing in cultural and sociological perspectives in order to make a clear distinction between traditional marketing and fashion marketing. when it comes to defining “fashion marketing”, it is generally defined as the application of a range of techniques and set of business philosophies that centers upon the customer and potential customer regarding fashion products, which consist of clothing and fashion products and services, in order to meet the long-term goals of the organization. It is an undeniable fact that these unique features of the fashion industry are fundamentally given by the nature of fashion that a change and an aesthetic value are intrinsic. , the significance of marketing, the concept of planned obsolescence, and the distinctive feature of fashion marketing will be considered separately to convey an integrated insight in terms of the standpoint of fashion marketing. However, it is undoubtedly the fact that fashion represents the cultural form that perfectly embodies the heterogeneous, multiform and contradictory tendencies of the present age. The discussion of the study tries to demonstrate the influence that clothes may have on our feelings, sensation and moods. Although Lotze is concerned with the experience of clothes rather than fashion. from the psychologists’ perspective, fashion could be seen as a symbol of crucial importance to the individual, moreover, it also can be regarded as a nonverbal language which is capable of conveying an impression of social status, occupation, role, selfconfidence, intelligence, individuality, and other personality characteristics. The marketing strategies were increasingly being generated from the late eighteenth century to encourage a vast number of consumers in various ways to purchase particular goods and services to prevent overproduction and economic crisis as productive capacity showed a significant growth rate during the period of time, and the marketing has developed over the last three centuries. In addition, Fashion marketing can be regarded as the department that predicting precisely what changes might occur in the future in a fashion market and industry by scanning the environmental factors which surround the organisation or fashion brand.

In results of survey, the findings shows that by conducting the survey via an online platform, it adds efficiency and accuracy to the process of collecting data as the online survey method helps to compute the information directly into a server, reducing error when recording minimising error, comparing pen and pencil methods. The answers collected are arranged based on a percentage for providing efficient visual outlook and ease of presentation. As the purpose of the survey was adding relevance to the objectives of the thesis, the bar chart graph is mainly used for presenting the result visually, and it is expected to explain the significance of the thesis. The reason of utilising qualitative research is to demonstrate the significance of the thesis and prove the relevance of the argument by collecting data

from people who are currently involved in the fashion industry. the survey questions are focused on adding significance to the direction of secondary research, and the survey respondents are mainly university students studying fashion business as the dissertation is aiming to provide a broad understanding to fashion business students. A variety of aspects of fashion have been considered by the respondents; approximately 80 percent of respondents answered that they considered the fashion as a social phenomenon, a business and a self-identification methodology to gain a deep understanding of fashion marketing. The interviewees have indicated their thought about the characteristic of fashion consumers as the answer to the third interview question. All of the interviewees commonly pointed the high degree of openness and awareness of fashion consumers towards the fashion trend and the concept of “newness”. The interviewees shared their opinion about the element of the fashion industry which let fashion consumers be more opened, and the element which commonly mentioned by the interviewees was a variety of choices of fashion goods. Fashion goods can be used in different occasions, and the seasonality of fashion is providing more opportunities to fashion consumers, and it allows fashion consumers to be conscious about what is a new trend, and also about their specific needs and wants. Therefore it could be said that fashion marketing is the marketing which is directly related to natural human desire and even cultivating it.

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Appendix

Interview Questions

1. How long have you worked in fashion business and which part of fashion industry are you working?
2. Can you tell me your experience about working in fashion marketing and PR department if you have worked?
3. Can you tell me the characteristic of fashion consumers?
4. Do you believe the speciality and uniqueness of fashion marketing and fashion industry? If yes, which aspect of fashion gives speciality and uniqueness to fashion marketing and fashion industry?



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