

EVOLUTION OF FASHION MERCHANDISING AND MARKETING STRATEGIES

Mukesh Kumar Pandey



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CHAPTER 1

FASHION MARKETING IN PRACTICE: A COMPREHENSIVE REVIEW

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ABSTRACT:

Fashion marketing is a dynamic and multifaceted field that encompasses various strategies and practices aimed at promoting and selling fashion products in the ever-evolving consumer landscape. This abstract provides a comprehensive overview of fashion marketing in practice, focusing on key concepts, strategies, and trends shaping the industry. It explores the role of marketing in creating and sustaining brand identity, engaging consumers, and driving sales in the competitive fashion market. The landscape of fashion marketing is characterized by constant innovation and adaptation to changing consumer preferences, technological advancements, and societal trends. Brands must effectively navigate these dynamics to remain relevant and successful in the highly competitive fashion industry. Central to fashion marketing is the concept of brand identity, which encompasses a brand's values, personality, and positioning in the market. Through strategic branding initiatives, fashion companies seek to differentiate themselves from competitors, establish emotional connections with consumers, and build long-term loyalty.

KEYWORDS:

Advertising, Branding, Consumer Behavior, Customer Segmentation, Data Analytics, Digital Marketing.

INTRODUCTION

By 2011, it is projected that the worldwide market for clothing, accessories, and luxury items will have grown to a value of around US\$1800 billion, from an estimated US\$1217 billion in 2006. Despite its tremendous success, Christian Dior only has 1% of the worldwide market share, making it the firm with the biggest market share in this enormous market. Approximately one-third of all imported clothing purchased in the EU in 2007 was made in China, and 1.14 million people were engaged in the garment manufacturing industry in the European Union in 2004. Global fashion continues to be one of the most significant and highly competitive industries in the global economy. The retail sales value of the UK fashion sector was projected to be at £22 billion in 2008. In 2006, the UK's apparel manufacturing sector employed around 83 000 workers, a decrease from over 200 000 a decade before. According to the data above, the fashion industry is a sizable, international commercial sector that is undergoing significant transformation. Using marketing effectively is essential to controlling this expansion and transformation. This demonstrates how fashion items and services may benefit from marketing. This introduction examines fashion as well as marketing and how the two disciplines interact in real-world situations. An outline of the fashion marketing process includes some real-world examples of fashion marketers' work along with information on the function of marketing in the fashion industry and the ethical concerns it raises[1], [2].

Change is related to fashion.

Change is fundamental to fashion, which is characterized by a series of transient fads or trends. From this vantage point, trends may be seen in almost every aspect of human endeavor, including popular music and medical procedures. However, for the purposes of this, clothing and associated goods shall be considered to be within the definition of fashion.

Seasonality is the center of the fashion industry's competitive mentality. Planned obsolescence is the term describing the industry's inherent interest in creating new products for the consumer at the cost of current things. The fashion industry is not the only one that experiences planned obsolescence in manufacturing; other manufacturing sectors, including the electronics and automotive industries, also experience it. Although there are numerous arguments against the idea of intentional obsolescence, many consumers like how fashion goods and services are always evolving. Regretfully, the fashion industry would prefer that the pace and direction of change be more predictable and slower than normal[3], [4].

The creation of fashion

The industry has to keep coming out with new items in order for the inherent shift in fashion to occur. In another use, the word "fashion" refers to the act of creating, shaping, or crafting. As a result, there is a significant creative and design element to fashion. The ability to design is crucial and is evident in every product, from the intricate embroidery on a sweater to the tailored suit. From a modest piece like a T-shirt to the creative works of Coco Chanel, Christian Dior, Yves St Laurent, or, more recently, Stella McCartney, the degree of design may vary greatly. Some people consider fashion clothing design to be an art form in and of itself, yet this idea is more prevalent in nations like France and Italy than in the United Kingdom. While most sold clothing does not fall under this category, many of those items may have been designed with influence from artistic creations.

Style and advertising

Fashion is always changing, which calls for the use of creative design talents to produce items that vary from the simple to the unique and ornate. A portion of the industry's response to the demand for change is provided by the creative design staff. However, the sector also depends on the capacity to recognize items that consumers need and will purchase. In order to make sure that the creative element is exploited to its fullest potential and enable firms to flourish and expand, marketing may assist in providing the extra information and abilities required.

Advertising

Marketing is a business strategy that involves seeing the company from the viewpoint of its customers or future customers. Such an approach has a lot of worth since it emphasizes the fundamental principle of any business: if we do not satisfy our clients' demands, we will not only survive but also grow. Fashion companies rely on recurring business from consumers, and this kind of devotion is largely dependent on providing customers with clothing that meets their expectations in terms of style, durability, ease of maintenance, affordability, perceived value for money, and any other factors that the customer deems important. Employees involved in fashion design should thus be able to recognize the importance of comprehending the viewpoint of the client. A typical consumer is often seen in the minds of designers. Fashion marketers inquire as to how common that mental image is and if the "customer" is a member of a customer base that constitutes a professional potential for the business. Take note that considering the company from the customer's point of view does not

mean that profit is the only consideration. In fact, if profit is not aggressively pursued, the company's long-term capacity to satisfy client demands will be significantly reduced[5], [6].

A variety of strategies and tactics are used in marketing, some of which are quite well-known to the general public. The majority of individuals have come across market researchers, and everyone has seen ads. Product creation and branding, price, advertising, sales promotion, selling, forecasting, and distribution are some other less well-known aspects. Later in this, there is a summary of the many fashion marketing initiatives.

Marketing is a management process that aims to accomplish the organization's long-term objectives by predicting, recognizing, and addressing client wants. Concerned with internal organizational elements that impact the attainment of marketing objectives, in addition to the organization's interaction with its consumers.

Promoting a fix for every issue facing businesses

Different people have different ideas on what marketing is and accomplishes. Marketing fanatics believe that their approach can solve every corporate issue, even failing products and declining earnings. This is obviously ignorant and fails to acknowledge the interconnectedness of the many business and creative roles that businesses perform. Furthermore, this viewpoint falls short in appreciating the larger marketing landscape that all businesses must navigate while engaging in marketing initiatives.

Even the strongest marketing strategies and initiatives may be swiftly and easily derailed by changes in the economy or by the actions of rival companies. Though a framework for tracking and forecasting change is covered in two, such changes are not always predictable. Good fortune plays a crucial part in the fashion sector, which is characterized by constant development and intense competition. The fashion industry is notorious for its high incidence of new company failure and its frequent decrease of prices on unsold product lines. Some of these failures may be attributed to the extreme risk associated with the fashion industry, while others result from the improper or insufficient use of the marketing process. The authors argue that effective use of marketing may assist lower the level of uncertainty in the fashion sector and decrease the frequency of company failures.

In order to achieve the organization's long-term objectives, fashion marketing is the use of a variety of strategies and a business strategy that centers on the consumer and prospective customer of apparel and associated goods and services. One of the main arguments for this is that fashion marketing is distinct from a lot of other marketing disciplines. Since change is inherent in the fashion industry, marketing initiatives are given a distinct level of importance. Additionally, a range of fashion marketing strategies are examined as a consequence of the function that design plays in both influencing and reflecting customer desire[7], [8].

DISCUSSION

There is a great deal of variance in the size and structure of customer-facing firms within the fashion sector. Diversity is still important in all types of businesses, from tiny ones run by a freelance knitwear designer to large international conglomerates like Liz Claiborne or Zara. The fashion industry is becoming a more global enterprise due to changes in legislation, the EU's expansion, the progressive reduction of trade barriers globally, and the development of the Internet. This suggests that the individuals' cultural, social, and economic perspectives differ significantly. Because of these differences in size, background, and viewpoint, fashion marketing is rarely practiced consistently on a national or even worldwide scale.

The conflict between design and marketing objectives is at the heart of the discussion over the function of fashion marketing in businesses. The majority of fashion designers lack professional business or marketing training, but thankfully, things are starting to change in the EU. In a similar vein, marketing personnel's formal training often fails to recognize the importance of design in business. Divergent opinions arise from the two areas' different methods combined with the training tradition of treating them separately. In order to foster creativity, design students were historically instructed to approach issues as if there were no time or budgetary limitations. A large portion of this instruction was predicated on the idea that creativity thrives in the absence of structural constraints. Among the core principles of traditional design education are spontaneity, eclecticism, and the courage to challenge the existing quo.

In contrast, marketing training upholds distinct principles. Marketers are trained to address challenges methodically and analytically. Setting goals and measuring inputs and outputs, such advertising spend and market share, are the cornerstones of many marketing strategies. Marketing students are taught that thorough preparation and study, rather than wingman's or disregarding market realities like rival pricing points, are the keys to success. Marketing staff often lacks understanding of numerous qualitative components of product development and the aesthetic dimension of a design due to a lack of training. The aforementioned summaries focus on the viewpoint gaps that exist between marketing and design staff, however there are unavoidably certain areas in which they are similar. Although they place different emphasis on the visual and procedural elements of communication, competent designers and marketers share a common understanding of the importance of meticulous planning and the application of professional skill. They also tend to agree on the functional aspects of clothing, such as machine washability and waterproofness[9], [10].

To put it bluntly, the marketer may see the designer as unruly and unaware of expenses and profitability, while the designer may perceive the marketer as someone who restricts freedom and creativity. These opinions are preconceptions that are typically held by those who do not comprehend the perspectives of both marketers and designers. They are also created by disparate experiences and training. Different points of view regarding what fashion marketing should be lead to varying opinions.

Fashion marketing as promotion with a focus on design

In this perspective, marketing and promotion are considered interchangeable terms. Supporters of the viewpoint believe that marketers should just assist in pitching concepts to the general public, with designers serving as the true force. In practical terms, this means that public relations or advertising departments or agencies handle all marketing-related tasks. Consumers and prospective consumers are seen as individuals who may be guided or motivated by attractive style that is actively pushed. At its most extreme, the argument is that only the wealthier members of society can really appreciate innovative style from a financial standpoint.

Under such a framework, research is restricted to observing the actions of those seen to be at the front of creative transformation, such as musicians, filmmakers, artists, etc. This viewpoint is held by many renowned fashion designers, who have built prosperous companies on the aforementioned presumptions. This approach's main flaw is that its success ultimately rests on the designer's ability and intuition to continuously satisfy authentic client wants and turn a profit. In this instance, marketing is in charge and views the designer as someone who has to adapt to the demands of the client as determined by marketing research. Retail selectors, for example, may pretest sample clothing and set detailed cost limits. These

selectors may then demand alterations to satisfy their precise demands. Not very dissimilar from this, a few of large retail establishments still use systems where merchandisers and selectors have significant influence over the designer. Many claim that the outcome is a certain blandness in the design of the clothing that is sold from these kinds of retail establishments. Some claim that the creative elements of design have been stifled by marketing restrictions. This tight design prescription seems to be effective for many businesses, if profitability is used as a proxy for popularity. It is another question entirely if well-received fashion designs are considered to be well-designed[11], [12].

The idea of fashion marketing

An alternative perspective on the connection between design and marketing is known as the fashion marketing notion. The idea that successful fashion design only needs enough publicity is only relevant to a relatively small percentage of companies, often those who make high-end clothing for a privileged clientele. The other perspective on fashion design as a product of marketing research ignores the fact that tastes vary over time and that many consumers are unsure of what they would enjoy until given options. For instance, many people who claim to detest a design from the catwalk may change their minds after trying it on or learning that other people have expressed approval of it. Well-designed clothing may question preconceived notions. It should be acknowledged that consumers differ with regard to how conservative they are about fashion trends as well as how quickly and willingly they are to alter their minds. Above is a basic diagram showing how fashion design and marketing are related to one another. It is evident that failure results from a lack of care for profit, consumers, and design. This is the result of overestimating design capability and ignoring customer preferences and financial gain.

By acknowledging the interconnectedness of marketing and design, the fashion marketing approach aims to embrace the beneficial features of a high concern for design, consumers, and profit. Progress may be achieved if designers understand how marketing can augment the creative process and if marketing staff recognize that within the fashion business, design can both lead and react to client demand. Market researchers are able to determine the size details that consumers want on clothing and analyze consumer responses to several preliminary pictures, but they are unable to provide precise style guidelines. When it comes to marketing, the fashion industry has to recognize the importance of design. Certain large retailers, like Zara, have created information systems that facilitate more collaboration between designers, production teams, and retail sales representatives. This allows consumers to get rapid fashion at competitive costs while still generating healthy profit margins for the business.

This has covered a variety of fashion marketing strategies. Numerous businesses have adopted the notion of fashion marketing and shown that they care just as much about design, clients, and revenue. A growing number of significant fashion award winners have seen success in recent years not just in terms of design but also in sales and profit. As a result, the fashion marketing concept is more than simply a theoretical model it is effective in real-world situations, and this study aims to expand on that.

Fashion sector may benefit from fashion marketing

The enormous productivity and financial gains of the fashion business originate from products sold in main street outlets rather than the designer collections shown on the runway. The fact that the yearly profits of the British Fashion Awards' Designer of the Year often equal less than a day's sales for a major Arcadia group shop serves as a simple way to put the importance of designers into perspective. Nevertheless, the fashion press covers the designer collections in great detail; in a few weeks, over 250 designs are analyzed for each season.

Many who visit the catwalk displays see them with varying degrees of disbelief to pure amusement, and reporting and marketing of these collections are infused with exaggeration, excitement, and real passion. Few, meanwhile, see the obvious connection that some inexperienced pundits claim exists between the clothing on the catwalk and "what we will all be wear-ing next season." The intricate impact of designer collections on the purchasing of regular clothing will be discussed in following sections along with the fashion consumer, product design, and fashion marketing.

Since designing and selling clothing to the general population is the primary preoccupation of fashion marketers, the strategies discussed here will focus more on high street fashion than haute couture. A common goal among those working in the fashion sector is to launch their own company. In fact, the sector is typified by a large number of small businesses and unfortunately a high number of failures. This covers the fashion marketing demands of individuals launching their own firms, but it leaves out other needs of small businesses, especially those related to the financial and legal sides of new endeavors. The marketing research will provide the novice entrepreneur a solid foundation from which to develop a company strategy. The last section of this covers the marketing section of the company strategy.

Large and medium-sized enterprises are also served. Understanding the structural features of marketing apparel and associated goods and services would be beneficial to manufacturers, wholesalers, importers, and exporters alike, since cooperation and communication amongst the many levels of distribution in this industry is crucial. Many of the detailed concepts and approaches that apply to the UK may also be applied to other markets. For instance, the fashion promotion article provides mass media statistics from the UK, but it also includes campaign design and media selection criteria that are easily transferred. Five examples will be provided to provide an idea of the types of actions that staff members in fashion marketing do. It's important to remember that occupations don't always adequately describe people's roles. While many professionals do tasks related to fashion marketing, few are officially named fashion marketing managers. Examples of such individuals include selectors, merchandisers, sales executives, and public relations consultants.

Research on fashion marketing

The market shares of rival companies and developments in those shares may be examined by a fashion marketing researcher. They can find that a proposed brand name has to be rethought since it has bad connotations via a group conversation with potential customers.

Management of fashion products

For a large shop, a design manager may be in charge of creating a variety of shirts. The shirts need to match other clothing items, which might come from different manufacturers, including ties, coats, and pants. To make sure that designers are well informed, the design manager must gather and disseminate information. Eventually, and often in the face of intense competition, the manager will have to pitch the ideas to the shop at a presentation. An efficient marketing role will be made possible by the design manager's familiarity with the retailer's consumer base and understanding of their own operating expenses.

Promotion of fashion

A company that makes business attire could have created a line of suits just for employees of independent small eateries. The manufacturer may determine that a brochure is necessary as part of the promotional effort after doing extensive study and preparation. An estimate of the

quantity of brochures required and a list of addressees two crucial jobs for fashion marketing will be included in the brief that will be supplied to the person creating the brochure's visual and textual content.

Dissemination of fashion

The proprietor of a store that sells her own custom-made jewelry wants to grow. She should look into a few possibilities, such as franchising her company, securing concessions in certain department stores, and collaborating with a top womenswear designer to create new complementing collections every season. The main fashion marketing tasks required in this situation are marketing research, company state analysis, and future plan development.

Fashion product placement and cost

A large shop finds out that a rival is offering 20% less expensive imported silk linen that is identical in style and quality to its own. A fashion marketing choice has to be taken about the product's positioning and pricing, taking the company's strategic objectives and its consumers' price sensitivity into account.

Concerns about ethics in fashion marketing

Fashion marketing is a technique that is often criticized. The two categories of these critiques are micro-issues and macro-issues. Micro-issues are specific product and service-related complaints where customers may feel misled or that they have not been handled properly. The majority of consumers have purchased apparel that, among other things, shrank in the washing or fell apart at the seams, failing to live up to expectations. Poor quality control or, in the worst case scenario, a callous attitude toward clients, may be the cause of these issues. In certain sectors of the fashion industry, there is regrettably a perception that consumers are only tools to be used, but this is a misguided mindset since there might be bad word of mouth, legal action, and a decline in repeat business. However, given the volume of clothing purchased annually, certain mistakes are inevitable, and the main concern is ultimately how the vendor handles the complaint.

The fashion marketing idea states that because maintaining and establishing profit custom depends on the wellbeing of consumers over the long run, this is something we should be worried about.

Resolving legitimate faults promptly and equitably sends a message to the client that the store is concerned about their long-term well-being. Unfortunately, some employees those who work on a commission basis, for instance are put in situations where their personal interests may not align with those of the company or the client. These kinds of actions should be denounced since they erode public trust in the fashion sector. Macro-issues are more general and result from unexpected or unintentional outcomes of certain actions rather than from the deliberate conspiracy of one person or group of people.

The accusation that the fashion industry as a whole lacks environmental concern because it promotes conspicuous consumerism, a throw-away culture, and needless packaging is the most prominent example. With their "Plan A," Marks & Spencer plc may claim to have made a sincere effort to solve a few environmental challenges. A £200 million environmental strategy to broaden sustainable fabric sourcing, become carbon neutral by 2012, and establish new benchmarks for ethical commerce is part of Marks & Spencer's "Plan A because there is no Plan B." Other, if smaller-scale, initiatives to solve these issues include recycled wool and so-called "green" or "environmentally friendly" fibers.

But the accusation that it promotes a disposable culture is one that will probably come up again in the future, this time with more vigor and intensity. The public's reaction to the many anti-fur campaigns launched by PETA, Lynx, and other organizations throughout the 1980s has decreased the market for fur items in many nations and turned what was once considered a status symbol of wealth into a laughingstock. In Part two, "green" challenges in fashion marketing are explored in more detail.

The use of certain models to showcase clothing in advertisements or on the catwalk is another illustration of a macro-issue. Critics claim that this may have negative effects that range from perpetuating the stereotype of women as nothing more than sexual objects to contributing to teenage girls' eating issues. Numerous concerns are brought up by the overrepresentation of young, tall, and thin female models, not the least of which is how sensitive certain promoters are to crowd reaction. Models with a body mass index of 18.5, which the World Health Organization considers unhealthy, are not permitted to participate in Madrid Fashion Week. Dove's campaign for true beauty has been successful in using a larger variety of body types and sizes. Some fashion firms may be hesitant to look at less risky forms of advertising if they respond with the same old, "We have to do it because everyone else does it." It is remarkable to see such pockets of conservatism in an industry that is rife with innovative talent.

CONCLUSION

The rise of social media and internet platforms in the current digital era has completely changed how fashion firms advertise their goods. Social media platforms like Facebook, Instagram, and TikTok have developed into effective tools for connecting and interacting with customers worldwide. Fashion marketers use these channels to promote their goods, establish relationships with influencers, and build fan bases. Furthermore, e-commerce platforms have completely changed the retail scene by providing customers with effortless shopping experiences and easy access to a huge selection of stylish items. Another significant trend influencing fashion marketing is personalization. With access to a plethora of consumer data, companies are able to customize experiences and suggestions across several touchpoints by adapting their marketing strategies to individual tastes and behaviors. Through a thorough grasp of their target audience's psychographics, buying habits, and demographics, fashion marketers are able to develop highly targeted campaigns that connect with customers on a human level, increasing engagement and conversion.

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CHAPTER 2

AN OVERVIEW OF THE FASHION MARKETING PROCESS

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ABSTRACT:

Fashion marketing is a complex and multifaceted process that involves a series of strategic steps aimed at promoting and selling fashion products in a competitive and ever-changing market. This abstract provides an in-depth exploration of the fashion marketing process, examining its key components, challenges, and innovative approaches. From market research and product development to branding, promotion, and distribution, each stage of the fashion marketing process plays a crucial role in shaping consumer perceptions, driving sales, and building brand equity. The fashion marketing process begins with comprehensive market research, which involves gathering and analyzing data on consumer preferences, market trends, competitor strategies, and cultural influences. By gaining insights into the needs, desires, and behaviors of their target audience, fashion marketers can identify opportunities for product innovation, pricing strategies, and promotional tactics. Market research serves as the foundation for informed decision-making throughout the marketing process, guiding brands in effectively positioning their products and communicating their value proposition to consumers.

KEYWORDS:

E-Commerce, Experiential Marketing, Fashion Industry, Fashion Merchandising, Fashion Marketing, Influencer Marketing.

INTRODUCTION

One may think of fashion marketing as a procedure. It also indicates how this is organized and how different components relate to one another. Every business operates in a broader commercial environment that shapes its operations. While a decrease in unemployment may increase demand for workwear, changes in value added tax may reduce demand for certain clothing items. These two straightforward instances show how modifications to the marketing landscape may have a big impact on how fashion companies run. We address the marketing environment and its analysis. The function of the customer and their needs is fundamental to the notion of fashion marketing. The topics of Three and Four include studying and comprehending the fashion buyer. We'll talk about customer behavior. There will be a specific examination of the factors that influence and the standards consumers employ when purchasing certain clothing items. Clothing may be a way for individuals to communicate who they want other people to view them, it can signify belonging to a specific group, or it can reflect a way of life. Three examines pertinent psychological and social elements in order to completely comprehend clients' expectations and ambitions for apparel. In order to get a deeper knowledge of client behavior, the fourth phase examines the methods used to gather data about it, namely marketing research. This research may also include an examination of rival companies and an assessment of the business's marketing initiatives[1], [2].

Here's an illustration of how to change a variable using a pricing example. A business may choose to provide cheap pricing and sell in bulk, generating a little profit on each item but a

significant profit overall. One effect of having low pricing may be that certain stores are chosen because of how well-suited their cheap prices seem. In five, the ideas of target marketing and the marketing mix are discussed. For simplicity's sake, the real elements of the marketing mix are referred to as the four Ps: price, product, place, and promotion. These are discussed in sections six through nine. Six discusses the function of design research, which is essential to the creation of new products.

The most crucial marketing job is combining all elements of the marketing mix to meet the organization's objectives. It is necessary to organize, coordinate, and carry out tasks effectively while keeping an eye on the outcomes. Planning for fashion marketing is covered in the last.

Two the Marketing Environment and the Fashion Market

A market is a location where products and services are bought and sold, often in exchange for cash. The fashion industry is unique in that it was almost exclusively the purview of kings, queens, nobles, and other influential individuals until the early 1900s. We'll see that there have been significant changes, mostly brought about by technology and growing globalization, and that the fashion market is now accessible to anyone.

From the practical attire of the war years to the yuppie appearance of the exuberant 1980s, fashion may be a mirror of the times. Additionally, people might be reflected in their fashion. Among other things, we often choose our wardrobe based on our age, gender, lifestyle, and personality. Fashion marketers must have a thorough awareness of the challenges that might impact the clothing found in any high street shop and be aware of the elements surrounding the fashion industry, since it is both a creative and reflective profession[3], [4].

The evolution of the fashion industry

The history of the current fashion industry

Up until recently, fashion was inherently elitist, with its supporters using it as a means of demonstrating their superiority over the general populace. The spinning Jenny, the water frame, and the sewing machine items created in the eighteenth and nineteenth centuries—did not have the same impact on the market as the cultural shifts and media boom of the twentieth century.

Mass fashion really began in 1918, with the conclusion of World War I. The fashion designers of Paris, Milan, New York, and London started to have an impact on style. Pop performers and movie stars of the 1930s also contributed to the development and propagation of fashion trends. Certain fashion trends are easier to understand than others. Hemlines were imposed during World War II due to a lack of supplies.

In the 1950s, corsets were less and less required due to newer, freer fashions. Some, on the other hand, believe that some trends are only fads or the market's need for a shift, while others find them harder to explain.

Technology helped to advance mass manufacturing techniques, enabling the general public to purchase replica designer clothing from high street retailers within weeks after the major fashion shows, starting in the 1930s.

The late 1970s saw the media begin to exert a significant amount of influence. People started to pick and choose what fit them better, and magazines and stylists gave them advice on how to develop their own look. Unlike in the 1960s, designers could no longer set the trends. Designer clothing was also impacted by "street fashion" trends that were created in towns and

cities by young people. In the 1960s and early 1970s, London was the center of the fashion world. When Mary Quant was at her best, her clothes were well-known all over the globe. It was the era of Barbara Hulanicki's Carnaby Street and Biba.

With the Princess of Wales, the fashion influence of royalty reappeared in the 1980s, when many ladies imitated her ruffles and lace ensembles[5], [6].

George Davies, the then-CEO of the Next chain, is unquestionably the most well-known person to have introduced lifestyle segmentation to the market, even if he was not the first. Targeting a certain age and lifestyle demographic, his retailing phenomenon broke onto the market, inspiring many other high street businesses to follow suit. People are participating in more sports, especially aerobics and running, as a result of changes in lifestyle that the medical community is promoting and the rise in free time. There has been a rise in gym and health club membership in recent years. Thus, clothing from these and other activities has been incorporated into daily attire. Perhaps more than at any other point in the industry's history, the future of the fashion business is set. The demographic makeup, environmental concerns, and continued acceptance of new technologies all have an impact. If designers are not attentive, these elements might constrain them or present them with obstacles larger than anything they have faced before.

Current trends in the fashion industry

The current state of consumer demand for apparel is increasingly distinct and fragmented. High stock levels are being avoided by retailers, there are significant demographic changes taking place, and a wide variety of designs and materials are accessible. These are all contributing to the fragmentation of the clothing mass market and undermining the benefits of long-term manufacturing.

The UK textile sector was formerly seen to be autocratic and lacking in options. The nature of the interaction between producers and merchants was held responsible for this. A few powerful organizations controlled the retail clothing industry, with great influence over the wholesale market for clothing and textiles. Retailers focused on selling basic clothing with little design elements; Marks & Spencer, in particular, had extremely strict guidelines for quality, making-up, and textiles. Producers like Courtaulds and Carrington Viyella oriented their manufacturing around producing vast quantities of fundamental textiles for select primary clients. Dealing with requests that were tiny or needed a lot of design detail proved unprofitable. Retail chains competed with each other on clothing quality and pricing.

Since then, the rise of smaller specialty chains and subsequently grocery stores has had an impact on the market share of many merchants. According to Mintel's 2005 estimates, 'George's' sales in 2004 were estimated to be £1.07 billion. Additionally, non-specialist stores of this kind had a 13% growth in sales between 2003 and 2004, and this upward trend is expected to continue. By bringing in inexpensive clothing, other European merchants have also increased their market share in the UK. The large stores have reacted by introducing fashion and style changes more quickly in order to avoid competing with the plethora of low-cost imports. Consequently, manufacturers are now compelled to produce clothing in smaller batches with a greater emphasis on style and design. Retail rivalry has clearly shifted in some segments of the market from focusing primarily on garment prices to non-price characteristics like design, quality, and trend. Even Marks & Spencer, with its powerful 'British Made' tagline, has had little success in this non-price rivalry and has resorted to cheaper imports from elsewhere. Value stores that cater to shoppers that are more cost conscious, including Matalan, Primark, and TK Maxx, have had significant success in other market segments[7], [8].

Market structure for fashion

Fashion apparel operates on several levels, which is another reason why it is now accessible to the general public in addition to technology. Haute couture houses are the leading fashion houses in the world, managed by renowned, globally renowned designers. They sell individual clothes for thousands of pounds and exhibit their collections at least twice a year. The catwalk displays serve as nothing more than a publicity stunt for the many products—such as accessories and perfume—that many designers sell under their own brands.

Prestige clothing is shown at *pret à porter*. Designers were able to reach a larger market by transitioning into ready-to-wear apparel, which allowed them to showcase their exquisite designs and superior craftsmanship.

Even if the clothing costs hundreds of pounds sterling instead of thousands, they are still quite expensive. They may be found in some of the more upscale department stores, small retailers, and designer boutiques. Even if some clothing is made overseas, designs are still created in small quantities with strong quality control measures in place.

The majority of individuals purchase their clothing on the mass market, often known as street fashion. High street retailers are able to swiftly introduce new styles, making up for any loss of exclusivity for their consumers in terms of value for money. This will examine the ways in which this particular segment of the market is being impacted by the many changes it is experiencing. Given the variety of strata and price points that exist between the aforementioned, the three-tiered perspective of the market may be oversimplified. When purchasing clothing, a lot of consumers don't adhere to any certain degree.

Richer people will purchase many haute couture pieces, but they will also use designer clothing for daily use. Even though they often purchase designer ready-to-wear, women could sometimes treat themselves to a couture gown for a very special event. Even if they typically buy clothes from the mass market, those who don't usually buy designer apparel may sometimes purchase items from the reduced rail. Celebrity fashion icons have shifted in the early twenty-first century to combining high street and designer goods in their ensembles. Identifying the source of our clothes and determining who is in charge of the market may be challenging at times. After all, who makes the fabric for the clothes—the textile and fabric industries? Are the designers to blame? Or is the market's power base maybe the retailers? The customer should ultimately be in charge, but historically, the fashion industry has operated on the assumption that the consumer is to be dictated to and should thus be obeyed almost mindlessly.

DISCUSSION

London has always been one of the global hubs for fashion, even before the days of Carnaby Street and Mary Quant; nevertheless, more and more designers are opting not to exhibit in London. There are fewer displays during London Fashion Week now that the French *Chambre Syndicale* isn't providing financial support. Designers have seized the chance to forgo the cost of participating in yet another fashion week by focusing on the ones they believe would be the most prestigious and well-covered by the media, now that it is not mandatory to show in London.

The sector is concerned about this move away from London, especially because of the potential ripple effects on employment and tourism. Shanghai, Tokyo, and New York are the three cities that are becoming more and more important in the fashion year[9], [10].

The High Street in Britain

The UK has a much more concentrated market sector with a small number of companies serving as the major earners than Italy and the majority of the rest of Europe. Nearly 45% of sales are attributed to the top five UK retailers, according to Mintel. Arcadia Group, Bhs, Matalan, Next, and Marks & Spencer are the top players in terms of turnover. It is challenging for small retailers to establish a presence in the industry due to the dominance of the major firms. When you have to contend with cheap import clothing and exorbitant rents, it is difficult to compete on pricing.

Fashion, as a marketing environment, is ultimately about change. Every season brings with it new fashion trends that render previous year's clothing obsolete. A significant portion of these modifications are the result of forces beyond the control of manufacturers or designers, but a large portion are the result of designers attempting to innovate in order to please consumers. As seen in 2.3, they are all gathered together in what is referred to as the marketing environment. Certain changes happen slowly, while others have a considerably quicker impact on the market; certain changes are within a company's control, while others are beyond its purview.

Micromarketing Environment

To a greater or lesser degree, suppliers, marketing intermediaries, and consumers themselves are factors that corporations should ideally be able to manage. Customers may see fashion suppliers as coming from a multitude of sources, such as the manufacturer who creates the clothing, the shop where the consumer purchases the item, or the designer who comes up with the concept for the style.

Designers

Although Paris is sometimes regarded as the global center of fashion, five major cities are really responsible for producing new designs and concepts that are sold on the global market. Paris has long been regarded as the center of fashion and has an advantage over many other cities since both the government and the populace take a serious approach to the fashion business. The French *Chambre Syndicale*, which has stringent guidelines for every designer hoping to establish themselves as a haute couture business, safeguards the haute couture designers. Yves St. Laurent, Chanel, Christian Dior, Pierre Cardin, Jean Paul Gaultier, Sonia Rykiel, and Christian Lacroix are the leading French designers. John Galliano and Julian MacDonald have landed prominent design positions at French fashion businesses, demonstrating the influence that the British are having there as well.

Italians have long taken fashion extremely seriously, and Milan is the other fashion hub of Europe. Although there aren't as many well-known designers as there once were—Giorgio Armani, Franco Moschino, Muicca Prada, Emanuel Ungaro, and Versace, which is currently led by Donatella, the sister of the brand's founder Gianni, who was tragically murdered in 1997—Italy's populace and retail landscape, with its large number of independent stores, provide a favorable environment for aspiring designers. London still produces many globally renowned designers, but it is no longer the center of the fashion world. While many are very little fish by global standards, others have had their designs purchased by worldwide celebrities and the wealthy. Despite the fact that London is no longer a key hub, the UK apparel sector is nevertheless large and exports are increasing relative to domestic sales. Numerous well-known designers, including Paul Smith, Dame Vivienne Westwood, Alexander McQueen, Bruce Oldfield, Jasper Conran, Matthew Williamson, Rifat Ozbek, Amanda Wakely, Betty Jackson, and Caroline Charles, are still based in the city.

New York is the main hub of America. American trends are mostly limited to the domestic market, even if all of the major brands are well-known and purchased abroad. Ralph Lauren, Calvin Klein, Oscar de la Renta, Marc Jacobs, Vera Wang, and Donna Karan are just a few American designers.

Tokyo, the epicenter of the Japanese apparel industry, is known for its unique aesthetic and almost monochromatic palette. Designers have seen significant development at the upper end of the Japanese apparel industry in recent years, particularly after Comme des Garçons and Yamamoto stormed Paris in 1981. With designers like Kenzo, Comme des Garçons, Issey Miyake, Junya Wantanabe, and Yohji Yamamoto, this is a fashion metropolis that is certain to flourish even more.

Not because any designs originate here, but rather because 11% of the global fashion business is immersed there, the Middle East is now regarded as the sixth fashion endpoint. Women purchase a lot of apparel, either domestically or when traveling to destinations like Dubai, the United Arab Emirates, Kuwait, Bahrain, and Saudi Arabia. Currently, the general trend in the industry is for designers to either produce their own work or outsource it to British or foreign producers. Retailers also employ their own designers and produce their products in-house, outsource their own designs to domestic or foreign manufacturers, or purchase clothing that has been developed and manufactured by other businesses[11], [12].

Overseas sourcing

The quality end of the market, which is increasingly supplied from Europe, and the very price-sensitive volume market, which sources its supply from low-wage nations, are further pressuring the UK apparel sector. Eventually, pressure from other regions of the globe has caused the amount of imports into the UK from the comparatively expensive suppliers on the continent to decline.

There are three primary sources of supplies:

1. Approximately 20% of apparel imports into the UK come from the UK, Europe, and nearby regions. Here, Italy has long been the main participant, followed closely by Germany and France.
2. The Orient. China and Hong Kong are the two main participants in this. Nearly equally, they make up the 30% of apparel that comes from the Far East and is imported into the UK.
3. Asia. Over 12% of the imports of apparel and accessories into the UK are made up of these three major players. Thus far, it doesn't seem that the predictions about how these nations would be affected by the lowering of quotas for Chinese imports were accurate.

With limits virtually eliminated for the UK and the majority of the rest of the globe, China has seen the biggest growth in supply, and this trend is only predicted to continue. Nonetheless, it seems that this has not had an impact on UK exports, indicating that a variety of goods, including knitwear, rainwear, and finely fitted items, are traded.

Romania and other eastern European nations have witnessed an increase in imports since the EU granted them preferential access to support their economic restructuring before the Multi-Fibre Agreement quotas were abandoned.

Producers

The shift to global sourcing was blamed for painting a bleak image in the late 1990s and early 2000s. Numerous big clothing companies, like J. Baird Ltd., have shuttered their facilities,

and Dewhurst, located in the northeast of England, has seen a decline in business due to its reliance on a small number of significant clients, including Marks & Spencer.

The UK's clothes manufacturing industry has shrunk, and many overseas businesses now just cut, create, and trim other people's designs instead of developing and producing their own. Some sections of article focus on the future of the industrial sector in the United Kingdom. Without a doubt, if it takes use of its advantages in flexibility and quality and stops focusing only on price, it may have an impact on the global sourcing industry. Although 2.5 shows the shifting trends in the import and export of apparel, the UK is still exporting its styles to these regions. Manufacturers of clothing have had to enhance their production processes. In certain sectors, there has been a drastic reduction in costs, while in other sectors, there has been a greater focus on excellent design.

Intermediates in marketing

These are the primary routes by which products are transported from the producer to the customer. Eight provides a thorough analysis of marketing intermediates. They may play a wide range of functions. Retailers, agents, distributors, wholesalers, advertising agencies, and market research firms are the primary ones.

The retailer group is the middleman with the most impact on the apparel market. The retail clothing industry in Britain is remarkable in that only 17 retail chains account for 70% of total sales.

At the cost of the smaller businesses, the bigger chains have seized a greater portion of the expanding apparel industry. With more than 2000 retail locations, the Arcadia group which includes Dorothy Perkins, Top Shop, Top Man, Miss Selfridge, Wallis, Evans, Burtons, and Outfit rendered £1527 million in sales in 2004. Although supermarkets now own a larger portion of the apparel industry than they did a few years ago, Marks & Spencer continues to have the greatest market share despite the company's recent struggles, with 2006 seeming to be a turning point. In contrast, 95% of clothing is sold by lone stores in Italy.

Overall, during the 1990s, competition has increased, especially in terms of pricing. Consumers are searching more and more for value for their money, but they are not just motivated by cost; they also appreciate quality, comfort, and excellent design.

Businesses have had to reorganize and rationalize in order to contend with rising competition, less expensive imports, and changing consumer demands. As a result, a lot of womenswear multiples have been compelled to better segment their markets, increasing consumer awareness of the niches they serve. This has caused a narrowing of product offerings and will continue to do so.

Retailers must always be aware of how demographic variables may impact their primary client base, which consists of people aged 15 to 29. They must then modify their offerings appropriately. Retailers are often forced to realign themselves in the market as a result of demographic shifts. A few years ago, Top Shop made this decision to raise the age range of their target consumer base due to a decline in the number of 15–20 year olds. It will become more vital to target certain age and lifestyle groups, which are frequently just as important. Retailers may benefit from studying market trends and working closely with certain target audiences. There are chances for some merchants to attempt to retain consumers longer as the "middle youth" demographic of women in their forties maintains their youthful passion in fashion. Some, like H&M, have expressed worry that their shops' too broad target markets may drive away their younger core clientele.

Predictions of fashion

It must be confusing for the buyer to realize that shops, manufacturers, and designers all appear to predict the colors and designs that will be in vogue each year. In actuality, firms that specialize in fashion prediction have existed since the 1970s, and they serve as advisers to interested parties in the fashion industry.

Businesses like Worth Global Style Network in London and Peclers and Promostyl, France, both situated in Paris, provide their forecasts for fashion, color, and trends for the next season, as well as up to 18 months ahead of time. At least ten major organizations of this kind exist worldwide, however others are more focused on certain industries, including childrenswear. Even while they often have a lot in common, their predictions are not always the same.

The designs and colors that will be "the fashion" for a future season are predicted, which assists both retail customers and manufacturers in creating and stocking the newest trends. Nevertheless, the buyer ultimately has the last say when determining whether or not to purchase.

CONCLUSION

Another crucial step in the fashion marketing process is product creation, when companies create, develop, and manufacture fashion items that appeal to their target consumer. Fashion corporations devote substantial resources to producing items that embody their brand identity, aesthetic sensibility, and quality requirements, ranging from clothing and accessories to footwear and cosmetics. Brands work in tandem with manufacturers, suppliers, and designers to create goods that not only satisfy customer demands and preferences but also differentiate them from rivals in the marketplace. Using branding as a strategic strategy to increase brand recognition, distinction, and loyalty is a key component of the fashion marketing process. A fashion company's beliefs, personality, and positioning are communicated via a strong brand identity, which connects with customers emotionally and influences their choices to buy. Every facet of the brand experience, from packaging and shop design to logo creation and brand messaging, influences customer impressions and promotes brand loyalty.

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CHAPTER 3

DIRECT AND INDIRECT COMPETITION FOR FASHION PRODUCTS

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ABSTRACT:

In the highly competitive landscape of the fashion industry, brands face both direct and indirect competition, each presenting unique challenges and opportunities. This abstract provides a comprehensive exploration of direct and indirect competition for fashion products, examining the dynamics, strategies, and implications for brands operating in this dynamic market. By understanding the distinctions between these two forms of competition and their impact on consumer behavior, brand positioning, and market share, fashion companies can develop more effective strategies to navigate the competitive landscape and achieve sustainable growth. Direct competition in the fashion industry refers to brands that offer similar products targeting the same consumer segment and competing directly for market share. These competitors often share similarities in product attributes, pricing, and target demographics, creating intense rivalry and pressure to differentiate. For example, two apparel brands specializing in women's casual wear and targeting young urban professionals would be considered direct competitors. In this context, differentiation becomes crucial for brands to carve out a unique position in the market and attract loyal customers.

KEYWORDS:

Innovation, Market Research, Market Segmentation, Merchandising Strategies, Personalization, Product Development, Promotion.

INTRODUCTION

Customers used to have no option but to accept what was offered when it came to fashion. The tide is starting to change, giving consumers greater authority to embrace or reject trends. Seeing this, apparel manufacturers are doing more market research to determine what will sell before stocking shops with products that will only be marked down during sales. Customers across all demographics are becoming more fashion aware and knowledgeable. They are requesting goods with unique functionality built in. Most people like their looks, and therefore their wardrobe, to reflect their personality. More and more professional women are demanding clothing made specifically for their requirements. They are aware of trends in fashion and when a style is out of date. It is essential for manufacturers to consistently conduct research and create novel fibers, textiles, and applications for them in order to match the increasing capacity of consumers to choose from an extensive array of options[1], [2].

Nonetheless, there are further market shifts that have an impact on consumers' priorities, attitudes, and values. They are experiencing a certain level of style weariness. Some people have a less strong need to acquire things; instead of using their money to buy trendy clothes, they would much rather choose from a far larger selection of goods, services, and recreational activities. The interests and demands of the youthful customer had a significant impact on fashion trends, clothing kinds, and advertising in the past. Things need to change now that the aging customer base is growing and becoming a significant market or opportunities will be missed. Individuals are dressing more for their own satisfaction as a trend. It won't be

imposed upon them. Individuality is being respected and people are becoming more independent and circumspect. They are emphasizing themselves more. Fashion models of today can have a longer career than they first thought due to the recognition of the new fashion customer. As Elle McPherson approached her forties, her modeling career showed no signs of slowing down, while Twiggy, who began her career in the 1960s, continues to be well-liked; in fact, her use in Marks and Spencer's advertisements is primarily responsible for the retailer's recent turnaround. A little shift is being seen in the contour of the fashion model as more publications are including models that are 16 years or older.

The fairly voluptuous Sophie Dahl, who was prominently featured in fashion publications and advertisements at the time, is likely the originator of this style, though she has since abandoned it at a size 10.

Rivalry in the fashion industry

Even though there is an overwhelming amount of variety available to consumers today, complaints about not being able to locate what they want are most likely to occur in the clothes sector. While apparel manufacturers and retailers are making a lot of effort to address this, a lot of businesses are afraid to take risks and spend too much due to fierce competition and narrow profit margins.

It has been more difficult for high street retailers to entice customers, and at times it has felt like their only tactic has been to reduce prices[3], [4].

There is more rivalry in sourcing at the retailer level due to globalization and the growing practice of sourcing from the cheapest place, especially among rivals in Europe. Because of this, they are able to maintain low overall expenses while providing high-quality, well-designed products. Due in part to reduce lead times and transportation costs, continental apparel makers have been more competitive since the introduction of the single European market. The highly concentrated and easily accessible British clothes market is now even more of a target due to the EU's single MFA quota.

Concerns have also been raised about rising low-cost competition from some eastern European nations, whose successful appeals for preferential treatment of their exports to the EU are beginning to bear fruit. Poland, Hungary, and the Czech Republics as well as Turkey, a candidate have unfettered access to this crucial market now that they are all members of the EU. Together with EU businesses, these nations' apparel sectors have seen significant restructuring and re-equipment. They are now able to compete fiercely because to this [5], [6].

DISCUSSION

Marketers need to understand that customers have more options when it comes to how they spend their money. People seldom need to purchase clothing out of genuine need in the west. A lady is not limited to choose just one dress to wear; she may also decide whether to buy a new dress, rent one, make one, or use her money on something else entirely, like a purse or entertainment.

A guy could have to decide between two jackets, or between a jacket and a set of new golf equipment. Direct rivalry exists between manufacturers, retailers, and apparel when buyers must choose between comparable items, like two shirts. Stores and manufacturers are considered to be in indirect rivalry when the commodities are different but may satisfy comparable wants, such as when a lady choose between purchasing and renting a dress.

People in public

A company's performance may be impacted by a variety of public organizations, including pressure groups, unions, and financial institutions, to mention a few. In the context of fashion promotion, the idea of fashion marketing publics is further expanded in chapter eight.

The media is perhaps one of the most influential groups in the fashion market. Following a designer's collection presentation, a story in the fashion press might have dire consequences. Because of this, certain fashion editors have come under fire for allegedly wielding excessive authority and influence over the industry. Whether it's true or not, maintaining positive relationships between the fashion editor and designer takes a lot of time and work. It is anticipated that during this courtship, a favorable article would appear at a crucial moment. Although there are significant fashion sections in many national newspapers, *Vogue* and *Elle* are the two most well-known fashion publications in the UK. For any man or woman interested in learning about significant figures and events in the world of fashion, these are considered must-reads. As influential as these publications are, none compare to *Women's Wear Daily*, the 92-year-old periodical and leading daily newspaper for the American women's fashion and retail industries, whose editor John Fairchild is well recognized as a fashion expert.

Concerned about the exploitation of cheap labor and unethical activities, pressure organizations seem to be another factor making an influence. Campaign organizations against sweatshops, such as Labour behind the Label, No Sweat, and Tearfund, have condemned companies whose manufacturing methods they consider to be immoral. Since the media has highlighted their concerns, many shops are now paying much greater attention to the circumstances in which their clothing is manufactured[7], [8].

Environment for macro marketing

The corporation and every other member of its micro-environment, such as its suppliers and customers, are impacted by factors that are taken into account inside the macro-environment. Generally speaking, they have a much greater impact and take longer to manifest than company-specific issues. Cultural and social, political and legal, demographic, technical, and environmental factors are all part of the macroenvironment. It is easiest to see how macroenvironmental elements are related to one another when there is global conflict. The interplay of political, legal, social, and economic issues greatly influences overall consumption levels. Although the Gulf War ended in 1991, it was believed to have damaged consumer confidence and shaped consumer attitudes. Due to visitors staying away out of fear of terrorist attacks, the war and terrorist activities in London have also had an impact on the market. This has especially impacted more upscale brands and businesses like Austin Reed and Jaeger.

Both legal and political

Though they may appear unrelated to fashion, politics and the law may both have significant effects on producers. Globalized supplier sourcing means that supply procurement might benefit from or be hindered by international political developments. For many businesses, a new legislative requirement pertaining to the product or the manufacturing process might make or ruin their business.

The Multi-Fibre Agreement and the General Agreement on Tariffs and Trade

The Arrangement Regarding International Trade in Textile, or MFA for short, is an international agreement that controlled the entry of low-cost, mostly developing countries'

textile and apparel items into western developed nations. With 43 members as of right now, including the EU, the MFA operates under the General Agreement on Tariffs and Trade. Prior to January 2005, a system that combined import and export licenses imposed precise quantitative restrictions on the majority of textile and apparel imports into industrialized nations. Because the MFA formally broke from the free trade tenets of the GATT, it was unusual in the global regulation of trade in industrial items. In particular, because there are no rules separating the EU and the USA and no restrictions on exports from developed nations to low-cost companies.

The MFA was first signed in 1973 and has since been extended many times. The most recent renewal was in 1994 in Uruguay, when a deal was reached to gradually phase down the quotas over a ten-year period that concluded on January 1, 2005. The UK clothing market has been greatly impacted by the controlled, gradual dismantling of thirty years of protection for the western textile and clothing industries. This is likely the case even more so than for some of its other EU partner countries, for which imports from and exports to developing nations have increased. But in 2005, imports from China increased by more than 100% for a number of goods, prompting the EU to impose its own quotas in order to manage the flow of Chinese apparel and footwear into the country. Chinese firms immediately surpassed their full year's limit by speeding up imports in an attempt to meet the deadline for fresh quotas. As a result, 75 million articles of apparel made in China were detained at ports around Europe until an agreement was struck in August 2005 to release them. Even though majority of the products were retailer-mandated school uniforms for sales before the fall semester began, there was also a significant number of underwear, which is why the controversy was given the nickname "Bra Wars." The new, agreed-upon quotas are in effect until 2007.

Legal considerations: children's pajamas and additional security measures

British Standard BS 5722 must be followed by all children's nightdresses and dressing robes, including threads and trims. Those who don't have to be warned to "keep away from fire." Manufacturers were given two years to fully comply with this criteria, yet some were still unprepared. Children's coats and jackets cannot have their hoods pulled by a cord due to the risk of strangulation or the youngster being dragged around by the rope if it gets caught in something like a carnival roundabout[9], [10].

Minimum pay

No question the minimum wage's adoption in 1995 had an impact on UK textile makers. A growing number of British apparel manufacturers established their own units overseas, first choosing Morocco, Tunisia, and Sri Lanka, then more recently expanding further afield, primarily to China, as labor prices in North Africa and the Far East began to diverge from labor costs in the UK. Additionally, compared to many other nations, British and European firms are subject to a stricter set of regulatory requirements and workplace standards.

Copyright

Any design is the designer's creative creation; as such, it is unique and should be valued accordingly. It's possible to argue that imitation is the pinnacle of flattery, yet few designers who have had their works plagiarized would likely concur. As seen in 2.6, there are basically two kinds of copying: copying of a logo and copying of a design. When, or if, the duplication is detected, it is often too late to take action, which makes both situations very aggravating. Imitations of popular logos include Mickey Mouse T-shirts, the Lacoste crocodile, and copyrighted design elements like Levi's stitching marks. These kinds of copies violate trademarks, and the owner may face legal action. One of two techniques exists for design

copying: either the thief draws ideas during a fashion show prior to the garment being on sale, or they take the design drawings, computer tapes or disks, or even the real clothing from the designer's workspace. This might imply that the copies enter the stores concurrently with the original or even earlier. Second, once a design is in a shop, it may be replicated.

Copies may cause a lot of issues for the original designer since they are often less expensive and of worse quality than the original. They will first lose sales to the less expensive models. An uninformed consumer who would typically choose the less expensive version could first see no differences between the copies. Often, the quality variations are not noticeable until after the item is used or, more specifically, washed. Seams will not hold as well, and fabrics will not wash or clean as well. When customers believe they are purchasing original labels, these quality discrepancies may cause the original designer to get an unfairly bad reputation.

Retailers that support this behavior may face criticism. High street retailers take great satisfaction in having high fashion "copies" accessible in their shops only a few days after they are seen on the catwalks, thanks to the rapid production of items these days. Fashion magazines often contain articles that teach readers how to acquire a designer look for a fraction of the price by shopping at main street retailers. One such feature is the Sunday Times Style magazine's "skinted and minted." Determining whether these things are simple fashion trends or outright duplicates is a very challenging task[11], [12].

Design piracy is nothing new. Achilleas Constantinou of Ariella Fashion founded the Fashion Design Protection Association in 1975 when he saw several of his designs in retail establishments that he knew his firm had not provided. The British Clothing Industry Association later took up this cause and urged the Department of Trade and Industry to introduce the Copyright Designs and Patents Act in 1988. "To protect creativity without restricting competition" is the stated goal of this Act. By signing and dating their original drawings, designers are urged to assert their copyright claims. Even though the designer may not be aware of it, designs are often stolen and sold in other nations, thereby hurting sales and reputation. Therefore, despite these admirable efforts, the issue remains unsolved. Apart from the logistical challenges of time and money required to take legal action against the suppliers, there is also the issue of determining whether a fashion business is in violation of the law or just following a trend.

To make life more difficult for counterfeiters, Levi's employs a continual state of observation over market outlets. For a smaller business, this would not be feasible, particularly if any monitoring has to be done abroad. In order to allow cheaper manufacturing and circumvent copyright regulations, the majority of copies are created elsewhere. Levi's also strictly regulates the distribution of the red label tag that is sewed into every pair of jeans. To stop the manufacturer from creating overruns and passing them off as originals, they precisely count out a certain quantity for their makers and want the same amount of pairs of jeans in return.

The issue is so serious that Dr. Kim Howells, the Minister of Consumer Affairs, visited the Sports Industries Federation in November 1999. London symposium on "War on Counterfeiting." He promised to "Crack down on the Mafia Gangsters," who sell fake sportswear, causing billions of pounds' worth of losses to the British economy. Customers must be aware that counterfeit items are harmful and hazardous, and they seldom last as long as the real thing. Numerous businesses are attempting to clamp down on this on their own. Only one of the 17 lawsuits filed by Mulberry, the Bond Street manufacturer of unique leather handbag designs, against shops for stealing their ideas made it to trial; the other sixteen were all settled out of court. Mulberry prevailed in every situation, either via compensation or the removal and destruction of stock, at the very least.

Technological

New technology is rapidly advancing to raise manufacturing quality and speed while also improving living quality, as it does in all other sectors of the economy. There have been several innovations in the fields of clothes and fashion. While some have revolutionized them or are on the verge of doing so, others have only had a little impact.

The development of a range of unique qualities in textiles is one of the other advances in fabric technology. Heat-sensitive underwear that regulates body temperature, as well as moisturizing underwear and underwear with an integrated aroma that lasts for up to 40 washes, are all sold in shops.

Fabrics and fibers

A fabric is not Lycra. The US-based chemical business Du Pont owns the trademark Lycra, which is an Elastane fiber that blends well with any kind of cloth. Thus, the characteristic of long-lasting stretch and recovery in knitted and woven fabrics is attributed to the use of lycra. Although it was first created in 1959, men's cord pants and ski gear were the first serious uses of it in clothing throughout the 1960s. In knitted clothing, it really didn't take off until the 1980s.

Nowadays, everyone knows Lycra from dancewear, swimwear, hosiery, form-fitting design pieces like leggings and vest dresses, and pretty much everything knitted. Lycra solves fit and mobility issues for designs that hug the body.

Assembling premium, high-quality, consumer-recognizable brands of apparel and textiles is plainly advantageous to manufacturers. Because of how much the swimsuit industry depends on Lycra, designers wait to create their collections until they have received Du Pont's own trend predictions. In order to benefit from enhanced look, greater drape, and less wrinkling, lycra is increasingly used with woven textiles for outerwear and tailoring. More research is being done on the integration of Lycra with other textiles to provide a vast array of textile options. This has led to a wide range of treatments for Lycra-based textiles, including printed, bubble, cire, glossy, matt, and satin finishes. Sales and interest in sportswear for professional, recreational, and hobby reasons have increased as a result of Lycra's growth into various types of apparel, most notably sportswear. Although the garment business requires a lot of labor, efficiency is being increased with the installation of new technology that has the newest technological controls. Energy transfer textiles, which remove heat from the body to keep athletes cool while competing, have made significant advancements in the athletic garment industry.

Computers

As seen the fashion industry has not been immune to the sharp rise in computer usage. Computer-aided design is one of the primary applications of computer systems. This may have a very significant impact on how quickly items travel from the drawing board to the store. It has significant effects on the job market in this field as well. If it gains traction fast enough, it may be the shining star of the UK apparel market.

Numerous jobs may be carried out using a CAD system, including:

The coder creates a theme.

The pattern may be doubled to cover a piece of fabric and extended to any size. To see how the pattern would appear on the draped cloth, this may then be seen on a computer screen.

Computers used in marketing for fashion

You may test out the cloth in several colorways. After that, a bubble jet printer may print the fabric straight onto it, or a printing pattern can be created for longer pieces of fabric. After that, the user may create a garment possibly a blouse by choosing various yoke, length, collar, and sleeve options. After that, the program will create a paper design according to any provided basic dimensions. In order to make the most use of the cloth, it may also arrange the pattern components.

One competent computer operator could easily handle all of these responsibilities, thus the issue now must be whether or not we need to teach computer operators or designers. Though, in 1992, just 150 of the UK's 9000 fashion firms used these systems for garment creation, this number has dramatically expanded, especially as the systems become more affordable and adaptable. The time it takes for a garment to reach retailers may be significantly shortened by using these programs. In addition, they save a lot of money by reducing the amount of wasted fabric and time. The largest potential savings with these technologies may lie in the grading and pattern-making departments.

Because they can simply request changes without delaying delivery, several high street stores prefer working with designers who use this system. As a result, choices are made faster and the buyer has greater power and options. Since the beginning of time, clothes have been produced using the made-to-measure method. Standardized size has been more popular since the industrial revolution since it makes clothing more accessible to a wider range of consumers. Diversity, adaptability, and the demand for better-fitting clothing for everyone—not just the wealthy—come hand in hand with expanding populations. Using a customer's measurements, CAD can swiftly and precisely replicate designs or patterns for a wide variety of clothing. It is also capable of grading patterns according to size. The made-to-measure market, where a device similar to a body scanner may be used to evaluate body size and form in seconds to enable electronic tailoring, is a further breakthrough in technology for the apparel industry.

Virtual reality has the potential to change the fashion industry in the future. Supermodels and mad dashes to get first row seats at the fashion presentation would be unnecessary. Clients could examine whole couture collections in the comfort of their own homes, and designers could have the model they want parading around their salons. EPoS is another significant computerized innovation for the merchant. In our supermarkets, where the price is shown by bar code scanning, this is a pretty typical sight.

The clothes merchant may also get information from the bar codes about the garment's size, color, and stock duration. Subsequently, this data may be sent into a central system that manages inventory and can quickly place new orders as needed.

The significance of computerized connections with suppliers is increasing as they expedite order processing and enhance transaction accuracy. The success of retail now heavily depends on the use of computers and EPoS for data collection at the point of sale, merchandise management, and supplier relationships. The merchants with the greatest future success are those who have invested in these systems.

Online

Online clothing sales are expected to rise from the anticipated 4.1 billion, or 1.8% of retail sales, forecast by Mintel in 2006, with 86% of all UK households having Internet access. Even though the majority of fashion companies now have well-established websites, results

when it comes to internet sales are not always favorable. Some clients are still deterred from using the Internet by the tactile nature of clothes purchases, the need of matching colors to skin tones, and the variation in size. Furthermore, a lot of customers continue to voice worries about the security of transmitting credit card information online. Before making a purchase, a customer might utilize the previously stated body scanner to determine if the clothing offered on a website would suit them.

Successful businesses, like Next, adopt a multi-channel strategy that combines their online, catalog, and physical shop. Other online retailers with success include Asos, which specializes in celebrity-inspired clothing, and Figleaves, which sells lingerie.

Buying televisions

Similar to how online buying from the comfort of our armchairs may transform the way we purchase clothes, interactive television shopping is still in its infancy. However, the same barriers that restrict the development of online shopping also hinder this sector's expansion. Sales are estimated by Mintel to be worth £395 million, accounting for only 2.7% of the whole home-shopping market.

CONCLUSION

In order to stand apart from direct rivals in a crowded market, fashion firms use a variety of techniques. This might include highlighting special qualities of the product, using brand history and narrative, or concentrating on specific market niches that rivals ignore. Furthermore, a brand's competitive stance and market share are significantly shaped by its pricing strategies, promotional initiatives, and distribution networks. Fashion businesses may remain ahead of the competition and stay relevant in the fast-paced fashion sector by constantly analyzing market trends, customer preferences, and rival activities. Conversely, brands that provide alternatives or address similar customer demands and preferences fall under the category of indirect rivalry. In the larger fashion market, these rivals compete for the same consumer spending and attention even if their items may not be exact replicas. For instance, aspirational lifestyle companies catering to wealthy customers or luxury accessory firms may pose an indirect threat to a luxury fashion company that specializes in high-end designer clothing. In this setting, while creating their marketing and growth plans, businesses need to take into account the whole customer experience as well as the larger competition landscape.

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CHAPTER 4

EXPLORING THE ENVIRONMENTALLY FRIENDLY FABRICS

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ABSTRACT:

In recent years, the fashion industry has witnessed a significant shift towards sustainability, driven by growing consumer awareness of environmental issues and the urgent need to address the industry's ecological footprint. Central to this movement is the adoption of environmentally friendly fabrics, which offer alternatives to traditional materials that are resource-intensive and harmful to the environment. This abstract provides an extensive exploration of environmentally friendly fabrics in the context of sustainable fashion, examining their characteristics, benefits, challenges, and implications for the industry. Environmentally friendly fabrics, also known as sustainable or eco-friendly textiles, are derived from renewable resources, produced using processes that minimize environmental impact, and designed to be biodegradable or recyclable at the end of their lifecycle. These fabrics encompass a wide range of materials, including organic cotton, hemp, bamboo, linen, Tencel (lyocell), recycled polyester, and peace silk, among others. Each material offers unique properties in terms of comfort, durability, breathability, and aesthetics, making them suitable for various applications across the fashion supply chain.

KEYWORDS:

Retailing, Sales Channels, Social Media, Target Audience, Trend Forecasting.

INTRODUCTION

Using body scanners, 3D information on the size and form of a customer's body may be gathered. Up to 3000 body measurements may be obtained in a couple of seconds by standing fully dressed in a booth or pod using cameras and lasers. A precise, true-to-scale 3D body model may be created in a matter of minutes. Numerous applications for this technology are already in use. While mass manufacturing firms can now guarantee that their clothing more closely fits the ordinary customer, the made-to-measure market which offers precise and speedy measurement will profit more. Retailers are using this technology as well. Body scanning is a service provided by Selfridges on Oxford Street in London to create custom-fit jeans.

The consumer is guaranteed a pair of jeans that fit perfectly by selecting the fabric, rise, and leg style. Customers may use the body scanner in certain Gap shops to determine which brands and sizes will suit them the best. It's even been predicted that body scanners would make changing rooms unnecessary. Online apparel purchases are the one sector where they stand to gain the most. Poor fit continues to be a major source of consumer discontent in online purchases, and customers usually choose not to return items that don't fit instead of never shopping with that firm again. Customers will eventually be able to "try on" clothing from partnering online merchants by having their own body scanned on their computers. Some organizations have made early attempts in this area, such as Landsend, which offers "My Virtual Model™." Customers may test clothing on their model to ensure fit and coordination of various out-fits, and a beautiful mannequin can be programmed to assume a

customer's form, skin tone, haircut, and facial characteristics. Although this is obviously more entertaining than factual, it works wonders as a technique to engage customers with the item[1], [2].

Characteristics

This field of research examines changes in the population's size and composition. The only manufacturer who would be naive enough to dismiss the potential impact on company is one who doesn't anticipate these changes, even if they happen gradually. The population of the UK is starting to shift significantly, and many of these changes will have a significant impact on the market for trendy apparel[3], [4].

Size of the customer base

Our country is evolving, and companies have to adapt to serve a bigger consumer base. In the last 25 years, the percentage of adults who are obese has almost doubled to 22% of Britons, who are classified as having a body mass index of above 30, with the remaining 75% being overweight. Regarding sizing, supply levels, and style, the ramifications for the fashion business are clear. In addition to becoming heavier, people's average height has grown by 10 mm for both genders. This affects a wide range of products and services, including apparel, furniture, and transportation.

Although some have catered to their customers' conceit and concealed the size increase, many clothing manufacturers are now offering their products in a larger range of sizes or with more generous cuts. Marks and Spencer has acknowledged that a size 12 from the 1980s is not exactly the same as the equivalent size today. Even high-end retailers that cater to younger consumers are understanding how important it is to provide a wider selection of sizes. Although there is more assortment online or in the directory. Some retailers provide a unique range in-store in addition to a broader selection of sizes. Examples of these are Bhs's "Extra" line and H&M's "BiB" range. A lot of retailers, such as Marks & Spencer, provide small collections, while New Look has a variety for ladies who are taller than 5'7". Additionally, there are additional stores that just serve the bigger clientele. As the name implies, High and Mighty is an expanding chain for guys. For ladies sizing 16 and above, Dawn French offers an upscale boutique in London's South Molton Street. The size 10s may eventually be the ones complaining that they are having trouble finding something to wear if this trend keeps up. Ironically, there is a worry for those who attempt to maintain extreme thinness or who suffer from eating disorders, especially women. Stores are carrying pants in sizes 6, 4, and sometimes even smaller for them[5], [6].

Family changes

The often cited figure of a household with 2.4 children is no longer accurate. It has been varying around the neighborhood of 1.8 in recent years. It seems that people are getting married and having kids later in life. This affords parents the chance to improve their financial situation, advance in their employment, and have more money available to them to spend on their kids, including some clothes. Like many other businesses, more upscale children's apparel stores were negatively impacted by the early 1990s recession. Nonetheless, whether the clothes are purchased as ordinary apparel by more affluent parents or as presents from generous grandparents, there is still a sizable designer market for childrenswear.

Maternity clothing is needed for the more mature pregnant woman, who could also be employed during this period, since more individuals are getting married again and having second families in their late 30s and early 40s. While New Look and H&M and other high

street retailers do a good job of serving younger mothers, there are a number of prosperous businesses that primarily sell online or via catalogs. JoJo, Maman, Bebe, and Isabella Oliver provide more sophisticated collections with a high design aspect to appeal to the more sophisticated and well-to-do expectant woman. There are additional market prospects for post-natal ranges since these women will also want to maintain a youthful appearance that is congruent with their young children. Three provides further information regarding the influence of the family on consumer behavior.

Population age changes

The population of Britain is expected to grow by less than 2% between 2005 and 2010, but the substantial changes in the population's composition will have a major effect on the apparel industry. The long-term fall in the proportion of 15–24 year olds who spend a lot on clothes persists, although slowly, despite small changes. 2.7 shows how the impact will vary by age group.

There have been variations in the number of people in various age groups of children throughout the last fifteen years. The children's market is predicted to expand very little, despite the tendency of women becoming older when they have their first kid and even the trend of starting a "second family" with a new partner. Nonetheless, shifts in the children's market may still provide plenty of chances for the demand for baby shoes and clothes. The market is very competitive, and many shops have realized this. The greatest way for retailers to compete is to provide high-quality designs and styles at competitive prices. With so many children-only brands like Miniman and Oilily and so many adult designer labels that provide diffusion children's collections like Baby Dior, Moschino, Armani, Ted Baker, and DKNY, the high end of the industry has opportunity to grow.

Retail-wise, the children's market for those aged 10 to 14 is still undeveloped. Almost entirely, Marks & Spencer has given up trying to win over adolescents. The majority of the adolescent boys' range is sold online or via the Next Directory, although Next does better. The only one that seemed to work well for stand-alone businesses was Tammy Girl, a more youthful Etam line expansion. Tammy would seem to have been downgraded and is now only provided inside the Bhs shops, under the ownership of Philip Green, the owner of the Arcadia group and Bhs. This serves to further support the belief that this is an extremely challenging industry to succeed in. The growing demand in athletic gear and athletic brands suggests that the sports outfitters are the ones best catering to this demographic [7], [8].

DISCUSSION

The 15–34 age group is the traditional core market for apparel providers, and it fell dramatically between 1990 and 2000. Miss Selfridge and other retailers that relied heavily on this lower end of the market suffered as a result of a twelfth of a percentage point loss in their client base. Since then, this age group has not changed all that much. The 30-year-olds at the top of this market will decline, while the high-spending 15–34-year-olds as a group will continue to hold constant until 2010. The fact that the 20-year-old demographic will rise somewhat may be a comfort, but they also face greater financial pressures since many of them are beginning to have kids and have mortgages.

The established market

Approximately 56% of the British population was 35 years of age or older in 2005. More people in the 45–54 age range are predicted to be borne by 2010 than in any other age group. In the past, persons in this age range would have been categorized alongside older customers,

especially males, who often spend less on apparel than those in their late teens, twenties, and thirties. Compared to younger individuals, they purchased less clothes and often paid less on each item. However, this group is giving rise to the so-called "middle youth" market, whose members—especially the women—have a stronger interest in fashion, shopping, and health. This market has the potential to be very profitable for the store who can provide the correct product.

The 55–64 year old age group has historically spent the least on clothing, but in recent years, expenditure has increased significantly, especially among women. It is anticipated that this growth would continue as long as they get inheritance funds from senior relatives. The majority of older populations, especially those in the upper age range, are more concerned with clothing quality and comfort than with fashion. Compared to younger individuals, they purchase less and cheaper goods. But now days, service quality is more important and pricing is less important. They are now the target of more periodicals, and the selection of goods in the stores has considerably improved. These individuals are more aware of various styles and their expanding income has an impact on their views about fashion. Being raised during the post-war boom years is mostly to blame for this. In response, retailers seeking to cater to the senior population are offering refreshed classic collections, especially for female customers. However, by modernizing collections and store design, there is still room to encourage older customers to purchase more menswear[9], [10].

The contexts of culture and society

Although they may address a broad variety of topics, they are essentially the societal influences, ideals, and shifts that have the potential to impact the market.

Recreational pursuits

The quantity and variety of leisure activities have changed, and as a consequence, formal dress rules have given way to much more casual attire. More clothes are needed for these leisure hours since many individuals have more free time now that their working hours are shorter, there are more electronics in the house, and convenience meals are available. Sportswear, in particular, has become the go-to look for most age groups and socioeconomic classes when it comes to leisure clothing. Whether it's polo shirts, sweatshirts, T-shirts, or jogging pants, almost everyone wears sportswear. In some segments of the market, tracksuits and sneakers are almost considered a social uniform for a variety of everyday tasks including grocery shopping, cleaning, child care, dog walks, and of course participating in sports.

The function of labor

Consumers' job status varies greatly across the menswear and womenswear markets. When it comes to the "working ward-robe," a wearer's profession affects both the amount of clothing they really need and can afford. Therefore, changes in the types of jobs that make up the labor market over time may have a significant impact on the size and makeup of the domestic apparel market. In three, the connection between buying behavior, socioeconomic categories, and labor market structure is further explored. Working women have gradually increased over the last 20 years to account for little over 70% of the workforce. The demand for work clothes, a reduction in leisure time, and an increase in discretionary money all have an impact on the apparel industry. Even though a large number of these women hold part-time jobs, working women still tend to have greater discretionary money but less free time for shopping. Spending on clothes for various occasions increases when one's desire for financial status and smart clothing coexist. Spending on clothing by women in supervisory roles is often far

higher than the national average. Even while there are still relatively few women in professional and upper management roles, they do make larger spending purchases on outerwear than the ordinary woman in the country and represent a little but extremely profitable market[11], [12].

Economically inactive women spend around average amounts on clothes, although they span a wide range of ages, income levels, and reasons for not working; for example, they might be unemployed, students, retirees, or spouses of high-earning employees. One could assume that the long-term transition of working males from blue-collar to white-collar jobs would increase consumption. Sales of ill-fitting workwear have not increased to the same extent after the crisis ended in the UK, where employment is robust and unemployment rose sharply. Changes in fashion have a part in this, but financial strain on many of its main clients may also play a significant role.

Seasonal elements

The whims of the weather and the seasons have long affected the market for clothing, as manufacturers and merchants have discovered. At certain periods of the year, new ranges are presented with the expectation that the weather will be typical. The weather has been very "unseasonal" on several occasions during the last few years. Summers seem not to have come at all, or they have arrived early and lingered longer than anticipated. Because of the warmer winters, vendors often find themselves short on supplies for the conditions. Due to either reduced sales from apparel shortages or steep discounts to clear out end-of-season inventory, this has resulted in a loss of revenues. Although we are purchasing more summer clothing and less thick overcoats as a trend, it is still vital to assess a seasonally to avoid the bias of the severe fluctuations of the weather.

January and February often see very low clothing sales, accounting for just 6% of total yearly consumer purchases. Here, childrenswear sales are especially sluggish, although September is the second-most significant month for sales of childrenswear due to school clothes purchases. In terms of menswear and womenswear, June is significantly more significant than September. As summer and the holidays approach, around 10% of women's clothing is purchased, while men's clothing sales are somewhat lower. December is the month with the most clothes purchases (17% of total yearly expenditure). These sales consist mostly of presents. Given that men often get clothes as presents, this month is particularly significant for the menswear industry. The massive sales season before Christmas is in no way surpassed, not even by the enormous number of purchases in January.

Environmental and moral concerns

Customers may soon start to doubt the need of constantly replacing and renewing clothes in order to keep up with trends, as many are beginning to embrace the idea of saving and recycling in other sectors like paper goods and washing powders. An industry that promotes constant change and guarantees built-in obsolescence in its goods is not appealing to environmentalists. The rate of development in fashion has to slow down in order to appease consumers who care about the environment. Short-lived trends must give way to long-lasting designs, comfort, quality, and genuine innovations in materials and style that enhance clothing. The desire for more organic cotton and hemp is already driving the development of "green fabrics," but "green clothing" is also expected to become a bigger concern. Fiber and fabric recycling as well as the creation of biodegradable apparel will be required.

Research and development into these environmental challenges should begin right away since successful businesses must understand and anticipate the demands and wishes of their

customers. Concerns about manufacturing circumstances are related to concerns about textiles as a large number of clothing are now sourced from nations with poor labor conditions and cheap salaries.

Green issues: merchants' reactions

Although there have been several efforts to introduce eco-friendly clothing lines by companies like Claus Steilmann and Esprit, the fashion industry's high-profile endeavors to go green have not yet yielded major results. The big chain businesses in the retail sector are looking at ways to operate their establishments in a more ecologically responsible manner. While much of their work may seem little, taken as a whole, it could be rather substantial.

Environmental initiatives include recycling hangers and not giving them to the client instead of returning them to the clothes maker for reuse; using less packaging; utilizing recycled plastic and really recycling garment overbags; Today, Marks & Spencer uses almost no additional packaging for the majority of their clothing a far cry from the days when jumpers were all wrapped in cardboard and cellophane and uses more energy-efficient transportation in addition as using fewer hardwoods for fits in shop design.

The first fiber firm to get a certificate under the European Eco-Management and Audit Scheme (EMAS) was Hoechst, a European maker of polyester and fiber. A thorough report on manufacturing emissions, recycling, and energy and water consumption was produced as a result of the examination of its environmental practices. Particularly Marks and Spencer is considering environmental issues. Their goal is to stay up to date on these matters and incorporate them into their purchasing choices and operating domains.

Used apparel

Charity shops appear to be nearly as numerous as new apparel stores in several high street shopping centers. There are several explanations for the sharp rise in the quantity of these and second-hand apparel stores. Secondhand clothing stores are an obvious option for customers to get rid of their unwanted last-season styles as more and more people purchase new clothes. We may presume for economic reasons that those who are impoverished can only purchase garments from the secondhand market. Alternatively, it's possible that consumers who care about the environment are choosing to recycle clothes instead of always purchasing new by opting to purchase used items. Due to the late 1990s retro aesthetic, thrift stores were a great place to get desired, really stylish products. Vintage attire has become a popular "new" fashion for the 2000s, thanks in part to its widespread use at red carpet events like the Oscars. Period items by well-known designers, such as a 1950s Dior dress or a 1970s Vivienne Westwood T-shirt, are becoming more valuable. There is an entire floor dedicated to vintage clothing at Top Shop on Oxford Street in London, and some well-known markets in the city, such Portobello Road, are excellent places to find used, recycled, and vintage apparel. A plethora of new websites have been established specifically for the purpose of purchasing and selling vintage clothing. Although it doesn't just offer apparel and accessories, Ebay contributes significantly to the trend toward recycled fashion.

Increased laws in the late 1980s compelled the textile sector to modify its operations during a period of rising environmental awareness. It had been apparent that gaseous and liquid emissions from the industrial operations of several industries, including textiles, were causing environmental harm. Among other things, the new laws govern wet processing operations like dyeing and finishing. Numerous businesses are already spending significant amounts of money on systems for recycling dyestuffs, other chemicals, and even water in an effort to cut down on gaseous emissions from their operations. A lot of false information about the

superiority of natural fiber textiles may be found in the media, which has led many people to believe that natural fibers are better for the environment and synthetics are inherently harmful. The majority of this thinking stems from unfavorable opinions of the chemical industry. Natural fibers biodegrade more quickly, but some of them release harmful gasses in the process. When energy and water use are taken into account, certain synthetic fiber manufacturing techniques are actually more environmentally friendly than those for natural fibers. Concerns relate to both the textiles' production process and their post-disposal biodegradation. Leading clothing manufacturers in Germany have been developing a line of biodegradable apparel.

It is debatable whether apparel makers and fashion designers should bear more of the burden for the unfavorable emissions and waste, even though the textile sector is often held accountable. It is they who impose the requirements for robust colored textiles or non-crease items created from synthetic materials with thermoplastic qualities. In order to succeed in the future, the textile and apparel sectors must coordinate their efforts. Although consumers seldom give manufacturing methods any thought, the demand for organic products which is particularly strong in the food industry has extended to the apparel industry. The demands of those with sensitive skin who react to chemicals and those who care more about the environment are met by the use of naturally produced organic fibers.

Equitable commerce

The amount of apparel that is imported from outside has raised questions about the working conditions in several Asian nations' factories. Big businesses like Nike and Marks & Spencer have been charged of outsourcing to factories that exploit labor from so-called "sweatshops." Long workdays in potentially dangerous and uncomfortable circumstances are required in exchange for very little remuneration, often including the employment of minors. Businesses that carefully monitor the factories that provide them with their goods must be able to ensure their consumers that the products are made fairly and ethically. Some smaller businesses use foreign labor because of the unique abilities that people can provide in producing handcrafted clothing, rather than because of their cheap labor costs and capacity for mass production.

CONCLUSION

Organic cotton is one of the most well-known ecologically friendly textiles. It is produced without the use of artificial fertilizers or pesticides, improving soil health and biodiversity while using less water and emitting fewer greenhouse gases. Similar to this, hemp is a very sustainable crop that grows with little help from pesticides or water, yielding robust fibers that are perfect for clothing, accessories, and even construction materials. Bamboo fabric is a popular option for sportswear, loungewear, and intimate clothing because of its softness, breathability, and antibacterial qualities. It is produced from the quickly growing bamboo plant. Made from the fibers of the flax plant, linen is another fabric that is considered ecologically benign and is prized for its strength, capacity to wick away moisture, and inherent sheen. Tencel is a kind of rayon made from wood pulp that has been collected responsibly. It is produced using a closed-loop process that recycles solvents and water, resulting in very little waste and no negative effects on the environment. Recycled polyester provides a sustainable substitute for virgin polyester by lowering reliance on fossil fuels and keeping trash out of landfills. It is manufactured from used plastic bottles or textile waste.

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CHAPTER 5

UNDERSTANDING AND RESEARCHING THE FASHION: AN ANALYSIS

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ABSTRACT:

Fashion, as a multifaceted and ever-evolving industry, encompasses a myriad of interconnected elements ranging from design and production to marketing, consumption, and cultural significance. Understanding the complexities of fashion requires a multidisciplinary approach that integrates insights from various fields such as sociology, anthropology, economics, psychology, and marketing. This abstract offers an in-depth exploration of the process of understanding and researching fashion, delving into key concepts, methodologies, challenges, and implications for academia, industry, and society. At its core, fashion is a form of self-expression and cultural communication, reflecting individual identities, societal values, and historical influences. Researching fashion entails examining the intricate interplay between aesthetics, identity, consumption patterns, and socio-cultural contexts. Scholars in the field of fashion studies explore a wide range of topics, including the evolution of fashion trends, the impact of globalization on fashion production and consumption, the role of technology in shaping the fashion industry, and the socio-economic implications of fast fashion and consumerism. One of the fundamental challenges in fashion research is defining the scope and boundaries of the field, given its interdisciplinary nature and multifaceted dimensions. Fashion scholars employ various theoretical frameworks and methodological approaches to investigate different aspects of the industry, drawing on qualitative and quantitative research methods, historical analysis, ethnographic studies, and critical theory.

KEYWORDS:

Visual Merchandising, Advertising Campaigns, Brand Management, Content Marketing, Customer Engagement.

INTRODUCTION

There are several perspectives on what constitutes "green fashion." At a basic level, there's a rising movement against brands and overt consumerism. Some individuals are reverting to more casual attire and shunning dressy ensembles. Basics are often included in traditional work attire since they are highly utilitarian, simply cut, and long-lasting. Given that they are timeless pieces that should only be replaced when worn out, Doctor Marten boots and denim jeans may be seen as clothing that embodies the green philosophy of reduced consumption. There was also the "ecology look" in the late 1980s. The fabrics had a natural feel and color. Environmental statements decorated t-shirts that ranged in price from the local chain store to the expensive boutique. In contrast to the broad shoulders and rigid lines of the preceding trend, the ecological style blended in well at a period when consumers had had enough of overt materialism and the Yuppie image[1], [2].

Some designers have taken note of the ongoing debate about who is ultimately responsible for the less environmentally friendly fabrics: the textile producer or the designer. To obtain a stonewashed fabric look, most denim manufacturers now use pumice stone instead of

conventional chemical finishing. The customer will pay extra for these new materials and procedures. Similar to other eco-friendly items, there exists a conflict of interest. Retailers and customers alike seem to desire innovative, ecologically friendly items, but many are hesitant to incur the higher costs[3], [4].

Using cotton that hasn't been bleached or dyed, Friends of the Earth has created a variety of "green" clothes. Sales have been rather low, and the ecological problem was resolved but not the fashion one. By not using any techniques, they were sidestepping the problem rather than coming up with "green" ways to make materials suitable for clothing.

It seems sense that designers should now consider these problems. Many people are designing more ecologically friendly textiles because they are concerned about the materials they use, like Katharine Hamnett. These have not yet made up a significant portion of our purchases; it has taken some time for them to "trickle down" and show up in the clothing carried by high street retailers. One business, Edun, was founded by Bono and Alison Hewson with the intention of providing a line of clothes for socially conscious individuals. They make use of organic textiles that are produced in companies that respect the environment and provide fair working conditions.

The inaugural "Ethical Fashion Show" took place in Paris in 2004 and provided a venue for environmentally conscious and ethical designers from across the globe to display their apparel and accessories. Currently held annually, the event brings together up to fifty designers in response to the growing number of distributors seeking to provide designs that are both ecologically and ethically created.

The danger of skin cancer that might result from ozone layer depletion and excessive sun exposure is another environmental worry for consumers. Vacation resorts are starting to provide new lines of beach and swimwear with UV protection of up to 97%, which presents Lycra with even more opportunities.

Finance

The apparel business is impacted by general economic variables such as employment, income, and property ownership just as much as other product categories are. The amount that consumers spend on new clothes is heavily influenced by their disposable income, job position, and the overall health of the economy as shown by the GDP. The market for apparel and footwear is shaped by a wide range of other variables. A person's needs and goals for clothes and footwear vary as a result of life events including marriage, having children, moving out of the house, and retirement. These circumstances also have an impact on consumer expenditure. One industry where price deflation has occurred recently is clothing; volume sales growth has surpassed value sales growth, meaning that although consumers aren't purchasing less garments, the cost of those things is decreasing. Households in 1960 allocated 10.3% of their income, on average, on apparel. In the late 1990s, this dropped to less than 6%, and it has essentially remained there ever since. The capacity of merchants and manufacturers to source products from across the globe and continuously adjust pricing in response to price pressure from competitors helps explain this comparatively low[5], [6].

The "feel good factor" vs the recession

The UK had a recession in the late 1980s and early 1990s, which affected the whole globe. Rising unemployment and elevated interest rates made customers cautious about overspending. This in turn resulted in a tendency towards more traditional designs that would

survive until the following season, as well as a partial rejection of trends that demand an entirely new appearance and more thrifty expenditure on apparel.

The media began talking about a "feel good factor" in the economy by the late 1990s, but this talk did not always make it to clothing retailers since many of them had become somewhat out of touch with what customers wanted. People may gain from low rates of inflation, readily accessible credit, and consumer confidence that their level of living will either remain the same or improve in the new century. This may result in increased expenditure, but given the deflation in market prices and the cost of clothes, purchasing more goods does not always translate into increased spending overall.

Joblessness

The impact of unemployment on local spending power is significant and varies significantly across different regions in the United Kingdom. The loss of a major local employer may have a devastating effect on the retail industry, sometimes affecting whole towns.

Having a house

From the conclusion of World War II, the number of people owning a home has been gradually rising. However, owner-occupied families experienced pressure as a result of the temporary significant rise in mortgage costs brought on by rising interest rates. Although interest rates started to decline once again, consumers' caution and their decision to save more money could not lead to the expected rise in spending. Over the previous ten years, the average price of a house has increased by more than 2.5 times, giving homeowners more confidence in the value of their property.

In addition, homeowners have had more money to spend on themselves because of comparatively cheap borrowing rates. They are more inclined to remortgage in order to access the equity in their houses. On the other hand, first-time buyers find it difficult to obtain a footing aboard the housing ladder due to rising home prices. To purchase even the most basic of homes, they must make significant savings for a down payment and then take out sizable mortgages[7], [8].

Credit histories

There are worries that consumers' credit and loan-taking behavior may revert to the patterns of the 1980s. Because they knew their assets were increasing in value faster than inflation, consumers of the period were more eager to borrow when the value of their houses increased. They were also more comfortable extending personal loans. But, the banks, who were so eager to lend in the 1980s, limited credit as the increase in interest rates led to a downturn in the housing market and a decline in the value of certain houses. Although this does cover both debit and credit cards, the amount spent on plastic cards has surged by more than four times in the previous ten years. Using store cards has decreased as a result of customers realizing the high interest rates being charged or as a result of them being transformed into store credit cards, such as Marks & Spencer, which allow customers to use their credit or store card to make purchases at other locations. The rest of Europe is much less inclined to take on the high levels of debt found in the UK and is not as fond of credit cards or as prepared to incur debt as the British are.

Union Monetary European

With the entry of 11 of the 15 EU members at the time in January 1999, the EU became the single currency area known as the Eurozone. As of right now, UK membership is still on hold

since the government does not believe that the economy passes the five economic standards outlined in the Maastricht Treaty. Retailers will transact in euros since the UK is expected to join the EMU in the coming years. UK merchants will benefit from easier access to a larger European market, but there will be more competition as a result. EU customers will be able to simply make purchases online anywhere in Europe and the globe.

Exchange rates

The value of the pound has a big impact on both imports and exports. Sterling has been especially strong since the late 1990s, which has reduced the cost of imported apparel and increased the cost of clothing exports to outside markets.

The marketing environment's trends

Businesses that disregard trends run the risk of missing out on relatively slow-moving developments in the industry that might happen for a number of reasons. Consumers may drive trends at times, but businesses can also influence them. While trends in apparel fashion tend to be slower and build upon previous trends rather than ignoring them, general patterns may change fast and jump from one extreme to another.

DISCUSSION

There has been a discernible shift away from status and image dressing, even if there will likely always be individuals who are interested in high fashion. Although consumers still want fashion, they are calling for more modest looks that blend comfort, practicality, and reality. Formal attire is quickly giving way to sportswear and a more relaxed aesthetic as people's job and personal lives evolve and provide more time for leisure activities. The lines separating athletic wear from fashion are becoming hazier. There are times when it seems like the boutique and sports shop offer almost identical products. The demand for other casual clothing has sharply increased in tandem with the growth in sportswear sales. As casual knitwear like T-shirts and sweatshirts have gained in popularity, sales of traditional jumpers and cardigans have seen a sharp decline [9], [10].

The health of the domestic apparel market depends as much as ever on the demand for womenswear. As previously noted, demographic shifts will have an immediate impact on the relevant markets. The premium end of the kids' market must be taken into account first. Second, there is a lot of potential with clients in their late forties and early fifties. Many people are adopting trans-seasonal clothing, where they wear the same garments throughout the year instead of having separate wardrobes for winter and summer, as a result of these shifts and the long-term weather trend. There have been two noticeable changes in clothing labeling. Numerous firms, like Next, Karen Millen, and Dorothy Perkins, are still producing or sourcing goods under their own brands. Particularly in the sportswear market, other retailers are bringing in well-known brands or employing and marketing the apparel designers themselves. In Six, the context of product creation, some of these concerns about seasonal elements and taste preferences are expanded upon.

Producing

In order to be more efficient, retailers are coming under more and more pressure to hold less inventory and provide customers more options more often. This implies that vendors must now provide items in shorter runs more often than in the past. Additionally, far too many manufacturers have been letting merchants handle keeping them up to date with consumer wants. The producers that make the greatest investments in design, technology, and market research will prosper in the future.

Fiber and fabric trends

Performance and adaptability are becoming more and more crucial. Consumers are starting to ask for and seek out specifically designed, high-tech, high-performance fibers and textiles by name, including Lycra and tactile fabrics. They are searching for textiles that will meet a certain performance need in addition to a fashion or style purpose. The most often used fibers nowadays are still polyester and cotton, either alone or as the main fiber in a mix; nevertheless, natural fibers are still more generally used, and it is anticipated that their usage will continue to grow, frequently due to cost and handling features. Blends with a higher percentage of cotton are being utilized, while polyester is steadily losing popularity. Wool is still widely used, although due to economic concerns, blends rather than pure wool are once again purchased[11], [12].

Stretch

Elastane yarn mixing remains the primary fabric development area. They are being used on a much larger variety of fabrics, either for comfort and recovery in outerwear and tailoring or for fashion impact in body-hugging design. For a while to come, microfibers such as superfine polyesters and polyamides will probably continue to be the major focus of attention in terms of novel shapes and uses, particularly in knitwear and mixes with other fibers.

Modifications to the shopping routine

The tendency is toward massive drive-to retail complexes and malls, despite current government policies restricting the growth of out-of-town buildings. The rise in catalogue sales and the potential for electronic buying to join it both support this trend in shopping.

The behavior of fashion customers and the businesses that buy fashion goods and services is the focus of this. Examining the significance of fashion consumer behavior, connections are made with market segmentation, marketing research, and the marketing mix.

A summary of how customers make decisions is provided. Consumer decision-making kinds are explored, along with the steps involved in the decision-making process. Then, the emphasis shifts to the customer as a person from the viewpoint of the buyer as a problem solver. The primary psychological factors associated with fashion consumption are delineated and characterized. For instance, we may more readily grasp why some fashion advertising messages are more successful than others when we have a better knowledge of the perceptual process.

Fashion items provide individuals the ability to express their affiliation with or disassociation from certain social groupings. Clothes may represent alienation or a sense of belonging. In order to comprehend the fashion consumer, it is necessary to evaluate the larger societal dynamics that influence each person's purchasing decisions. The family, societal stratification, opinion leadership, and cultural elements are some of these social components. The study of diffusion and opinion leadership enables us to understand why some individuals are more willing than others to embrace new trends and offers suggestions on how to speed up the process.

Fashion companies sell to other businesses in the sector in addition to fashion customers. Sales within the fashion distribution chain are a clear example of organizational purchasing, and this is covered in eight. Corporate consumer purchasing, such as the acquisition of uniforms and unique apparel to enhance a company's image, is another important aspect of organizational buying. The characteristics of organizational buying will be described, emphasizing the ways in which it differs and resembles consumer purchasing.

Purchaser of clothing

Marketing for fashion places a strong emphasis on meeting consumer wants in a profitable way. Understanding customers, their requirements, desires, and how they will react to different marketing initiatives are vital to accomplish that. Everybody with an interest in fashion marketing adds something unique to their research—that is, their consumer experiences in fashion. That experience is both a benefit and a curse. Benefits include the ease with which one may comprehend and apply insights from consumer behavior to their own apparel choices. The primary disadvantage is in the tendency to make assumptions about the behavior of other fashion customers based on our experience. Regrettably, studying fashion marketing is likely to alter consumer behavior and render the proficient fashion marketer unusual. Increased product and promotional process expertise together with a passion for fashion indicate a shift away from traditional customer behavior. It's interesting to note that a lot of respectable market research firms don't include marketing staff in their surveys as they tend to be abnormal.

Upon examining social dynamics in consumer behavior, it becomes evident that individuals often reside in very limited social networks. They socialize with others who share their hobbies and social standing. The risk for fashion marketers is that these limited social media platforms perpetuate "world views" of what makes fashion desirable, which then end up serving as the justification for what all customers want. The most important thing to remember is that views should never be taken at face value and that market research should always be the basis for fashion marketing choices rather than simply personal reflection. Since every customer is different, it seems sense to rely on solid marketing research rather than gut feelings derived from extrapolating personal motivations. When considered ideas that need to be investigated, hunches may be a great beginning point for marketing research. As a result, we may query:

For instance, a fashion designer may be motivated by the thought that a modest selection of airy, flexible, and wrinkle-resistant clothing will improve business travel for the female executive. The designer or one of their pals may be the source of this inspiration. The next step is to do marketing research to find out how many women travel for work and, of those, how many of them think the market for rental apparel does not quite suit their needs. Four gives a thorough explanation of the marketing research techniques utilized to gauge fashion customer behavior.

Customer behavior's place in marketing

Fashion marketers may consider a variety of ideas derived from consumer behavior, and measurement methods for these concepts are supplied by marketing research. All other facets of fashion marketing are tightly linked to consumer behavior, but this is especially true of target market selection and mix formulation.

Target marketing and consumer behavior

Every customer is different, as was already said. Apart from custom clothing and couture pieces, the majority of fashion marketing focuses on conventional clothing offered to certain consumer groups. While each customer is unique from the others, they are also comparable to certain other consumers; this is not a contradiction. Volume apparel marketing necessitates the identification of customer groups with comparable wants and the subsequent provision of comparable merchandise to them. Five takes a closer look into the nature of target marketing, but for the time being, the connections to consumer behavior will be mentioned.

When the whole apparel market is taken into account, it becomes evident that it is really made up of several smaller sectors, each with its own set of demands. The categories' obvious underpinnings are income, gender, and age. Segments based on psychological or social traits shared by a significant proportion of customers may be less evident but no less significant. Customers vary, for instance, in their aspirational levels and in how they see the connection between achieving social mobility and attire. Throughout the 20th century, there were moments when the emphasis on conspicuous consumerism spread like wildfire as a way to highlight the new divisions resulting from shifting patterns of income and activity. For instance, the 'dress-down Friday' period of the 1990s replaced the power dressing era of the 1980s, and in the early 2000s, some firms reinstated business casual dress rules. Groups who aspire to social rank will often look for clothes that support and reinforce their evolving status. In order to satisfy these demands and fulfill societal expectations, fashion designers of the twenty-first century must be mindful of the dominant beliefs around conspicuous consumption and social stratification. The foundation of customer behavior and the subsequent determination of suitable target audiences for fashion companies is an understanding of various kinds of consumer wants.

As noted in Two, changes in the social structure or demography result in new market possibilities and challenges, as well as altered targeting requirements. For instance, there is a wide spectrum of opinions around environmental concerns, from fervent supporters to fierce opponents, along with the growing interest in these matters. It has been shown by a number of studies conducted between the late 1980s and 2007 that most customers care about environmental concerns. But there are also significant disparities across socioeconomic groupings in terms of how much more individuals are willing to pay for goods that reinforce those ideas. Customers in the fashion industry might be divided into groups based on their beliefs about environmental issues. It is obvious that if a sizable portion of the population with purchasing power actively supports environmental causes, then they most likely have a preference for durable clothing made in an eco-friendly manner and materials that can be recycled or recyclable.

Sometimes, studies of consumer behavior are specifically intended to pinpoint certain consumer groups that share interests in fashion and purchasing habits. The lifestyles that follow will describe one such method of market segmentation.

The marketing mix and consumer behavior

In addition to offering a framework for determining target markets and consumer demands, the study of consumer behavior makes it possible to predict how consumers will react to marketing initiatives. Predicting future behavior is just as important as detailing the current situation when researching a customer. The assortment of components that a fashion marketer presents to a potential customer base is known as the marketing mix. It consists of choices made about goods, costs, advertising, promotions, services, and distribution that are put together logically to show the client what the business has to offer. In Five, the marketing mix is covered in great depth. For the time being, relationships between certain components of the marketing mix and customer behavior will be discussed.

Customer actions and merchandise

Goods are purchased because they satisfy wants. These demands might be primarily physiological, like the need for warmth, or they could be social, like the need to be seen as sexually attractive. For instance, a psychological demand related to vanity and self-image might show itself as a desire to think of oneself as bigger or smaller than reality. Expert styling may produce clothes that highlight or minimize an aspect size as desired, but a little

bit of "psychological sizing" might also be important. One well-known bra maker, for instance, makes its flagship model with labels one size bigger. It is assumed that certain customers find confidence and pleasure in a size label that aligns with their goals or a specific self-image. Comparable circumstances surround boxer short size, where it's well known that very few men like the label to be tiny while purchasing or receiving undergarments. Another example has to do with perceptions and clothing sizing. In response to some women's want to see themselves as lower sizes, manufacturers label dresses that are really a size 18 as a 16. This does not claim that these kinds of instances should be promoted. In fact, we contend that a great deal of time and energy is squandered at the retail level, with potentially detrimental overall effects on consumers. The lack of an industry standard for bra sizing raises the question of whether the majority of British women, according to market analysts, are really ignorant of their own bra size.

CONCLUSION

The intricate dynamics of fashion as a cultural phenomenon, economic force, and social practice by embracing an integrated and multidisciplinary approach. Comprehending the historical development of fashion trends, industry dynamics, and society standards is crucial. Through archival research, visual analysis, and cultural studies, historians may trace the historical trajectory of fashion and identify the patterns, influences, and continuities that have shaped modern fashion practices. Historical viewpoints also provide important light on how fashion reacts to and reflects larger socio-cultural, political, and economic changes, showing how fashion is inextricably linked to identity, power, and societal change. An additional perspective through which to examine the cultural connotations, customs, and practices connected to fashion is provided by anthropological study. Rich insights into the symbolic meaning of clothes, the development of identity via apparel, and the function of fashion in social interactions and group dynamics may be gained from ethnographic studies of fashion communities, subcultures, and consumer behavior. Through thorough immersion in the lived experiences of fashion participants, scholars may clarify the many incentives, principles, and interpretations associated with fashion in various cultural settings and social circles.

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CHAPTER 6

CONSUMER BEHAVIORS AND PROMOTION OF FASHION

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ABSTRACT:

Consumer behavior plays a pivotal role in shaping the success of fashion brands, influencing purchasing decisions, brand loyalty, and market trends. Understanding the complexities of consumer behavior in the context of fashion is essential for brands to develop effective promotion strategies that resonate with their target audience and drive sales. This abstract provides an in-depth exploration of consumer behavior in fashion and examines the strategies and implications for promotion within the industry. Consumer behavior in fashion is influenced by a myriad of factors, including individual preferences, socio-cultural norms, economic considerations, and psychological motivations. From personal style and aesthetic preferences to social influences and lifestyle choices, consumers navigate a complex landscape of decision-making processes when engaging with fashion products and brands. By understanding the underlying drivers of consumer behavior, fashion marketers can tailor their promotion strategies to effectively engage with their target audience and drive desired outcomes.

KEYWORDS:

Demand Forecasting, Digital Advertising, Direct-To-Consumer (DTC), E-Commerce Platforms, Emotional Branding, Environmental Sustainability.

INTRODUCTION

In order to choose the right media, it is necessary to understand consumers' media habits in order to promote fashion goods. Making appropriate promotional message selections is made possible by an understanding of customer behavior. Fashion photography, for instance, often aims to portray a certain lifestyle that the customer can relate to and then views the product as a means of achieving that lifestyle. By using celebrities in their ads, fashion brands may also reach certain target populations and sway customers via identification. Nine provides further analysis on the role of celebrities in fashion advertising[1], [2].

Pricing and consumer behavior

For many, the price is a key determinant of quality. It may be challenging to assess style and design at times, particularly for those who lack experience. As a result, some customers use substitute metrics for quality and specifically pricing. When creating a pricing strategy, it is vital to comprehend how people perceive value and prices as well as the perceptual process.

The distribution and behavior of consumers

A thorough grasp of the fashion consumer should guide the selection of a suitable distribution channel and the design of its components. Applications such as figuring out where, when, and how customers want to purchase are rather evident. Research and ideas from customer behavior are needed to comprehend and match one's own image with that of the shop, as well as to create certain store atmospheres to promote different emotions[3], [4].

Consumer decision-making in fashion

Considering the customer from the perspective of a problem solver is one important method of analyzing consumer behavior. Whatever the driving force, the need for clothes is seen as an issue that the buyer must resolve, often by settling on a price with a vendor. Numerous concerns pertaining to the sorts of choices customers must make, the various phases of the decision-making process they go through, and the key elements influencing those decisions are raised by the problem-solving approach and will be addressed.

Categories of decisions made by consumers

It is easy to see buying clothing as a single decision to buy or not to buy. To make a purchase or no buy choice, one may, nonetheless, divide the more complex decision into a number of smaller options. Fashion marketers stand to gain by organizing operations to guarantee that consumers get assistance when required, if they see consumer choices as a sequence of smaller, connected issues that need to be resolved. For instance, if a customer knows she can readily swap a blouse for a different size if necessary, she may not bother trying it on. On the other hand, another client could detest the whole clothing-buying experience and value prompt assistance, guidance, and close-by displays of complementary items. To ascertain which choices are crucial for the fashion firm's target market, marketing research is required [5], [6].

Customer participation

The degree of customer engagement in the choice is another way to view consumer decisions. The interest that consumers have in fashion varies greatly. Even individuals with a strong interest in fashion could have a preference for some garment styles over others. Consumer theorists often categorize consumer choices into high- and low-involvement categories. Different theoretical perspectives are somewhat reflected in this categorization, while some noteworthy synthesis efforts have surfaced recently.

The person, the item being purchased, the time and location of the transaction, and the amount of participation all have a role. When buying a pair of socks, a customer may need to research their options carefully and visit many places to compare prices before settling on a product that fits their pretty strict requirements for construction, color, and size. For a different customer, buying socks may be reduced to a low-commitment, mindless commodity purchase that is made in conjunction with other low-effort purchases at the grocery store.

It follows that fashion marketers should determine the target market's degree of participation and adjust the marketing mix appropriately. Giving marketing information to customers who may not want or utilize it is a major problem. It is possible to demonstrate a link between low-level participation and impulsive purchasing, which affects the percentage of the promotional budget allocated to in-store promotions as opposed to advertising. It would be more effective to focus promotional efforts in-store if customers just make choices while in the shop and don't actually pay much attention to information about certain fashion goods [7], [8].

DISCUSSION

As previously shown, a consumer's choice to purchase may be broken down into smaller decisions. It may also be represented as the progression of the customer through many distinct phases. An overview of the several stages will be provided. The first stage of issue identification is when a customer realizes they need clothes. This might be brought on by out-of-date clothing, remarks made by others about how out-of-date clothing is, a shift in one's

social standing that encourages or facilitates purchasing, or a shift in one's goals or preferences. There is much disagreement about how much fashion marketers can affect issue recognition.

It is a common subject to wonder if marketers generate demands. According to Blackwell et al., marketers provide customers with improved means of satiating wants that already exist rather than creating new ones. High-status requirements, for instance, might be met by a wide range of purchases or pursuits. It is likely due more to the knowledge of those wants and the deliberate crafting of a message than it is to the actual development of the needs that a fashion advertisement is able to grab the interest of certain customers and secure sales. In modern culture, advertising is only one of many strong social forces at play, and it's not always regarded highly. Advertising impacts and reflects the ideals of society with regard to consumption. In the realm of fashion, it has been a spectacular failure if it could really generate wants and have such a powerful impact.

After realizing there is a need, the customer considers their options and may choose to gather information and continue with the purchase, postpone it, or determine the issue is not important enough to remedy. When making a decision, the customer looks over previously stored information. This involves becoming aware of the names and retailers that sell potential solutions. External information sources may be sought due to inexperience or disappointing past purchases. External sources may be either neutral or personal, such as a television show on evening dress or a window display or poster campaign used in fashion marketing. Examples of neutral sources include friends. The customer often regards these three primary external information sources with varying degrees of reliability[9], [10].

When the customer has enough knowledge about potential solutions, assessments are conducted and a decision is reached. Evaluations differ in kind depending on the person. While some customers possess a broad range of purchasing criteria, others tend to have restricted and sometimes imprecise decision-making processes. Making an assessment might include mentally evaluating or ranking the options, or it can only entail removing things that don't measure up. When there are too many options or too much information has been provided, customers may sometimes experience what is known as information overload. A customer's ability to make a decision may be aided by sales personnel offering facts and guidance, providing information in an acceptable way, and being aware of the information requirements of the consumer. The choices a customer makes at the point of purchase have already been discussed, and sales tactics to sway a purchase [11], [12].

Following a purchase, customers could assess both the goods and, to some degree, their own efficiency as consumers. Systematic review is rare unless in cases when products are purchased mainly for their utilitarian qualities, such as hiking boots, where durability and protection may be carefully considered. The degree of appraisal seems to be correlated with the item's social conspicuousness, its importance to the buyer's self-image, their specific consumer orientation, and the cost of purchase. For the majority of customers, getting feedback from people they consider important may be part of the assessment process.

This post-purchase behavior should be of interest to fashion marketers since it has a direct bearing on customer complaints, repeat business, and word-of-mouth referrals. In psychology, the law of effect just asserts that rewarded behavior is likely to be repeated. Customers that are happy with your service are inclined to stick around. Shifting consumers from the promiscuous to the insistent is the aim of fashion marketing.

Monitoring customer complaints closely may help identify problems early and prevent certain concerns from coming up in the future. Handling sincere complaints delicately may

also help maintain goodwill and prevent unfavorable word-of-mouth communications. Given that customers are more inclined to spread unfavorable information about items than favorable ones, a single unhappy customer may result in a large number of other people having bad opinions about the brand or company.

The decision-making process was discussed above, and it is clear that in order to comprehend and forecast the behavior of fashion consumers, one must take into account elements other than their immediate worries. The general categories of psychological and sociological aspects may be used to organize the factors that need to be taken into account. While sociological variables are predicated on the knowledge that a large portion of consumer behavior occurs as part of a group process and includes social contact and patterns of influence, psychological elements are drawn from the study of individual behavior.

The perception process of the buyer

The process by which consumers choose, arrange, and integrate seemingly basic inputs into a meaningful and cohesive image of the outside world is known as perception. It is necessary to distinguish between sensation and perception in order to better clarify this process. Sensation describes the reactions of our sense organs to basic stimuli, whereas perception is the result of sensation's psychological impact. A painting and a picture might be compared in this way: the painting represents a highly subjective interpretation of "reality," while the image represents "reality."

A bustling fashion shop presents a confusing variety of feelings that the fashion customer must make sense of. The perceptual process that the customer goes through may be thought of as a series of phases that help them filter and condense marketing input into a distinct marketing experience. The steps involved in this process of distillation and perceptual filtering are:

1. Specific exposure
2. Focused attention on certain issues;
3. Selective warping
4. Selective holding on.
5. Choosing your exposure

Consumers' more conscious choices, together with factors like age and wealth, might place limitations on their exposure to certain shops or media. Selective exposure refers to this process, in which the opportunities to absorb the full spectrum of marketing stimuli are reduced. Advertising, brochures, shop window displays, and the fashion page in a daily newspaper are a few examples of marketing stimuli that are sensitive to selective exposure. In order to optimize the potential for selective exposure, it is the responsibility of fashion marketers to ensure that the right medium and location are chosen for retail stores.

Selective focus

The next level is selective attention, in which the consumer's options are further limited by focusing exclusively on some marketing cues while ignoring others. Customers' preexisting attitudes, attention spans, emotional states, intentions, and expectations are the elements that influence their attention to marketing stimuli. The aforementioned proverb illustrates the last point.

Many individuals will have "read" the aforementioned sentence and failed to notice the two different uses of the term "time"; instead, they would have seen what they were expecting to see rather than what was really there. Prejudice and prevailing views both affect how we interpret marketing messages. Products marketed as designer labels or on sale may draw attention from customers or, depending on their past attitudes, may even be ignored. Therefore, it is important to identify customer predispositions via marketing research before creating marketing messaging.

The fashion marketer may influence some aspects that affect whether or not the marketing message catches the consumer's attention. In addition to novelty, contrast, repetition, and movement, a message's size and intensity may also increase its chances of being seen. As a result, ads in the top 10% of magazines like *Company* or *GQ* have a larger potential audience than content found in the magazine's latter sections. Similarly, due of the contrast, a black-and-white advertising in a glossy magazine that is surrounded by color adverts has a strong chance of drawing attention.

Particular distortion

Selective distortion is the next perceptual filter that a marketer may break through after capturing the consumer's attention. Customers perceive information in a way that is compatible with their preexisting beliefs. The way the perception process works allows for and preserves a cohesive worldview; too many inconsistencies with preexisting notions annoyances in the administration of daily life. This is not to suggest that it is impossible to alter customers' perceptions; rather, it means that marketers must first identify the foundational ideas and the fervor of prevailing opinions before attempting any kind of change. One may readily see how the perceptual process distorts reality by examining the preconceptions that are used while evaluating clothing based on the nation of origin. The majority of British customer's associate products labeled "Designed in Italy" or "Made in France" with superior design quality and content compared to those created in underdeveloped nations. These implications have the power to overcome the conclusions that would result from a blind test, and they often do.

Selective holding

Selective retention is the last perceptual filter. This is a reference to the very subjective method in which customers recall details about fashion marketers and their merchandise. The consumer's tendency to interpret information so heavily in relation to present goals and worries that they essentially rewrite their own personal history is a crucial component of perception. The primary motivation for this selective retention is our demand for reliable and, sometimes, simple justifications for our emotions and previous actions. During this process, the positive and negative features of some products may be overstated due to feelings of nostalgia for a bygone period, when tailoring was regarded with genuine pride and competence, unlike now. The producers of jeans have taken note of the strong links that many people have between blue jeans and youth and are targeting middle-aged buyers with nostalgic *sui* music in their ads.

Acquiring knowledge

The fashion consumer does not come into the world knowing about fashion companies, standards for evaluating clothing, retailers or pricing, or even how to take care of clothing. All of this knowledge must be acquired. Any comparatively long-lasting modification in purchasing behavior brought about by practice or experience is known as consumer learning. The family and peer groups serve as the two primary sources of consumer learning. However,

customers' experiences with fashion marketers, their goods, and their marketing strategies teach us a lot. The marketing literature provides several theories of consumer learning, the most of which fall under the categories of association learning or cognitive learning. Despite their competition to explain behavior, the two primary theories are insufficient to account for all learning that takes place. Aspects of both strategies are discussed in the discussion that follows.

Learning by association

When a marketing stimulus and the consumer reaction are regularly linked, association learning takes place. At this stage, a lot of low-level learning takes place, such as brand names. The rule of effect is a fundamental idea that provides explanations for this kind of learning. Rewarding behavior makes it more likely to be repeated, but punishing or not rewarding behavior makes it less likely to occur. Consequently, we now have a clear explanation for brand loyalty and recurring purchases. When a consumer perceives a certain brand of shirt to be fashionable, comfortable, long-lasting, and reasonably priced, they are more likely to repurchase it. The key takeaway for fashion marketers is to determine the relevant customer purchasing criteria and create items that satisfy them. Another customer will probably not buy another skirt from that provider if she discovers that the skirt she bought three weeks ago is beginning to fall apart at the seams. Another consumer could discover that avoiding a certain shoe store is best since the sales associates, who are mostly compensated via commission, vie for the customer's business and don't give them enough time to browse.

The concept of behavior shaping is an intriguing facet of association learning. This idea gives marketers the chance to sway customers and teach them how to behave in more sophisticated ways. Consumer learning is altered by awarding more near approximations to the ultimate objective that the marketer seeks. The relationship between sales figures and customer behavior is discussed in Chapter Seven on pricing. Due to frequent merchant promotions, some customers have learned to wait until sales to make purchases since they will get reduced pricing.

When designed well, shaping behavior allows the fashion store to change behavior in other ways. Assume the shop wants to entice customers to purchase many pairs of a new line of cotton underwear with Lycra. A coupon giving a discount could be made available in order to introduce the line and promote a trial with the least amount of risk and most benefit. Another coupon, this one with a lesser value than the first, is given to the customer who purchases the product. With no coupon assistance, the second coupon should encourage a second purchase at a lower cost. The foundation of brand loyalty has been laid if the product performs as expected. It is important to emphasize that the product should be the primary source of reward rather than the coupon, since this might lead to the customer learning something else and only making a purchase from the merchant when a discount is provided.

Cognitive education

In order to address the issue of consumer learning, cognitive learning theories use the assumption that consumers think and consider the connection between marketing stimuli and consumer behavior. It is evident that all consumers consider certain purchases carefully and may go through thought processes to attempt to get to a logical decision before making a purchase. Clothing items that require a lot of work, prior displeasure, cost, and inexperience are often associated with cognitive learning. The cognitive method focuses on how consumers think through various options and identify the rules and criteria they use to make decisions. It goes without saying that understanding how customers relate product attributes to their purchase criteria helps marketers provide the correct content at the right moment.

Customer perspectives

A taught orientation or predilection toward a particular situation, person, thing, or concept that results in a propensity to react either favorably or unfavorably is called an attitude. An attitude is made up of three primary parts: cognitive, emotional, and conative. The customer's knowledge or information on fashion products, services, images, stores, or pricing is referred to as their cognitive dimension. This knowledge may not be precise or comprehensive, but it is what the consumer believes to be true.

The emotional component, which is quantified in terms of like and dislike or good and poor, is concerned with how customers feel about fashion marketing offers. The conative component, which gives the behavioral component of attitudes, is often represented as the desire to purchase within a certain time frame or not. As a result, a customer may be aware of Missonia's latest collection and its colors, costs, and sizes; the customer may also appreciate the new collection and plan to buy a new sweater within the following seven days.

Consumer attitudes are of importance to fashion marketers since they are thought to be strongly associated with behavior. 3.6 displays a basic model of the relationship between attitudes and purchasing decisions. It is said that the model oversimplifies things a little bit since attitudes might sometimes develop or become apparent after a purchase. Other authors argue that under certain conditions, liking might come before knowing. For the same occurrence, many attitude theories provide opposing interpretations. It is evident that forecasting behavior from straightforward assessments of attitudinal components is a difficult and divisive topic. Several research studies have shown that favorable perceptions of fashion items do not necessarily translate into increased sales. According to Ajzen and Fishbein's research, establishing normative beliefs and measuring attitudes regarding the act of purchasing are important considerations.

For instance, a customer could like Jean Paul Gaultier's designs and have excellent feelings about the styles and cuts of the clothing. Nonetheless, the same customer can decide not to purchase due to unfavorable attitudes about the cost or the conviction that their close friends wouldn't approve of the style. Four provides a description of attitude measurement techniques.

Regarding the idea that attitudes develop and/or shift after a purchase, it's important to remember that both positive and negative attitude changes may result from post-buy experiences with clothing. Festinger said that people had a propensity to look for harmony or consonance in their emotions, ideas, and actions. Dissonance or post-purchase uncertainty about a new purchase then becomes a driving force, and the buyer takes action to lessen dissonance. Several strategies may be used to lessen dissonance, such as:

1. Altering one's behavior;
2. Shifting perspectives;
3. Reversing the judgment
4. Looking for further information about consonants;
5. Avoiding contradictory information.

The Universities of Yale and Columbia in the United States conducted a significant portion of the early study on attitudes. The majority of this study still offers a helpful foundation for working fashion marketers, and its conclusions are helpful for creating advertising campaigns. A portion of this work has been included.

CONCLUSION

The effect of peer networks and social media on customer behavior in the fashion industry is one of the major variables. Social media sites like Pinterest, Instagram, and TikTok have developed into effective resources for users looking to share their own style with others, find new trends, and get inspiration.

In particular, influencer marketing has become a powerful tool for fashion promotion. Brands are collaborating with influencers and content producers to connect and interact with their target audience in a genuine way. Through using the social influence of reliable persons in their communities, fashion firms may expand their client base, increase brand recognition, and cultivate stronger relationships. Consumer behavior in the fashion industry is significantly influenced by psychological elements as well. Consumers' purchase choices are often influenced by underlying psychological demands and motives, ranging from the need for self-expression and identity construction to the quest of prestige and social approval. Fashion marketers use a range of tactics, including branding, narrative, and experiential marketing, to effectively leverage customer motivations and establish affective bonds with them. Fashion businesses may establish a stronger connection with their target audience and gradually increase brand loyalty by coordinating their marketing campaigns and brand message with customers' values, goals, and lifestyle choices.

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CHAPTER 7

SOCIOLOGICAL ASPECTS OF CONSUMER BEHAVIOUR

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ABSTRACT:

Consumer behavior is a complex phenomenon influenced by a myriad of sociological factors that shape individuals' attitudes, preferences, and purchasing decisions. Understanding the sociological aspects of consumer behavior is essential for marketers to develop effective strategies that resonate with target audiences and drive engagement. This abstract provides a comprehensive exploration of the sociological dimensions of consumer behavior, examining key concepts, theories, and implications for marketing strategies across various industries. At its core, consumer behavior is influenced by social structures, cultural norms, group dynamics, and symbolic meanings embedded within society. Sociological theories such as social identity theory, reference group theory, and symbolic interactionism provide frameworks for understanding how individuals' identities, values, and behaviors are shaped by their interactions with others and the broader social context. These theories highlight the importance of social influence, social comparison, and social identity in shaping consumer preferences, brand perceptions, and purchase decisions. Social identity theory posits that individuals derive a sense of self-concept and identity from their membership in social groups, such as family, friends, and communities. Consumers' purchasing decisions are often influenced by their desire to express their social identity and affiliation with certain groups or subcultures.

KEYWORDS:

Ethical Sourcing, Event Marketing, Fashion Branding, Fashion Trends, Global Supply Chain, Influencer Partnerships.

INTRODUCTION

The inner power that propels and energizes customers toward objectives is known as motivation. Need arousal is a component of motivation, which generates the drive that results in instrumental behavior that lessens the urge. Understanding consumer motivation is difficult for a variety of reasons. Prior to drawing conclusions about the underlying behavior, motives are assumed since a consumer's motivations cannot be seen or seen. Instead, behavior is logged. It's critical to distinguish between just documenting behavior and providing an explanation for it. Saying that a customer purchases low-cut tops because she enjoys baring her cleavage, for instance, is merely descriptive. On the other hand, if a customer purchases a Prada jacket, for instance, it may be argued that they are fulfilling their desire for status, particularly if the brand name is prominently displayed on the item. Given that comparable reasons may manifest themselves in various behaviors, motivation is a complicated notion. Similar to how a status-seeking customer purchased a Prada jacket in the aforementioned example, other individuals may look for alternative brands or may choose non-fashion items or hobbies to fulfill their status wants. Additionally, different individuals may purchase the same thing for various reasons. Another person buying a Prada jacket could be doing so purely for social reasons, like fitting in with a certain group of friends, or for warmth and safety[1], [2].

Over time, motivations could change due to various factors including a shift in social position. Most women experience a shift in their motivation after a kid arrives regarding clothes buying. One other consideration is that several factors may influence a person's buying behavior at the same time. There may sometimes be a conflict between the reasons, but other times they work together to positively influence the customer's perception of the clothing item. A person who is drawn to the idea of buying a coat to fulfill their status demands yet repulsed by the possibility that it won't be warm enough to meet their physiological needs is an example of a motivation conflict[3], [4].

Motives may be categorized in a number of ways, which are explained. There is a spectrum of motives, ranging from emotional to logical. Purchasing a waterproof hat definitely has a significant logical component; on the other end of the spectrum is an evening dress that will cost several thousand pounds and be worn just once. It's also important to think about whether the customer is aware of all the factors influencing their decision. According to Freudian theory, people's motivations are only partially known to them, like an iceberg's personality.

The reasons behind their purchases or avoidance of certain clothing may not be known to or acknowledged by many customers. Many individuals find it simpler to say that they purchased something because it looks good than to acknowledge that they got it to impress other people. Four. Maslow's hierarchy of requirements outlines several qualitative ways for determining motivations. Determining customer motivation is a challenging task. Abraham Maslow created a categorization scheme for motivation that is often used. According to psychologist Maslow, needs are arranged in a hierarchy, with higher-level demands becoming significant only after lower-level wants were met.

Therefore, the buyer with a restricted budget may be more concerned with the practical features of inexpensive clothing—like warmth—than with issues of social acceptability. The urge to fit in and be accepted by others is one of the social wants. The desire for consumers to feel good about themselves and for others to think highly of them is known as an esteem need. Maslow defined self-actualization as the drive for psychological development that values accomplishment and creativity. For some people, self-actualization may be facilitated by knitting needles and wool, while for others, it can be facilitated by contributing to the design process by offering suggestions for colors or stylistic elements for a garment. Certain purchases of clothes may fulfill demands on many levels. For example, a Barbour waxed jacket can fulfill the needs of warmth and weather protection while also enabling acceptance by others who are dressed similarly. One of the most important selling tasks is converting a product's characteristics into targeted advantages that are motivated by factors; this is covered in greater depth in nine[5], [6].

Customer characteristics

A person's personality is the specific combination of traits that define them. Psychographics and the self-concept will be the two primary approaches to personality that are examined. Previous theories of consumer behavior focused on customer personality factors and attempted to identify different sorts of consumers. The idea was to forecast customer behavior by identifying distinct consumer types, allowing fashion goods to be developed and advertised appropriately. Sadly, there was no evidence of a relationship between personality type and purchasing behavior, and this strategy was superseded by one that focused its approach on the activities, interests, and views of its target audience rather than their qualities. This is referred to as a psychological or lifestyle. Customers are often asked a lot of general and particular questions about AIOs, most of which are based on a Likert scale, as

explained in four. These kind of questions include things like "I go swimming at least once a week" and "I believe regular exercise is essential for good health." The responses to these queries are then analyzed in conjunction with customer demographic, purchase, and media data to identify certain categories or kinds that share AIOs. A subsequent section of this article examine some intriguing analyses that have been done to connect clothing lifestyle groupings with geographic demographics. These lifestyle groups are given names, and they might serve as the foundation for target marketing campaigns, advertising material, or retail design. The main flaw in lifestyle analysis is that a lot of the work is done without any theoretical foundation or reliability or validity measurements. There is evidence to show that study on certain items and associated fields like fashion, beauty, and health is more beneficial than broad lifestyle studies. At worst, the labels applied to the groups are nothing more than promotional tools used by advertising companies to pitch their services to manufacturers and retailers. At best, the labels are overtly derogatory against customers, such as "dowdies" or "apathetic." A recent study on fashion lifestyles in Europe by Mintel and TGI looked at the prevalence of eight different lifestyle categories in four EU nations. Significant disparities were seen between the consumer demographics of Germany and France. For example, Germans were disproportionately Big Spenders and Label Admirers, whereas French customers were more fashionable and fashion-conscious. This study's obvious retail application is that, given the impact of culture, lifestyle marketing may be more difficult to implement internationally. When used methodically, lifestyle analysis may provide valuable insights on consumer behavior; however, there is currently no agreement on methodology, the process is costly, and it must be ongoing[7], [8].

Another important area of study in the field of consumer personality studies is the analysis of the self-concept. The self-image, or how an individual views themselves; the ideal self-image, or how an individual would like to see themselves; the social self-image, or how an individual believes others see them; and the ideal social self-image, or how an individual would like others to see him or her, are the dimensions of the self-concept.

In addition, situational elements like the identity of the "others" and the purchasing environment have an impact on one's self-concept. As a result, there seem to be several "selves," yet identity refers to the persistent feeling of consistency and continuity that gives the consumer coherence. It's important to remember that customers don't always see themselves or other people's responses to them appropriately. As explained in four, the semantic difference scale is the primary instrument used to measure self-concept.

The self-concept is a potential topic for the fashion marketer since clothes are a clear means for a customer to express themselves and convey how they want others to see them. Depending on the ascendancy or prominence of the self vs ideal self-image, consumers purchase clothing for both self-maintenance and self-enhancement. Age and socioeconomic status are the two main characteristics that have an impact on one's self-image. Not only may perceptions of oneself be influenced by perceived possibilities or lack thereof, but self-esteem the measure of one's own worth can also be affected.

DISCUSSION

Customers are social beings that organize into groups and communicate in relation to objectives. When examining consumer behavior from a sociological angle, it becomes clear that it is more than just a collection of isolated actions since patterns and processes in both individual acts and broader societal changes have a significant influence on fashion marketing. We'll look at a number of social aspects of consumer behavior, especially as they pertain to the process of influence over decision and the foundation for market segmentation.

Social classes

Two or more individuals who engage with one another in the context of a shared goal and who have a psychological connection might be considered members of a group. Individuals don't merely establish groups; they do so for a variety of purposes, including meeting social needs, promoting and protecting one another, and examining attitudes and perspectives. Membership in a group comes with a price: adhering to norms, which are general expectations of behavior. Groups need norms to function because they provide stability, a framework for expressing identities, and a means of pursuing shared objectives[9], [10].

There is uncertainty in many facets of life, and organizations provide a way to check that uncertainty. This role of checking is evident while buying clothes, as friends' opinions and support are sought to determine, among other things, if the products are well-priced and appropriately styled. Although members of a group don't always wear the same clothes, there are unspoken guidelines or conventions around what kinds of clothes and shops are appropriate for certain situations. For instance, a group of friends may go to an Escada shop together, but they might not all purchase the same things there. When the young guy shows up to see his pals wearing a suit, he knows that his friends would tease him a bit. His buddies normally wear blue denim jeans.

Punishments for noncompliance and incentives for compliance serve as the tools for maintaining conformity. Joking and teasing, as well as nonverbal cues, are used to exert much of the control. Group members may still cooperate and maintain their dignity thanks to these techniques, which spare them the serious risks associated with making requests verbally. At formal events, when the expectations may be stated on invitations, dress codes are very clear. Many companies have dress standards, although they range in detail from the very restrictive uniform to a long list of prohibited items to ambiguous suggestions regarding attire based on one's position within the company.

Choosing clothes might involve a lot of consideration for how other people will respond. Customers may not be able to predict such responses with enough accuracy, or they might not have the confidence to ask friends for advice and to go shopping with them. The social demands of each individual vary, and those that have the greatest needs will often conform the most. Up until now, the conversation has been focused on in-person gatherings, where compliance is often higher.

Customers may also be members of several online communities; they may even strive to be members of certain groups and want to keep their distance from others. By virtue of their age, gender, color, religion, and other characteristics, everyone automatically belongs to groups, and these groups have expectations about appropriate clothing. Even if both women have legs that short skirts flatter, the social pressures and conformity demands may change significantly if one is in her sixties and the other is in her early twenties[11], [12].

Reference groups are organizations that people identify with; as previously said, they may be aspirational, negative, or positive. The young guy who decides against purchasing a well-known brand of boots because he believes skinheads and racists use them is an example of negative reference group impact. The effect of aspirational reference groups is particularly apparent when individuals apply to new organizations; for example, most people are meticulous about their attire for job interviews. Similar to this, parents bringing their first-graders to school will try to outfit their kid in a manner that will help them fit in with the other students right away. Influence from reference groups is significant for fashion product styles as well as for approval or disapproval of certain companies. What brands the reference group views as "in" and "out" has an impact on teenage purchasing of athletic footwear.

Leadership in opinions

When a customer is presented with an option, the level of influence shown is referred to as opinion leadership. Talking about clothes and fashion advertising is a common social interaction topic. There are situations when it is acceptable to accept other people's influence. Customers turn to others for information when they don't have enough knowledge about clothing or retailers or when the information they do have is outdated. Views are also requested for things that are quite visible, such as outerwear, or if there is a risk associated with the item of clothing, as when it can be pricey, soon go out of style, or just not be well-liked by significant others. Views

There are a number of reasons why people attempt to sway the fashion choices of others. Leaders are present in all groups, and their roles can vary depending on the issues that the group is dealing with. For example, one person may have significant influence over the decision about where to eat, while another group member may have more influence over the best places to visit for clothing.

One kind of thought leadership is that of celebrities. Research on celebrity influence reveals that it works best when the chosen star is likable, credible, trustworthy, and beautiful. The fact that several prestigious fashion businesses have continued to dress celebrities for the Oscar Awards is evidence of their faith in the potency of this kind of influence. Nine goes into additional detail on celebrity influence and how it is used to promote fashion. There might be genuine worries for a friend's welfare and suggestions regarding where to shop to get the best deals. Because the influencer or opinion leader finds the design or textiles utilized to be fascinating, he or she may discuss fashion items. Occasionally, a fashion statement made via public relations or advertising may spark debate and get a lot of media attention. Ads by Dolce & Gabbana, Sisley, Puma, Benetton, and Wonderbra have sometimes sparked heated responses from the general population. Opinion leaders may use clothes to demonstrate their superior knowledge or taste or to promote their own sense of worth. To lessen cognitive dissonance, the opinion leader may also bring up a piece of apparel. Opinion leadership is often sought for by fashion marketers as a means of promoting the spread of a product line. The idea behind promotional activities is to identify opinion leaders and target them with the expectation that word-of-mouth communications would spread the message. The word-of-mouth method is heavily reliant on fashion media workers, and in Nine we'll talk about the marketing strategies aimed at them, especially in connection to PR, trade shows, and exhibits.

The household

The family is the fundamental unit of social organization and the primary conduit for the transmission of societal ideals and values. Families share limited financial means, get media attention, and make certain purchases collectively or in response to other family members' reactions, which is why families are significant to fashion marketers. When it becomes apparent that the individual purchasing the piece of clothing may not be the one wearing it, it is crucial to consider the role played by the family. For instance, women buy a significant amount of men's knitwear and about half of all male underwear sold in the UK.

Government statisticians describe families as groups of people who live together and are connected by blood, marriage, or adoption. When media headlines concerning divorce rates are taken into consideration, one is tempted to see the family as in decline. But in British culture, the family is still a powerful institution; most individuals get married, and most of those marriages end in divorce. Divorce has had a significant impact on many people's lives throughout time, and it is often followed by a decline in one or both of the former spouses'

buying power. A system known as the family life cycle attempts to categorize individuals based on factors such as the age of the head of home, marital status, and the number and age of children. Wells and Gubar's early models of the family life cycle assumed that everyone went through the same stages from birth to old age—that is, single, married without children, married with children, etc.—and ignored the possibility of divorce. Although divorce has been included in more recent models of the family life cycle, other factors such as the degree of cohabitation, the proportion of individuals who never get married, and alternative lifestyles still need to be taken into consideration.

There are two main benefits to using the family life cycle as a model to represent how individuals change over time. Due to comparable demands on money, people at similar stages of life may serve as target audiences for businesses.

The fashion shop Next had rapid growth in the early 1980s as a result of its ability to identify and adapt to a shift in the population related to the family life cycle. Furthermore, projections of future demand are made possible by the number of individuals at a certain period of life. For example, some very reliable forecasts regarding the number of births over the next several years may be generated given the marriage rate and the fertility rate. Baby clothing producers and retailers like babyGAP and Gapkids need to know this information.

Fashion marketers need to understand how families make decisions and who influences their clothing choices, therefore family decision-making is crucial. The three phases of the purchasing process—initiation, information search, and purchase decision—are pertinent. The woman may discover that a piece of clothing has to be replaced within her family, and in order to narrow down her options, she may also gather knowledge by reading publications or apparel catalogs. Within the same household, the man may be the exclusive source of income and the one authorizing the purchase. There would be obvious implications for the choice of media to utilize for advertising if the target market exhibited a similar pattern of decision-making.

Family decisions may be categorized based on the level of influence that spouses have over certain product selections. There are four categories to take into account: joint, autonomic, wife-dominated, and husband-dominated. The word "joint" denotes shared decision-making and purchasing power. For instance, a couple may go shopping jointly to get the husband a new outfit. When a person is autonomous, they make an equal amount of choices, but they do so independently.

The finest example of an autonomous choice is probably when a woman buys jewelry on her own but also gets other gifts that her spouse has bought. Higher-priced goods and a younger couple are associated with shared decision-making. Longitudinal studies are needed to ascertain if young couples are more egalitarian or just less aware of each other's demands.

Further study is needed on family decision-making, specifically on how children affect clothing choices. Ongoing study is required in this field due to changes in married women's labor market involvement and the relative incomes of men and women. It is difficult to determine the true extent of influence inside families since participants may not always appropriately perceive influence or even disclose it to market researchers. This significant research work may be very difficult to do due to a variety of factors, including the interviewer's gender, the other party's presence, and the couples' respective conceit and humility.

Class division in society

Every known human society is hierarchical. Whether or not individuals are conscious of it, stratification is the division of people based on their economic standing in society. In the United Kingdom, the primary means of ascertaining social stratification or class is via profession.

The National Readership Survey, which uses A, B, C1, C2, D, and E, is the method that is most often employed in the fashion industry. Although there are other systems and inconsistent categorization criteria, this is the most popular approach and may help to understand some of the idiosyncrasies associated with fashion buying. Although a full explanation and analysis of social class theories is beyond the purview of this, their influence is unquestionably widespread. A basic model of the impact of social class posits that an individual's occupation-based place in the social hierarchy is linked to their buying power, as well as their goals, restrictions, and social group membership, all of which affect their spending patterns. There is more than one method to this process since some of the causative aspects might be related to how someone spends their money. Savings may play a role in social mobility, but it's less obvious and less potent how specific clothes purchases affect social class on their own.

These days, it's harder to determine the exact relationship between clothing purchases and socioeconomic status. Images from the 1920s and 1930s show that class could be easily conveyed via apparel. Particularly, hats served as social status indicators. Clothes is no longer a clear indicator of class these days due to the fragmentation of styles, the variety of options accessible, and the shift in courses themselves. Socioeconomic categories have all evolved, in part because of the nation's shifting occupational structure. The service sector has expanded significantly, while the number of workers working in large-scale industrial activities has decreased significantly.

For instance, in the UK, nearly 7 million individuals worked in the manufacturing industries in 1907; by 2007, that number had dropped to around 3 million. Throughout the 20th century, improvements in living conditions, health care, and education have transformed society across all socioeconomic strata. While there are distinctions between the classes at the start of the twenty-first century and those that ruled a century ago, this does not mean that class ideals, attitudes, and behaviors have converged. Class is still a major factor in consumer behavior discrimination. There is a connection between class and income and the likelihood of income growth, even if it is not linear. While not as conspicuously as in the military services, people nonetheless find methods to express their status via their attire. There are differences in dress sense amongst creative professionals within a certain socioeconomic class, such as accountants and advertising copywriters. While the latter tend to dress more conservatively, the former may choose less formal wear for work.

While many middle-class jobs have incremental pay scales, many working-class workers may hit their earning peak early in their careers. These kinds of experiences, together with disparate rights and choices about vacation time, retirement plans, and other "perks," are linked to various "world views." The everyday experience of work influences these perceptions. For instance, a boss may use discretion and decision-making, while a manual worker may adhere to a strict work schedule in a manner akin to a robot. Certain responsibilities, policies, or conventions at work may limit what may be worn based on a person's job. When uniforms are required, top managers in Japanese organizations are exempt from wearing overalls; otherwise, uniforms are often worn by employees at lower levels. As a result, a person's choice of clothes for casual wear may reflect their affinity or distancing

from their job persona. There are clear class distinctions in how people utilize the media, choose stores, possess and use credit cards and bank accounts, and how much each individual spends annually on clothes and shoes.

Geographical Demographics

A more recent approach that categorizes customers according to where they reside is related to social class. There are a few proprietary methods that are based on neighborhood classifications and the census. ACORN, or A Classification Of Residential Neighbourhoods, is one such system owned by CACI; Pinpoint is another. These methods are based on statistical analysis of census factors to identify discrete residential zones. Typically, they are census enumeration districts, which consist of around 150 houses and 450 individuals.

Data on media consumption and survey results on consumer behavior may be connected to the census data. A market researcher may identify a respondent's geodemographic group by knowing their postcode. There are 17 linked groups and 5 categories in ACORN. Rich Achievers, Urban Prosperity, Comfortably Off, Moderate Means, and Hard Pressed are the categories. Aspiring Singles, Educated Urbanites, and Prosperous Professionals are some of the groups that fall within the Urban Prosperity category.

Marketers have utilized geodemographic data for forecasting, market testing, establishing sales objectives by region, target marketing, media planning, and outlet site selection. Retailers like House of Fraser are participating, but mail order companies are the main consumers of fashion enterprises. Marketing has a bright future thanks to geodemographics, particularly when psychographic and demographic data are combined. However, geodemographics may be criticized heavily in a variety of ways. Firstly, it is based on census data that will, at most, be at least a year old when it is used for the first time and up to eleven years old by the time the next census data becomes easily accessible. The proprietors of these systems claim that they can adapt their databases to reflect changes in the composition of housing stock and regional economies. The systems are now much more costly than secondary source data and are in competition with one another. Not every product category's purchasing behavior can be predicted by geodemographics. Critics claim that a geodemographic category is just another term for social class subdivision or that it is a statistical artifact in search of a theory. Geodemographic categories are composed of several factors, including class, age, ethnic origin, and housing amenities.

Combining geodemographics with lifestyles particularly those centered on fashion segments is an intriguing new trend. Every adult in the UK is categorized into one of 20 female and 15 male categories using a commercial system called Mosaic Fashion Segments, which was created by Experian and TNS. The categories are connected to geographical and population statistics, and they are based on opinions and buying habits about fashion. One female example is "Annabel," a type 12 who is defined as a "best-dressed fashionista." She is between the ages of 18 and 25, often lives with her parents, and enjoys shopping at River Island and independent stores in addition to designer labels, quality, and style. One male example is "Stephen," a type 6 who is defined as "a main-stream father" and is between the ages of 35 and 46. He shops at Debenhams and Next and doesn't place much value on labels or quality, but he does like spending money on clothes for his kids. Geodemographics mixed with fashion lifestyles constitutes a tremendous development, but it is not a panacea or even a clear successor to other techniques of study. It is evident that fashion marketers need better tools for analysis and planning. Why should the style of habitation have any influence on clothes purchases, to put some apparent concerns to rest? Does the buyer of a leather coat reside in a rural area, an upscale suburb, or an inner city apartment?

CONCLUSION

By matching their brands with certain social identities and values that appeal to their target market, marketers can take advantage of this understanding and increase brand loyalty and engagement. According to reference group theory, people make consumption decisions based on how they see themselves in relation to members of their own reference groups in an effort to get social acceptance. Family members, friends, coworkers, and celebrities are examples of reference groups whose views and actions affect the attitudes and preferences of customers. By using social proof, customer reviews, and influencer endorsements to legitimize their goods and foster a feeling of community among customers, marketers may take advantage of reference group influence. Symbolic interactionism places a strong emphasis on how meanings, symbols, and common understandings influence social interactions and human behavior. The symbolic meanings that consumers assign to brands, goods, and experiences within their cultural and social contexts shape their views of these entities. Symbolism, narrative, and experience marketing are tools that marketers may employ to engage customers and arouse the feelings that influence their choices to buy. Through leveraging customers' cultural narratives and symbolic meanings, businesses may establish a unique market position and cultivate more meaningful connections with their intended audience.

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CHAPTER 8

EXPLORING THE FOUR FASHION MARKETING: AN ANALYSIS

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ABSTRACT:

Fashion marketing, like any other industry, relies on strategic planning and execution to effectively reach consumers, create brand awareness, and drive sales. The Four Ps of marketing Product, Price, Place, and Promotion, serve as the foundation for fashion marketing strategies, guiding brands in navigating the complexities of the competitive fashion landscape. This abstract provides an extensive exploration of the Four Ps of fashion marketing, examining their significance, interplay, and implications for brands seeking to succeed in the dynamic and ever-evolving fashion industry. Product, the first of the Four Ps, refers to the fashion goods or services that brands offer to consumers. In the fashion industry, products encompass apparel, accessories, footwear, cosmetics, and other lifestyle goods. Successful fashion marketing begins with understanding consumers' needs, preferences, and desires, and developing products that meet or exceed their expectations. Brands must focus on product innovation, quality, design, and differentiation to stand out in the crowded marketplace. From timeless classics to trend-driven pieces, fashion brands must curate their product offerings to appeal to their target audience while staying true to their brand identity and aesthetic.

KEYWORDS:

Marketing Strategy, Omni-channel Marketing, Online Advertising, Online Shopping, Personalized Marketing, Product Differentiation.

INTRODUCTION

There are several ways to characterize an invention. Anything that is novel to the business might be considered innovative, hence "copying" a new clothing style or marketing strategy could be considered such. Anything that has only been adopted by a tiny percentage of the market typically 10% or less or an item that has only been available for a brief period of time might also be considered an innovation. Any consumer-perceived innovation will be considered new for the sake of this debate, therefore an "old" product placed into a new market might qualify as an innovation. It goes without saying that various people will embrace new fashion items at different periods and with varying degrees of zeal. Diffusion is the process by which an invention is accepted and communicated to members of a social system. Adoption is the term used to describe each person's acceptance of a new product, whereas diffusion describes how an invention spreads throughout customers over time. Following a thorough analysis of the literature, Rogers proposed a system that divides customers into groups based on how quickly they embrace new technologies. Rogers' method is plainly arbitrary in terms of ideal kinds and percentages. The plan is predicated on the common sense understanding that not all users accept the innovation at the same time. An alternative perspective on the problem is to think of the process as a segmentation across time [1], [2].

Rather than attempting to identify traits shared by the aforementioned five categories, current research endeavors have concentrated on the distinctions between innovators and non-innovators. This essentially implies that innovators and early adopters have been merged by academics and compared to the others. Younger than older, more open-minded, and internally focused as opposed to externally oriented are characteristics of innovators. When it comes to reading newspapers and magazines, money, education, and social mobility, innovators also often have greater levels than non-innovators. Compared to innovators, non-innovators often watch more television and consider buying new things to be riskier. The existence of the super-innovator person who innovates in several unrelated product areas is only weakly and hotly debated supported by available data. Similar to opinion leadership, the data indicates that there may be some overlap, depending on the interests in different products. As a result, we could discover that someone who innovates in the field of fashion goods also innovates in other areas of appearance, but perhaps not in the fields of food or electronics.

The inventor and the opinion leader are often equated. There are distinctions even if they may be the same. Opinion leaders are engaged because they often share their purchases with others, both favorably and unfavorably. Fashion marketers are interested in the variables that affect the velocity of diffusion so that they may use the right kind of marketing to get around speed bumps in the process. The following are the primary determinants of the diffusion rate:

Comparative benefit

The pace of diffusion in terms of cheaper cost or longer product life is quicker when the advantages are more significant and immediate. Understanding the spread of innovation may help with planning, especially when it comes to forecasting and long-term goal setting. The idea of the product life cycle, which is covered in six, is closely tied to the diffusion process. Six and Nine provide perspectives on product development and marketing, respectively, while examining the pivotal roles of the innovator and early adopter[3], [4].

The buyer from the organization

The focus of the conversation so far has been on the fashion retail customer. It is important to keep in mind that a large portion of fashion marketing is focused on businesses, whether they be manufacturers, retailers, or firms that buy clothing to sell or that buy it for their employees to wear.

The ideas that have been covered so far all relate to organizational purchasing because, like consumers, organizational buyers are also human beings with wants and attitudes who follow social norms. Nonetheless, some distinctions do impact conduct, and these aspects will be discussed. Organizational buyers are said to be more logical than consumers since they purchase in larger quantities, have greater training and information, take responsibility for their choices, and are often a member of a purchasing team. Unlike most consumer purchasing, organizational buying often entails additional formality in the form of specific buying criteria or vendor rating systems, as well as frequent product and price negotiations. Organizational purchasers are more vulnerable to personal types of advertising than consumers who get mass messages and have impersonal relationships with suppliers, especially in light of the increased concentration in fashion retailing that has happened in recent years[5], [6].

The idea that organizational purchasers are more logical is supported by the reasoning presented above. Still, another viewpoint makes a different claim. Organizational purchasers may not be as frugal with their expenditures as a consumer would be if they are using

someone else's money. Whereas the organizational buyer has more uncertainty in anticipating the demands of a diverse range of people, fashion is focused with personal taste, and the consumer just needs to be definite about his or her purchases. This dual responsibilities for purchasing may, in certain cases, result in irresponsible behavior as it may disperse personal accountability across committees or teams. Retailers and manufacturers' and companies' level of supplier loyalty may be seen as a counter-indicator of a more logical purchasing strategy than the customer who has no attachment to any brand or store. It is evident that the debates around relative rationality are difficult to settle, but it is important to remember that psychological and societal factors have a role in the choices made by both kinds of buyers. In sections Six through Nine, the linkages between the organizations are examined in relation to the marketing mix, providing additional development of key structural characteristics that allow fashion marketers to choose certain methods to organizational customers.

DISCUSSION

This serves as an introduction to some of the key ideas and choices made throughout the research process, along with the primary methods used in survey research. In the UK, the majority of individuals have some experience with marketing research, often from speaking with the "lady with the clipboard" during street surveys. As a result, the primary focus of this will be on the choices that need to be taken throughout the survey design process, ranging from defining the research topic to creating the questionnaire and collecting data. We'll also take into account the influence of the Internet, global marketing research challenges, and the use of marketing research to product development and fashion forecasting. "The systematic design, analysis, and reporting of data and findings relevant to a specific marketing situation facing the company" is how Kotler describes marketing research[7], [8].

I'm often asked whether there's a distinction between marketing research and market research. The breadth of an inquiry makes a difference. When we talk about research into a certain market, we're talking about looking at things like market size, market trends, competition analysis, and other things. Research into all facets of the marketing of products or services, including product development, pricing, distribution, advertising, and all aspects of market analysis included in market research, is encompassed under the much broader concept of marketing research. In the competitive market economy of today, firms confront several dangers. In the never-ending struggle for market dominance, aggressive rivals represent a significant challenge to companies of all sizes. A successful businessperson has to make the correct choices at the appropriate times in order to maximize possibilities. Making the incorrect choice might have dire financial consequences.

These are difficult choices to make if one does not possess foresight. It is unusual for market knowledge and the requirements and preferences of your current and potential customers to be solely dependent on gut feeling. Robust market data serves as the foundation for marketing choices. When conducted and planned well, marketing research will provide these data. As a component of a marketing information system, marketing research

It is necessary to organize the abundance of information entering a corporation to ensure that the appropriate individuals get it. In order to maximize opportunities and minimize risks, successful businesses use marketing information systems to collect precise, current data, analyze it, and provide the findings to the right decision-makers on schedule. Marketing research, in conjunction with other information-producing departments within the organization, may support management in making decisions on the whole spectrum of marketing activities, ranging from characterizing a market segment to forecasting future trends[9], [10].

The range of studies conducted in marketing

The methods of marketing research may be used to every aspect of marketing activity. A market's size and composition may be ascertained via marketing research, which can also provide details on rival activity, customer preferences, advertising efficacy, distribution strategies, and price patterns.

New product development as well as the creation of fresh approaches to advertising and promotion also heavily depend on marketing research. It may also keep an eye on performance when such methods are put into practice.

The methods employed to gather marketing data range from the well-known street interview conducted by the "ladies with clipboards" to more complex methods like projective techniques used in fields like motivation research. These methods are primarily dependent on the nature of the research problem[11], [12].

Kinds of studies

While there is a method for every area of marketing, not every case calls for the use of marketing research techniques. There are two main categories of research: qualitative and quantitative.

Techniques like focus groups, individual in-depth interviews, projective methods, and observation are all used in qualitative research. Instead of focusing on "how many," the information gathered aims to understand the "how" and "why" of a situation. Because of the breadth and complexity of the data acquired, analysis may be challenging; thus, it should only be done by qualified and experienced researchers. Studies on creative development, new product development, and fundamental exploratory research all benefit greatly from qualitative research.

Numerical study provides knowledge that can be quantified. The most well-known aspect of marketing research is quantitative research, whose primary survey technique is what most people identify as marketing research.

A synopsis of the process of doing marketing research

Information gathering is a procedure that has to be planned. Planning choices must be made in a wide range of contexts, thus organization is essential.

Phases involved in doing research

Depending on the nature of the research issue, different research methodologies will be used, but generally speaking, there are many steps in the marketing research process.

Defining the problem and establishing the goals of the study

The most important stage in the research process is defining the research issue. Without a precise definition of the issue, the information gathered will be little or useless. Prior to doing anything further, careful consideration and debate of the issue, the data required to solve the issue, and the relative importance of the data gathered should occur. Setting the goals of the study will also be made possible for management by a methodical, organized approach to decision-making.

Stated differently, what is the issue and what information do we need to attempt to resolve it? Because it affects the study design and the caliber of the data gathered, this advance preparation is crucial.

Design of research

Research designs come in three varieties: exploratory, descriptive, and causal. The previously specified issue will determine which study strategy is used.

Investigative studies

This is especially helpful if the researcher is unfamiliar with the field of study in the early phases of the investigation. Since exploratory research requires the researcher to look at a broad variety of information sources without being constrained, it lacks a formal framework. Exploratory research aims to investigate the environment in which the study will be conducted and identify any characteristics that may be relevant to the project.

Descriptive study

Providing a precise account of the variables found during the exploratory stage is the aim of descriptive research. This might be utilized to look at the target market's demographic qualities or the market share of a company's goods. Most often, surveys or secondary data sources are used to collect data.

Causal investigation

To ascertain the link between variables, such as the association between advertising and repeat sales, causal research is used.

Sources of data

Primary and secondary sources are the sources of data. Primary sources of information are those utilized explicitly to gather information for the present research topic, while secondary data sources are those that have previously been gathered for other reasons.

Supplementary materials

These provide the researcher a place to start while gathering data. Using secondary data may help to address the research challenge whole or in part. Because obtaining secondary data is less expensive than obtaining primary data, this lowers the cost of a research study. Although some may stay private and others may be too costly to get, secondary sources of information are often quite accessible.

Original sources

The majority of marketing research tasks will include gathering more recent data than secondary sources can provide. Depending on the nature of the study question, primary sources of information might include customers, designers, purchasers, manufacturers, merchants, and so on.

Workable techniques for sampling

The choice of sampling technique is one of the most important decisions a researcher must make while planning a study. One crucial instrument in marketing research is sampling. It entails picking a small sample of respondents from the wider survey population whose traits, outlooks, and actions are typical of the greater group.

Nonetheless, the researcher must first identify the study population in order to choose the sample. Determining the population to include all participants and characteristics pertinent to the survey might be aided by exploratory research.

It could be feasible to conduct a census for certain surveys, especially those when the population being surveyed is small or confined to a single location. This is a helpful technique for some commercial surveys. Interviews with a representative sample are conducted more often since it cuts down on research expenses and time.

Selecting the sample size

The choice of how many individuals to include in your sample and their selection process are equally crucial. Sample size is determined by a number of factors, including cost, time and personnel availability, necessary degree of accuracy, data collecting technique, and population location. Actually, the most crucial consideration for determining the number of people to contact for the study is cost-effectiveness, which is closely followed by staff availability and time. A reduced sample size may be acceptable as a compromise if it is determined that choosing a big number for the sample would result in inadequate personnel being available to contact the respondents within the survey's time limits.

A high degree of confidence that the sample is representative of the study population as a whole is crucial when choosing a sample. The sample size must be sufficient to provide accurate findings without needlessly raising research expenses. Confidence levels for various sample sizes may be computed, and this is sufficiently covered in a number of books.

Selecting a sample strategy

Probability methods and non-probability methods are the two primary categories of sampling techniques.

Varieties of sampling techniques.

Probability techniques

These are the best sampling techniques statistically speaking since bias is reduced and each responder has a known probability of being chosen. They also make it possible to measure the findings' correctness statistically. Random sampling is a general term that is sometimes used to refer to probability sampling techniques. Actually, this is a reference to a certain kind of very accurate probability sample. The word "random" is sometimes used in a confusing way. Randomly picking individuals at random from the street is more often used to describe interviewers choosing respondents for quota sampling than it is to describe random sampling. Simple random sampling, systematic random sampling, stratified random sampling, and cluster sampling are the four primary forms of probability samples. Simple random sampling, such as drawing numbers out of a hat, may be used to choose items from the sample frame. The Premium Bond winners in the UK are chosen by ERNIE the computer using a simple random sampling method. Computer-generated random numbers are often used in marketing research.

Methodical random sampling

To compute the sampling interval, it is more convenient to divide the population by the sample size when the sample size is bigger. Using a random number s , a random beginning point is chosen, and each n th time after that is chosen. This approach is often referred to as a "quasi-random" method since the initial number was chosen at random.

These techniques have the benefit of being quite easy to implement and allowing for statistical calculations of confidence levels and sampling error. The primary drawback is the possibility of producing samples that are not representative of the survey population. For instance, it's likely that every student in the sample would be a design student if it were

selected at random from a list of all university students. This obviously does not reflect the majority of students. Using stratified random sampling is one method to attempt to combat this kind of sampling inaccuracy. This is used when it is believed that certain demographic groupings have characteristics that might lead to certain kinds of responses. The population is split up into several groups based on shared traits. Stratification aspects need to be as pertinent to the survey as feasible. Next, a random sample is drawn from every stratum.

To stratify samples, there are two primary approaches. Initially, using a consistent sample fraction, or thereafter, with a changing sampling fraction. Sampling methods may be classified as proportional or disproportionate depending on the importance of each stratum to the survey.

A proportionate sample is one in which the same number of participants are chosen from each stratum. A lot of the time, some strata are more crucial to the study than others. For instance, it would be realistic to predict that people who were bigger than size 16 would buy the majority of these things if you were surveying people about their purchases of outsize clothing. It makes sense to include more of these individuals in the sample. Stated otherwise, a disproportionate sample would be collected. A proportional sample would ensure that too few of the larger-sized clothing takers were included in the survey, making it impossible to accurately generalize the findings to the wider population.

Cluster sampling: A variant on stratified random sampling, cluster sampling is applicable when the survey population is concentrated in a limited number of groups deemed representative of the market under consideration. Next, a random sample is drawn from each of these groups. Next, a random selection of units is made from each of these clusters. A census could be conducted if there aren't many units in a cluster. For instance, sales regions might be categorized by geographic location and a random sample of these could be collected for a nationwide survey of specialty wedding apparel merchants. Interviews would be conducted with all or a selection of the store managers in each chosen sales region.

If the clusters are not adequately representative of the survey population, there is an issue with cluster sampling. For instance, it is expected that residents in a limited geographic region will have comparable homes, salaries, and lifestyles. While cluster sampling may be more economical than some alternative probability sampling techniques, if the clusters are not well specified prior to the first sampling phase, there is a risk that sampling error may rise.

Sampling frames: A sampling frame must be used when using probability sampling techniques. Each and every component of the survey population is listed here. This list is the source of the sample. In order to use probability-based approaches, a sampling frame is necessary since every element in the sample must have a known chance of being selected. Webb states that a sample frame has to have the following qualities:

1. There should only be one instance of each component.
2. Nothing should be left out.
3. The whole population should be included in the frame.
4. The frame should be built using correct and current information.
5. It should be easy to utilize the frame.

Royal Mail's postcode lists, telephone directories, election rolls, and other comparable databases are a few examples of sample frames. The majority of sample frames are not ideal in real life. For example, not every person who has a phone is using it. Choosing the right sample frame for your study may sometimes be challenging.

CONCLUSION

Price, the second P in marketing, is the amount of money that is put on goods and services related to fashion. In order to position brands in the market and shape customers' perceptions of value and quality, pricing strategies are essential. Fashion firms have to be very cautious when deciding on their price strategy because of things like manufacturing costs, competition, customer demand, and pricing elasticity. Brands need to maintain their competitiveness in the market by finding a balance between affordability and profitability, regardless of their positioning strategy value-based, premium, or mid-range. Incentives, discounts, and price promotions may also be deliberately used to boost demand, boost sales, and expand market share.

The means used to distribute fashion items to customers are referred to as place, the third P in marketing. In order to guarantee that goods are delivered to the appropriate clients at the appropriate time and location, distribution is essential. Retail locations, e-commerce sites, wholesale alliances, pop-up shops, and other physical and digital channels must all be included in a thorough distribution plan for fashion firms.

In the fashion sector, omni-channel commerce has grown in significance as it enables companies to maximize reach and accessibility while offering seamless shopping experiences across many touchpoints. Fashion firms can reach customers at every point in their buying process and increase their market presence by using distribution networks and strategic partnerships.

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CHAPTER 9

NON-PROBABILITY METHODS FOR SELECTION OF CLOTH MATERIAL

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ABSTRACT:

The selection of cloth material is a critical decision in the fashion industry, influencing the quality, aesthetics, functionality, and overall appeal of apparel and textile products. Traditional methods of material selection often rely on probability-based sampling techniques, which may involve random sampling or systematic sampling from a defined population. However, non-probability methods offer alternative approaches for cloth material selection, allowing designers, manufacturers, and consumers to make informed decisions based on subjective criteria, preferences, and contextual factors. This abstract provides an extensive exploration of non-probability methods for cloth material selection, examining their techniques, applications, and considerations in the fashion industry. Non-probability methods for cloth material selection encompass a variety of qualitative and subjective approaches that prioritize subjective judgment, expert opinion, and contextual relevance over statistical representativeness. One such method is purposive sampling, which involves selecting cloth materials based on specific criteria, such as fabric properties, texture, color, or intended use. Purposive sampling allows designers to target materials that meet their design vision, aesthetic preferences, and functional requirements, ensuring that the selected materials align with the desired outcome of the garment or product.

KEYWORDS:

Brand Positioning, Circular Economy, Consumer Engagement, Customer Retention, Digital Platforms.

INTRODUCTION

Non-probability sampling techniques include some degree of human judgment in the selection process. These approaches differ in how much judgment is utilized, and hence in how much bias is added. Non-probability techniques don't need a sample frame, and it's uncertain how likely it is that any given unit will be chosen.

It is consequently impossible to determine the amount of the sampling mistake statistically. Convenience sampling, judgment sampling, and quota sampling are the techniques. Practical sampling Things that are nearby or conveniently accessible are chosen. This helps the researcher get a "feel" for the subject during the exploratory phase of the study. This procedure can be done quickly and cheaply, but it is likely to have a significant degree of bias and inaccuracy, thus it should be used carefully. Selection of judges the researcher chooses items that she believes accurately reflect the respondents to the survey. More representation is sought for by this approach than by convenience sampling. For guidance on which items are likely to be more suited for the survey, experts may also be contacted. For instance, a staff expert like a product developer may provide helpful guidance on which manufacturers would be appropriate for selection in a survey of tile producers[1], [2].

Sampling quota-wise

This non-probability strategy is the most likely to provide a representative sample since the items chosen are predicated on well-known demographic characteristics. When precise levels of accuracy are not necessary, such as when evaluating items for preference, quota samples are often employed in surveys.

Most ad hoc marketing research is done using quota samples, even if probability sampling is used by many firms that provide ongoing research services. This strategy would not be used if the results were regularly skewed or deceptive.

Principal techniques for gathering data

To address the research challenges, the researcher shouldn't only depend on secondary data. Not all secondary data are accessible to the researcher; some could be hidden from view, as in confidential reports, and others might just be too expensive to get. It's possible that the material is too old or insufficiently specific to address the research issue. Primary data must typically be gathered. There are times when it is more beneficial to watch behavior than to ask the responder questions about it. In marketing research, observation is often used in conjunction with other research methodologies rather than in isolation since it may reveal behavioral patterns but not the causes of those trends. The following are some of the various techniques for behavior observation.

Firsthand knowledge

The researcher keeps track of behavior as it happens by observing it. The ability and impartiality of the researcher are crucial in gathering objective data. The audit data are gathered by conducting an inventory of certain brands or goods on the respondent's property[3], [4].

Fashion marketing research benefits greatly from the use of this kind of ethnographic study. Techniques like companion shopping might provide light on the decision-making processes involved. Using this approach, the researcher would watch the respondent and frequently use direct questioning to gain insight into underlying reasons for certain behavior, such as why certain products attracted the respondent's attention.

The researcher would also accompany the respondent on a shopping trip, usually after a previous discussion of the process in the respondent's home. This is a helpful tool for researching shop layouts and assessing point-of-sale displays. Another observational technique that a lot of image consultant's use is wardrobe analysis. Here, the respondent's current wardrobe which consists of clothing and accessories is analyzed. This is paired with details on lifestyle and job requirements to provide guidance on how to enhance current ensembles and broaden wardrobe options to project the desired image. This service is also provided online by several businesses.

Mechanical observation

Recording devices may be used in natural environments or in lab settings. The psych galvanometer is one of the tools used in laboratories to evaluate how much sweat a responder produces after being exposed to stimuli such as advertisements. Additional gadgets include an eye-movement camera that tracks how the user's eye moves across an advertising to pinpoint its visually striking elements. In-store video cameras may be used to capture behavior in realistic settings. The footage can then be utilized for analysis, such as studying shop layout.

Focus groups

One method used in qualitative research is the focus group. Between six and twelve people typically make up the group, which discusses goods, services, viewpoints, and other facets of the marketing process. A knowledgeable researcher known as a group moderator facilitates the conversation by directing it around a predetermined set of themes. The group members get a little payment for participating, and the meetings are often held in a casual environment—often in someone's house. These talks, which might take many hours to finish, are often utilized as a basis for survey research. Focus groups may also be held online using the Internet [5], [6].

DISCUSSION

This is the kind of study that has the most scientific validity, in Kotler's opinion. In this instance, matched groups of respondents receive various treatments, and the variations in their replies are noted. Since every variable outside the purview of the study is controlled, it is assumed that the observed responses are the consequence of the group's treatment differing from one another. The goal of experimental research is to identify the cause-and-effect connections that are essential to marketing operations.

Polls

The most popular research methodology is survey research, which is often used in descriptive studies. Surveys gather data on issues including consumer behavior, attitudes, and opinions as well as purchasing intentions from a representative sample of the survey population. These attitudes, beliefs, and intentions are evaluated, and the findings are projected to the whole population.

Techniques for gathering data

There are many options available for gathering data in the event of a survey, and each has its benefits and drawbacks. The three primary conventional techniques consist of postal questionnaires, telephone interviews, and personal interviews.

Individual conversation

Although telephone interviews are becoming more and more common, in-person interviews remain the most common way of gathering primary data in the UK. Compared to the other ways, this one is more likely to provide a properly filled questionnaire but is also more labor-intensive and expensive. This is especially true in cases when the questionnaire is lengthy, intricate, or deals with delicate topics. In order to elicit complete and truthful replies to questions without skewing the results, respondents have the chance to establish a connection with the inter-viewer.

It is possible to provide supporting documentation during a face-to-face interview, such as product samples or still images from ads. Given that the interviewer will be present to record the responses verbatim, open-ended questions may also be incorporated in the questionnaire design. When quota sampling is used, the interviewer or fieldworker is also crucial in choosing interview subjects. However, this might add bias into the poll [7], [8].

Within the field of qualitative research, there is another kind of personal interview called a depth interview. These interviews usually go for more than an hour. Instead than using a traditional questionnaire, the interviewer employs a less rigid timetable. This might be a list of subjects for discussion, similar to the focus group, or it could be a series of open-ended questions that have to be asked as the questions are prepared. In most cases, interviews are

recorded for subsequent transcription and analysis, and the interviewer has to possess advanced training in the skill of asking objective questions. This approach is very helpful and a great way to get answers if the survey's topic is private or awkward.

Field workers can now acquire data more easily thanks to technology. Interviewers no longer need to carry around the bulk of paper questionnaires thanks to CATI's use of laptops. Some market research firms are now able to provide their field staff with XDAs so they may administer quick face-to-face questions because to advancements in wireless technology. The questionnaires are transmitted straight to the XDA, facilitating quick data collection and quick data turnaround for the customer[9], [10].

Interviewing over the phone

The use of telephone interviews has significantly expanded since the introduction of CATI. When conducted from a central location, interviews may significantly reduce fieldwork costs—as long as the sample size is high. For tiny samples, it is not a cost-effective procedure. CATI is well suited for the supply of a very rapid turnaround of data since the results are captured and processed as the questions are answered. This is because there is a rising need for instant information, especially for commercial omni-bus surveys. Fieldworkers do not need to travel, therefore the sample might come from a broad geographic area.

This technique of gathering data has drawbacks. This strategy is not effective for investigating intimate or humiliating issues in part because it is difficult to build a connection with the responder over the phone. Many respondents worry that the interviewer would attempt to sell them double glazing or other similar products and are afraid of being "suggested," or selling under the pretense of marketing research.

It is also simpler for a responder to decline or finish an interview early while speaking in a disembodied voice. It is necessary to utilize highly structured, precoded questions for the telephone interview so that it may be finished fast and without the need for samples of supporting documentation. An optimal phone interview should not exceed fifteen minutes in duration[11], [12].

Questionnaire via mail

It could be more beneficial to mail the questionnaire rather than having an interviewer contact the respondent if the survey population is widely distributed. Reduced field personnel is another benefit of mail surveys, and reduced questionnaire costs are possible if response rates are high. If the survey sample is made up of people who belong to special interest groups and the questions are relevant to their field of interest, there is a greater chance that the response rate will be high. Otherwise, 30–40% is a typical response rate. This approach has an advantage over telephone interviews in that the questionnaire may be long and need extensive information.

There are several drawbacks. A mail survey needs to compete with the growing volume of unsolicited correspondence that arrives at our letterboxes. The cost per questionnaire increases if there is a large non-response rate, especially if a reply-paid envelope is included. Despite meticulous planning, there is no assurance that the chosen participant will finish the questionnaire, and the question order is no longer in your control. There isn't an interviewer there to explain things if the responder doesn't understand any of the questions. Additionally, there might be a significant delay in getting completed forms and distributing the surveys.

Design of questionnaires

Even individuals without previous research experience tend to instinctively presume skill in the area of questionnaire design. The questionnaire is an essential component of most surveys, and its creation requires careful consideration. The difficulties that arise with creating a questionnaire sometimes don't show up to the inexperienced surveyor until the pilot phase. The kind of data needed and the method of administration are only two of the many variables that may impact the questionnaire's design. The majority of questionnaires, however, fall somewhere in between two extremes: the highly structured questionnaire, which is used in telephone interviews, for example, where the questions are predetermined and responses are restricted; and the unstructured interview schedule, which is used in qualitative research and consists of a list of topics to be covered with the trained interviewer deciding how to phrase the questions. With the fewest possible questions and the greatest number of successfully completed interviews, a well-crafted questionnaire will provide the researcher comprehensive, accurate, and impartial data.

The aspects of decision-making

Although creating questionnaires is a notoriously tough activity, Tull and Hawkins propose that segmenting the work into many choice areas is a practical method to approach the design.

Preliminary determinations

These include choices on what data is needed, who will participate in the survey, and how to get in touch with them.

Content of the question

Rather than how to construct the question, this is more concerned with the substance of individual questions: what to include. Some things to think about are as follows: Is the query really necessary? Here, the first choice to be made is whether the inquiry is really required. Remove a question if answering it is not essential to achieving the survey's goals.

How many inquiries are required? If the question is required, attention must be taken to ensure that the data you gather will clearly address the issue. For instance, what if you asked someone: "Do you think wearing woollen trousers is comfortable and warm?" If the answer was "No," does it imply that the responder was not kept warm or that woollen pants were uncomfortable? It is preferable to ask one question for each piece of information needed rather than asking many questions. For example, you may ask, "Do you think that woollen trousers are comfortable to wear?" and "Are woollen pants considered warm to wear?"

Does the responder have the knowledge necessary to address the query? Sometimes inquiries concerning topics they don't know much about are posed to responders. If a husband is asked, for example, how much his wife spends each month on clothes, he may not know the relevant information. It is possible that some respondents would try to reply to questions without having enough information, which will compromise the validity of the findings.

Can the responder clearly express their response? The responder may not always be able to properly express their answers, even if they have all the knowledge needed to reply to a question. Many respondents could not think of the right words to use when asked to characterize the kind of person who may use a certain scent. Giving the responder a list of options from which to choose the one they believe is most suitable makes it simpler for them to answer. It is simpler for the responder to answer the questions and finish the interview

when tools like descriptions and photos are used. Asking questions that are longer than the respondent's recall span might lead to inaccurate information when it comes to behavior over an extended period of time. If one were to ask the responder how much they spent on tights in the previous year, for instance, the response would be entirely speculative. It would be more appropriate to inquire about their tights spending throughout the previous two weeks.

Wording of the question

The way questions are formulated has to be done very carefully. When doing international or cross-cultural marketing research, this is very crucial. Choosing how to phrase a question involves:

Certain terms, like "dinner" and "tea," have varied meanings throughout the nation. The words used should have the same meaning for each response. It's also best to refrain from using terms that are unclear or imprecise. For instance, "Do you frequently buy nylon tights?" is not sufficiently explicit. What does "regular" mean? To various responses, this might signify different things.

Do the questions have a lot of weight? Certain terms or phrases should never be used in the design of a questionnaire because they are likely to cause bias. Sentences that evoke strong emotions elicit certain reactions. For instance, "Are you in favor of sending money to help the poor, starving people in Africa?"

Format for a response

There are many response format kinds that may be applied. Open-ended, multiple-choice, and dichotomous forms are the most often used types. A combination of these are found in most questionnaires.

Dichotomous Responses, such as "yes" or "no," "male" or "female," are limited to two choices. Occasionally, a neutral "don't know" category is present. These questions have the benefits of being short to ask and having an easy time recording and analyzing the answers. The drawbacks are that the replies cannot contain any nuances of meaning, and relying only on this format would need a lot of questions to elicit any kind of depth.

Multiple-choice

In this case, the responder is given many options for answering the question. The responder is often provided the list of options on a card. To prevent prejudice, the order of the alternative replies should be switched around. Once again, it's simple to ask these questions quickly and to record and analyze the answers. Additionally, the respondent has greater latitude to choose how to react in this style, which permits additional nuances of meaning. This style is challenging since it might be difficult to verify that the list of potential answers is exhaustive. The answer provided in this format is entirely up to the respondent's discretion. This style is often used when a lot of detail is needed or when there is not enough information to create a multiple-choice list.

The information generated is comprehensive and devoid of any bias from recommended solutions, which is a benefit. Since the replies must be documented verbatim, the primary drawback is that recording them takes time. This may cause interviewers to choose what they believe to be the most crucial topics, which would be biased. Because coding frames must be created for each question after the fieldwork is completed, these replies are particularly challenging to analyze. Grouping replies is necessary for subsequent response coding, which may result in certain meaning nuances being lost.

Order of questions

It is imperative that the questions be arranged properly to prevent prejudice or inaccuracy. Generally speaking, you want to go from broad inquiries that the respondent finds simple to answer to inquiries on attitudes or behavior that are more detailed or challenging. Some surveys allow for the end-of-interview categorization questions, which might come out as awkward or intimate. Some of these questions must be answered at the beginning of the interview if a quota sample is to be used, since they could be included in the quota control. Showcards, such as those with age or income bands, may be utilized to get around this.

Questionnaire structure

Clarity is the ultimate goal. Certain processes may help with clarity. These include making sure that every question has a number, labeling filter questions clearly, providing the interviewer with instructions in block capital letters, and using arrows or other visual aids.

Pretesting and editing

It is necessary to properly test the questionnaire with respondents who are representative of the ones who will participate in the final survey. This phase, referred to as the pilot stage, is critical to the validity and dependability of the survey data. After then, the questionnaire may be retested and any necessary adjustments made.

Scales for grading and measuring attitudes

These are used to measure an answer's intensity. When measuring attitudes, Osgood's semantic differential scale and the Likert summated rating scale are the two most often used measures.

The differential scale for semantics

Another popular method in marketing research is this one. The responder is shown a series of bipolar adjectives that describe various descriptive phrases at opposing extremes of a five or seven point scale. Respondents are asked to choose the scale point that most accurately represents how they feel about the thing or issue. Semantic differential scales have shown to be effective in studies pertaining to corporate, brand, and product image. Customers often find it difficult to convey their emotions in these areas, thus the semantic difference scale gives them a simple means of doing so. These scales are often used in marketing research because they provide data on customer behavior that direct inquiry may not be able to provide as well.

Marketing research's function in the creation of new products

In order to prevent new products from becoming disastrous failures when they are introduced to the market, marketing research is essential. The following are the primary areas in which marketing research is included into the process of developing new products:

1. Creation of ideas;
2. Assessing and creating ideas for new products;
3. Assessing and creating new goods;
4. New product pricing.
5. These influences on the evolution of fashion are comparable.

The number of retailers creating their own product lines has increased since the late 1970s. Product developers are experts who design and test products on end users. Products are produced or altered for certain markets for a variety of reasons; these might include new laws

enacted by the government, cultural shifts, economic shifts, or even changes in the weather. There are four steps involved in developing a marketing plan for a fashion product. Every phase entails doing market research with the ultimate goal of determining a product's viability before it is produced and creating a strategy for both production and promotion.

CONCLUSION

Convenience sampling is another non-probability approach in which textile materials are chosen according to the designers or manufacturer's convenience, accessibility, and availability. When possibilities for material selection are limited by time, money, or logistical considerations, convenience sampling may be acceptable. Instead of doing thorough sampling or in-depth research, designers might pick materials for small-scale production runs, prototyping, and sampling based on their current inventory of fabric swatches, samples, or suppliers. Another useful non-probability technique for choosing fabric is expert judgment, which evaluates and suggests appropriate materials for particular applications by using the skills and experience of textile specialists, designers, and industry insiders. When assessing fabric composition and making suggestions, experts may take into account elements including performance, sustainability, construction, and fashion trends. Their analysis and suggestions may assist designers in making well-informed choices that strike a balance between practical needs, market trends, and aesthetic concerns.

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CHAPTER 10

CREATION OF A CUSTOMER PROFILE FOR MARKET SEGMENTATION

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ABSTRACT:

Market segmentation, a fundamental concept in marketing strategy, involves dividing a heterogeneous market into distinct groups of consumers with similar needs, preferences, and behaviors. Creating customer profiles is a critical step in market segmentation, as it allows businesses to identify and understand their target audience more effectively, tailor their marketing efforts, and deliver personalized experiences that resonate with consumers. This abstract provides a comprehensive exploration of the creation of customer profiles for market segmentation, examining the strategies, methodologies, and applications in contemporary marketing practices. Customer profiles, also known as buyer personas or customer avatars, are detailed representations of idealized consumers within a target market segment. These profiles go beyond demographic characteristics such as age, gender, income, and location, delving into psychographic, behavioral, and lifestyle attributes that influence consumers' purchasing decisions and brand preferences. Effective customer profiles are based on empirical data, market research, and customer insights, allowing businesses to develop a deep understanding of their target audience and create more relevant and impactful marketing strategies.

KEYWORDS:

Fashion Retail, Geo-Targeting, Influencer Collaborations, Inventory Optimization, Luxury Branding, Marketing Automation, Mobile Marketing.

INTRODUCTION

It is feasible to create a customer profile for each of the possible target markets for the suggested product by identifying them. Along with lifestyle factors utilized in market segmentation, profiling features like age, gender, employment, and geography are taken into account. Research on prospective customers' attitudes and views might begin when these target markets have been determined. It is feasible to determine the product features that will appeal to each target group by addressing the factors related with customer behavior. Various consumer groups have various demands.

A number of main and secondary sources provide the data required to create a customer profile. For instance, information may be gathered from buyers, salespeople, trade publications, fashion show reports, and industry analysts. Finding niche target audiences is just as crucial to the fashion retail industry as it is to the field of fashion design.

A lot of fashion retailers have purposefully focused on very specific niche markets in an effort to set themselves apart from rivals. A focus has been on creating and acquiring the right products to meet the needs of certain market groups[1], [2].

Putting together a rival profile

Marketing research include information regarding rivals' product variety, customers, market share, and marketing techniques. Using this data, one may assess the competition's relative advantages and disadvantages and determine how big of a danger they are.

A portion of this data is derived from secondary data sources, including trade publications, corporate reports, brochures, and other marketing collateral. Additional helpful information for competitor research may be found on the internet. Additionally, sales reps may be able to get first-hand information about competition from clients. For instance, buyers may be able to supply information on the marketing strategies of rival companies as they are often approached by a variety of alternative suppliers[3], [4].

Creating a report on marketing strategy

A marketing plan has to be created once the target market has been determined and customer and competitor profiles have been created. Both specific details about the suggested target market and broad market information will be included in the report. It will also provide details about the product, such as its price and differential advantage. A review of possible retail locations and an estimate of the resources required for manufacturing and promoting the new or altered product will also be included.

The product schedule

Product testing, or showing product prototypes to fashion customers, is what this step entails. As is customary with product testing, any further advancements recommended by these "experts" will be taken into account and the prototypes will be adjusted accordingly. These are the primary procedures for creating and assessing a new fashion product.

The procedures change significantly from those in the creation of more traditional consumer goods, but they nevertheless need much of the same information to launch successfully.

Predicting trends in fashion

It is quite hard to predict future demand for products or services in any market, but it is especially hard in the fashion industry. The diverse character of fashion makes it harder to foretell what consumers would likely do in a particular situation, thus any forecasts for the future should be fluid and subject to change as the seasons do. The adoption of structured prediction methods has a difficulty in that many fashion experts wrongly think that this procedure would belittle their fashion expertise and flare or hinder their inventiveness. These techniques should be used to support the decision-maker as it is evident that this is untrue.

Information uses: Reliable information serves as the foundation for forecasting. Purchases made by customers in the past and present are examined for trends. Using marketing research tools, your goods' target market has to be precisely identified and explained. You may locate and get in touch with your target market by using geodemographic tools like ACORN. From there, you can gather data on attitudes, preferences, and future purchasing intentions by asking questions like, "Are you likely to buy a new coat in the next three months?"

For primary data on future developments, one might get in touch with millers and tanners, who often operate years ahead of the market, as well as fashion editors and buyers, who are at the forefront of contemporary consumer behavior. Information from secondary sources, such trade journals and newspapers, is easily available. Another crucial source of information is range planning, which address elements like material, product type, color, and pricing[5], [6].

Additional methods

The data gathered from the aforementioned sources will serve as the analytical foundation for more advanced forecasting methods. These include asking panels of up to eight individuals to produce a consensus opinion on predictions and ranking product options using ordinal scales. To prevent the prejudice that might arise from soliciting the opinion of a single individual on future sales potential, a consensus is sought. Complex statistical procedures have been made easier to employ thanks to computer forecasting software that has been specifically created for the fashion industry.

To include the customer in the forecasting process, a kind of product testing known as style testing is used. Several tentative styles and ranges for next seasons are shown to a representative sample of target customers. Next, the customers are asked to predict which products would likely be "winners" and "losers" in terms of customer attractiveness. A "sample, test, re-order" strategy is often used in test marketing new silhouettes, colors, or styles. A limited number of clothing items are assembled and arranged in certain retail locations. It is possible to assess customer reactions without having to pay for whole manufacturing. Similar to this, marketing research is done to track sales performance at the beginning of every season in order to spot any potential deviations from the forecast. Fashion forecasting techniques are difficult to build in the first place and need a lot of planning and organization. Forecasting is a part of any finance organization, and more and more firms are being established just to provide specialized prediction services. Purchasing clothing will always need a great deal of gut instinct and insight about the industry. This may be used in conjunction with research and a structured planning strategy to provide more accurate forecasts.

DISCUSSION

This will focus on the Internet's use as a research approach rather than going into specifics about web page design. The usage of the Internet for social and economic purposes has increased over the last several years due to rapid technological advancements and commensurate cost reductions. Companies worldwide are debating whether e-commerce can increase profitability. Customers are adopting online shopping at an increasing rate, and the selection of products is always growing, especially when it comes to clothing. Websites for both stores and designers are readily accessible on the Internet. The marketing research sector has also been greatly impacted by the growing usage of the Internet in the marketing process. Additionally, there are now a significant number of marketing research firms offering specialized Internet research services[7], [8].

While it is simple to become excited about using the Internet for research, caution must be used as with any other research instrument to make sure it is acceptable for the specific subject being conducted. There are benefits and drawbacks, just as with the more conventional research techniques. Online research seems to promote international research and has the potential to accelerate research from concept to outcomes while cutting expenses. Using samples that are not typical of the target community and the quick obsolescence of data, including email addresses, are issues with doing research online. Notwithstanding these issues, the Internet is being used more and more in marketing research to gather primary and secondary data, and it is showing to be a very helpful addition to the researcher's "tool kit."

Secondary data sources available online

For many years, academics have had access to online commercial databases that provide news sources, trade journals, and market studies. There is a lot of information on the

Internet, but finding it might take some time since there isn't just one index; instead, there are many search engines and sources that aren't always logically connected. While keywords may be used to explore internet databases and search engines, choosing the right keywords can be challenging. The most useful information is not usually found by searching for the most apparent terms. Short phrases enclosed in quotation marks may provide more relevant search results. However, the Internet is a great tool for secondary data searches because of its speed and the availability of a wide range of material, albeit not necessarily depth, especially in exploratory research[9], [10].

When doing business-to-business research, the Internet may be a very helpful resource. One may access websites of organizations that provide a wealth of relevant information about their goods or services, financial data, and a target market indication. Online access to a vast array of market reports and publications is also feasible. Some researchers may not have unlimited access to these papers since they are not entirely free. www.marketresearch.com, which provides access to over 110 000 market research studies from over 550 publishers, is a helpful resource for information on market research.

Online primary data collecting

Primary data is mostly gathered online using online discussion forums, email questionnaires, and website-based surveys. Respondents to email surveys get questionnaires at their email address. After that, the surveys are filled out and sent online. The benefits over postal surveys in terms of cost savings and delivery and return time are evident.

The fact that email addresses are not totally private and that the respondents chosen based on their email addresses could not accurately represent the study population are drawbacks of this approach. Additionally, as not everyone frequently checks their email, there can be a delay in responses! It should be mentioned that as more people utilize the Internet, there is a rise in email, including "junk" email. Even though e-survey response rates are often lower than postal surveys, they might be compared since unsolicited mail has comparable issues. These days, the majority of email surveys are finished after receiving an invitation by email, and they're a helpful tool for doing business-to-business research. When creating email surveys, the same issues related to questionnaire design still apply.

Web-based questionnaires are available on certain websites which responders who "hit" that specific site then fill out. Online questionnaires provide more intricate presentation via the use of music and pictures. Convenience sampling of website visitors is the basis for this technique. Because these self-selected respondents may not be at all representative of the intended audience, caution should be used when using this strategy. It should be mentioned that commercial research companies are more likely to use this kind of website due to the high setup fees[11], [12].

Similar to focus groups, online discussion groups are widely utilized for qualitative research in the areas of new product development, testing, and assessment. The fact that the findings are accessible right away and that taking notes on the conversation transcript is simple is one of the method's main advantages. Because there are no out-of-pocket fees for travel, venue rental, etc., research costs are also decreased. The ability of participants to engage from their workplace, regardless of their geographic location, has led to an increase in the usage of this approach in business-to-business research. Nonetheless, because the responders will bear the connection fees, they may get compensation. The discussion site may also include images and audio recordings, but as participants are unable to handle the products, this approach may not be appropriate for certain products, such as those where fabric softness is crucial.

Conducting research on the Internet

A growing number of individuals are finding that accessing information over the Internet is becoming quicker and simpler due to the rapid advancements in technology. The Internet is today seen with great excitement as a medium for both business and pleasure activities, but when it comes to using the Internet for research, care should be used. Accessibility issues, sample response rates, information quality, etc., must all be weighed against time and cost savings. Like every other instrument the researcher has at their disposal, each one has to be chosen with the study's needs in mind.

Research on international marketing

Marketing research conducted in nations other than the one where it was conducted is often referred to as international marketing research. Providing information from a world that is continually changing and culturally varied is a problem for the researcher in this case. Every nation where study is done will have distinct traits and customs that the researcher may not be acquainted with. The research design must first take a few things into consideration.

Cultural factors

Additionally, researchers need to be aware of the culture in which their work will be done. Depending on which research population is chosen, some topics will be simpler to investigate in certain cultures but not in others. One should not presume that a "one size fits all" strategy will work. To guarantee data comparability across nations and cultures, research designs may need to be adjusted. For instance, it is often more difficult to get samples of female responders in Arabic-speaking nations. Accessibility and cultural issues need to be properly handled. Because local firms are familiar with local customs and practices, it is common for international marketing research to be planned in one country and managed by local agency in another.

The Marketing Mix and Five Segmentation

The nature of market segmentation and the associated tactics available to fashion marketers will be covered in this. Customers have been the emphasis of the previous three sections: in the framework of the marketing environment in part two; as consumers with various wants and social traits in part three; and as the main subject of research in part four. This looks at how to choose which market or markets to target, or the target market, by combining a number of topics.

Once the target market or markets have been identified, the fashion marketing organization's positioning and marketing initiatives toward the target will need to be considered. This will be discussed later. By establishing the idea of the marketing mix, the also creates a crucial connection with the other parts of the.

After demonstrating an organization's ability to position itself within a market, the next step involves organizing and planning controllable factors in order to successfully satisfy the demands of the market. The term "marketing mix" refers to the precise set of marketing factors that are supplied to different markets; this is briefly explained.

Market segmentation and mass marketing

A market requires the fulfillment of certain requirements in order to exist. The product must be in true need, the buyer must be willing and able to purchase it, and there must be enough demand overall for a provider to make a profit.

Large-scale advertising

Fashion marketers that use a mass marketing or undifferentiated marketing strategy are assuming that every consumer in the market is the same. The underlying assumption is that the corporation can provide a standard marketing mix that satisfies the demands of all customers and that consumer needs are uniform.

The same product, distribution strategy, pricing, and public relations campaign targeting all consumers are all part of the typical marketing mix. The greatest illustration of this is China in the 1960s Cultural Revolution, when the Mao costume of dark blue pants and jacket was made available to the whole country.

In Two, it was seen that the nobility and rich classes could get goods that precisely suited their demands while taking into account the evolution of markets. The majority of people wore a range of outfits throughout the pre-industrial revolution era, mainly influenced by the raw resources and talents available in the area. Mass markets for clothes were made possible by mass manufacturing techniques and the knowledge gained by outfitting vast armies. In fact, the "demob" suit that is given to troops once they are demobilized from national duty serves as an example of the mass marketing technique associated with the military.

In cases when a product may be standardized, perhaps due to the prioritization of utility above style, one might argue that a mass market is present. Additionally, certain products may be manufactured so effectively that they become low-priced commodities when mass manufacturing techniques allow for significant economies of scale. Some underwear goods, like one-size tights or white Y-Fronts, may definitely be seen as suitable for mass marketing. The truth is that, despite the potential for mass marketing apparel, it has never played a significant role in the fashion industry in any developed nation.

Customers have adequately proved their need for uniqueness via clothes, given variety and diversity of providers; they have also made the concept of a mass market for apparel difficult. This is not an argument for the lack of homogeneity in the apparel industry or for the existence of several distinct clothing marketplaces rather than a single mass market. Zara has been a major success story in the last ten years. They have catered to younger consumers by offering rapid fashion at affordable costs.

The concept of segmenting markets arises from the realization that the presence of many markets reflects the requirements and buying power of consumers of apparel. Markets may be separated or segmented based on factors such as homogenous requirements shown by a certain group of customers relative to other groups.

Differential markets

Market heterogeneity refers to the extreme kind of market segmentation where each individual has unique requirements and buying power. An illustration of this would be if everyone got custom clothing, which is implausible given the finances of the situation. The market for business wear is the closest analogy.

In this case, big businesses would need to provide their employees with specialized uniforms or a restricted wardrobe in order to meet personnel and company image objectives. Even in the corporate apparel market, there will be some uniformity, however, as shown by smaller, non-competing businesses in the area, such as eateries, who are ready to provide their employees with comparable attire. It's possible that cleaning workers and security people from several firms wear the same clothes.

Segmenting markets

When a bigger market is diverse and may be divided into smaller units with comparable characteristics, this is known as market segmentation.

Clothing items

Students get the chance to learn about the fundamentals of merchandisers as a practical position in the textile, fashion, and clothing industries in this subject. The ideas of fashion merchandising, their meanings and significance for professional retailing, an awareness of fashion merchandising in various real-world scenarios, and the breadth of merchandising in the context of the fashion business are all highlighted in this unit. Purchasing or selling goods for retail is often referred to as merchandising. It may be summed up as an activity that promotes the retail selling of commodities. It is evident that the transaction is a business transaction intended for professional retail commerce between a manufacturer and a buyer. It is essentially the capacity to purchase or source fashion items for professional sales. In the retail sector, there are often two or more participants in the market, referred to as buyers and sellers.

Purchasing or selling is the core of merchandisers.

Creating a demand for the products is the fundamental goal of marketing. The objective of merchandising in this case is to efficiently satisfy the demand that a marketer or retail dealer has generated. Quality, product characteristics, quantity, price, service, accessibility, promotional activities, and value for the money spent on the items are all necessary for effective marketing.

In the context of retail sales, product displays both inside and outside the shop, promotional signs, and shelf arrangements with appropriate lighting and backdrop colors are all integrated to form the concept of merchandising, which is the marketing of merchandise products. Let's first define "Merchandise," which is a key component of the merchandising work, in order to better appreciate the significance of merchandising. "Merchandise" is defined by the Cambridge Dictionary as goods that are purchased or sold. The definition of merchandise according to the Collins dictionary is "goods that are bought, sold, or traded."

Profitable merchandising is a prerequisite for

This brings up a question. Why would someone purchase a product? Alternatively, why do manufacturers or sellers offer a product? The solution is easy to understand. The "sell" or "buy" results in financial gain. The issue of when profit is realized is another. Profit arises when a good or service is sold for more than its cost of manufacture and there is consumer demand. Thus, it seems sense that the goal of retailing is to make money by trading, purchasing, and selling. Since marketing adds value in a manufacturing setting, the product is sold for a profit. It makes sense that fashion merchandising is a component of fashion marketing and satisfies the demand requirements generated by the marketing role. The merchandising actions are explained in various fashion marketing contexts by the illustration that follows.

Fashion retailing under various operational frameworks

As everyone knows, the fashion industry is seasonal. Fashion merchants purchase fashion items from various manufacturers and sell them to their consumer's season after season. Some characteristics of the products, such as color, style, design, pattern, fit, or material, vary with each season. They purchase fashionable goods that their clientele would find appealing

and purchase. Along with selling to their current clientele, they also showcase and advertise the newest fashion items in an effort to draw in new business. Retailers strive to market and sell every piece of fashion merchandise they have obtained before the season begins in order to make a profit. Retailers are forced to launch new fashion goods every season since fashion trends are cyclical. To ensure the profitability of their retail operation, this functional procedure is repeated each season. The capacity of the retailer to find, market, and sell things that are valuable and relevant to their consumers makes their business successful. This process of purchasing goods and then selling them is called fashion merchandising. This procedure is relevant to businesses who market under their own names via retail locations under those brands or through partnerships with other retailers.

CONCLUSION

Market research, which includes obtaining and evaluating information on consumer demographics, psychographics, interests, and behaviors, is the first step in creating customer profiles. Qualitative research techniques, such as focus groups, questionnaires, interviews, and observational studies, provide important insights into the requirements, motives, problems, and factors that influence customer purchases. The target market may be divided into segments and patterns using statistical validation and segmentation criteria provided by quantitative research techniques including data mining, surveys, and analytics. The parameters for segmentation differ based on the kind of company, the dynamics of the sector, and the goals of marketing. Geographical factors like location and climate; demographic factors like age, gender, income, and education level; psychographic factors like lifestyle, values, attitudes, and personality traits; and behavioral factors like frequency of purchases, brand loyalty, product usage, and media consumption habits are examples of common segmentation criteria. Businesses may generate more detailed and nuanced customer profiles that accurately reflect the complexity and variety of their target population by combining several segmentation factors.

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CHAPTER 11

FACTORS GOVERN FASHION MERCHANDISING FUNCTIONS

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ABSTRACT:

Fashion merchandising, a crucial aspect of the fashion industry, encompasses a diverse range of functions aimed at effectively managing the flow of fashion products from concept to consumer. This abstract provides a comprehensive exploration of the factors that govern fashion merchandising functions, examining their influence on strategic decision-making, operational processes, and overall business success within the dynamic and ever-evolving fashion landscape. Fashion merchandising functions are influenced by a multitude of factors that shape the strategic direction and operational execution of merchandising activities. These factors can be broadly categorized into internal and external influences, each playing a critical role in shaping merchandising strategies, processes, and outcomes. Internal factors include organizational goals and objectives, brand positioning, product assortment, pricing strategies, inventory management, and resource allocation, while external factors encompass market trends, consumer preferences, competitive dynamics, economic conditions, technological advancements, and regulatory requirements.

KEYWORDS:

Online Presence, Personal Branding, Product Lifecycle, Retail Environment, Sales Forecasting, Search Engine Marketing (SEM).

INTRODUCTION

Through marketing research, fashion marketing assists brand owners and merchants in determining what consumers will purchase in the next season. In this instance, retail sales, customer, and fashion prediction research are combined to create marketing research. The merchants anticipate client demand by doing this. They predict the following season's hues, fashions, patterns, fabrics, trimmings, and accessories, as well as the silhouette. In order to match the demand for the next season, shops might create a new line or collection of fashion items with the aid of fashion forecasting. In light of this, they choose reliable suppliers to create trendy items that closely resemble their designs. Before the fashion season begins, fashion merchandising completes the collection of activities that include choosing suppliers, placing orders, determining quality, guaranteeing productivity, and collecting completed goods. Because the shops are able to provide the things that their consumers want, this merchandising duty aids in their profitability[1], [2].

Terms Used to Define Fashion Merchandising

Some definitions from the cited sources are included for the reader's convenience. These descriptions describe what is required of merchandisers and attribute merchandising in the task scenarios. The two key components of these criteria are purchasing and advertising things to increase sales.

1. The planning and promotion of sales via product presentation to the appropriate market at the appropriate time, skillfully executed structured advertising, appealing display work, etc. is known as fashion merchandising.
2. The department that acts as a mediator between the manufacturing and marketing divisions is merchandise. It involves optimizing space through efficient brand/package allocation, concentrating on taking the top spot, giving brands the most exposure to all customers, giving the products a consistent, tidy, and clean appearance, and making the most of point-of-sale (POS) technology to raise consumer awareness of promotions and brands.
3. The purchasing and selling of products with the intention of turning a profit is known as "fashion merchandising. Fashion merchandising is a function carried out in retail selling or retail purchasing, as stated in the definitions above[3], [4].

The fundamentals of fashion merchandisers:

The correct product in the right quantity and quality at the right price at the right location at the right time is the foundation of fashion merchandising.

1. like the items since they are fresh and stylish, according to the fashion merchandiser
2. Think the things are reasonably priced and worth the money.
3. Accept the product's quality since it serves the intended goal.
4. Purchase in whatever number desired
5. Examine the items as they are offered at the nearby retail establishments.
6. Purchase the goods at the appropriate time of year

The foundational ideas of fashion merchandise

We may look at a few more marketing scenarios where merchandising duties are carried out in various contexts to have a better understanding of the functional element of merchandising. Buying fresh vegetables from farmers and reselling them in his shop for a profit is known as merchandising for the proprietor of a vegetable retail business. Merchandising is the process by which a maker of school bags creates bags with a certain style and size on a made-to-order basis for a reputable school and then sells the bags to the school for a portion of the earnings. In this case, the school is the buyer or client and the producer is the seller of the school bags. Merchandising is the process by which a fashion retail chain corporation gets fashion goods from different garment suppliers and sells them in its retail locations across regions for a percentage of profit. Merchandising is the process of selling imported fashion products in retail brand stores. An international retail brand company in the US that has its own design and buying departments, referred to as importers, regularly sources fashion products from Indian garment manufacturing suppliers, also known as exporters[5], [6].

The transition from purchasing to selling in fashion retailing

The aforementioned scenarios clarify that commerce is predicated on the idea that a major exchange or transaction occurs between two or more market participants. You will note, nonetheless, that the products are purchased or sold in each case in order to promote the product. Before any sale occurs, marketing plays a significant role in the fashion business. To ensure that the products are marketed financially, it is crucial that the merchandising be done well. This indicates that because marketing addresses trends that are important to consumers, retail sales are satisfying consumer demand.

Merchandising scope

Fashion merchandising is seen as a crucial role in the purchase or sale of fashion items at retail establishments, with the right promotions making a profit possible. The breadth of fashion marketing may be seen from both the purchasing and selling angles. From a "buying" perspective, fashion merchandising is the process of turning designers' approved conceptions for collections or items into tangible goods that can be sold for a profit. In this framework, obtaining profits via efficient sourcing is the main goal of merchandising. This process is sometimes called "buyer merchandising." The buyer merchandiser makes sure that the correct items are sourced in accordance with design standards, the quantity needed for the season, and accept quality at a price that will generate revenue for the retail establishments. Designer shops, retail chains, and brand-owning businesses adopt this sourcing-focused approach to fashion marketing.

Readers should take notice of the fact that workers in the companies that manufacture fashion products also work as merchandisers, whose duties include receiving orders and fulfilling those from purchasing merchandisers about sourcing.

In contrast, the merchandiser in the "selling" point of view makes sure that product categories are promptly available in the shops via appropriate assortment planning and store advertising. Customers enjoy the items and believe that they meet the seasonal need since assortment planning ensures that the newest colors and sizes are available. Additionally, merchandisers use in-store product promotions and window displays in a way that maximizes sales for merchants while maintaining a healthy profit margin [7], [8].

DISCUSSION

An export house is a supplier unit that fulfills a purchasing merchandiser's purchase order. The buyer's merchandiser and the export merchandiser play a significant part in one another. Since it is an activity focused on making money for an export firm, this role's quality is crucial. The building of high-quality fashion items to guarantee on-time delivery, bill of materials consumption prediction, and manufacturing costs are the key components of this function. Making ensuring that information is correctly and timely flowed to all internal departments in order to achieve on-time delivery is one of the most critical jobs of export merchandisers. In a production firm, an export merchandiser's responsibilities are as follows:

Manufacturing Merchandising

In order to obtain purchase inquiries for the future season, coordinate with the buyer's merchandiser. In a manufacturing unit that supplies fashion items to domestic or national brands inside a nation, the function of an export merchandiser is the same. The shipping and L/C documentation procedure is the primary distinction between an export merchandiser and a domestic manufacturing merchandiser. The shipping papers are much different from the delivery documents used in domestic commerce and are of higher significance for export.

The following is a list of documentation needed for export business transactions including commerce, shipping, local transportation, and title transfers for goods:

Commercial papers: Documents pertaining to shipping and transportation, product specifications, a packing list, and a commercial invoice make up the commercial papers. The commercial papers were further divided into the following two categories: Regulatory documents: These are necessary to be obtained before items are sent to the buyer's location. They are produced by transactions with various government agencies that support export commerce[9], [10].

Merchandising types

We will be able to understand the differences in the merchandising operations carried out by each kind of organization. Comprehending the distinctions among various organizational structures can aid students in becoming ready for their next step in their careers.

Merchandising is a cost-effective and profit-driven activity that is considered responsible. Finding, verifying, sourcing, and obtaining the fashion items needed for a season at the appropriate sourcing cost is more important than anything else in order to help retail marketers sell the items economically.

Because it involves macro-level coordination with several departments, including designing, marketing, technical, quality, production, logistics, and distribution, this task requires a higher degree of talents and competencies. In micro words, it has to do with sampling, raw material characteristics and attributes, selecting suitable suppliers from high-quality production facilities, and timely delivery of products.

The fashion industry is divided into three main focal areas due to its size and extensive value chain. The purchasing area is the first, the production area is the second, and the retailing portion of the value chain is the third. To properly carry out the necessary duties, each sector requires a specialized concentration and set of skills. There are three main categories of merchandising based on these duties and areas of concentration. The varieties of merchandising are shown here, with the roles of each type explained in the next categories.

Purchaser Merchandising

It refers to the merchandising tasks performed at a purchasing house. Purchasing a home often involves working with a reputable organization that operates across many countries. The purchasing house arranges, locates suppliers, bargains over the purchase price, verifies purchase orders, sources, and distributes to the parent brand business's retail locations on behalf of the company. Let's take the following scenario of a property purchase as an example:

Production or Export Merchandising: Production merchandising is the organizing term for the process by which clothing manufacturers make clothing for exporters or other national brands.

The primary duty of a production merchandiser is to place orders that consistently maximize the factory's output capacity. The diagram shows how production merchandising teams work with buyers, quality assurance and control teams, inventory teams, production teams, packaging and logistics departments, documentation departments, and commercial departments to coordinate operations for a smooth order processing process. The factory should have in-house fabric and trimmings storage, pattern design and cutting, manufacturing equipment, quality control, packaging and ironing, delivery, and paperwork for orders[11], [12].

The fabric, dyeing, printing, stitching, trimmings, and other processes are often outsourced by the manufacturer. Large manufacturing or export firms, however, hold their own facilities for fabric weaving or knitting, dyeing, printing, and embroidery in order to reduce wait times for raw materials and preserve their quality. Along with these manufacturing facilities, the firm should also have compliance certificates for free labor associations, health, safety, and welfare standards, environmental safety requirements, and any other standards or certifications that the customers need.

Manufacturing Export Merchandising Operations

The factory receives orders based on its internal production capacity, financial standing, and compliance requirements, which help it rank higher in the buyer assessments.

Shop Merchandising:

Any retail store's goal is to earn a profit by meeting the minimum number of inventory/stock turns necessary each season or year. Profitability is a crucial performance metric for every retail establishment, and reaching the desired profit margin requires simply selling the appropriate products with the appropriate promotion—that is, not offering a lot of deals or discounts. Proper inventory procurement and a seasonally appropriate merchandising strategy enable the retail business to offer its goods at a calculated markup, resulting in profits.

Shop merchandising

The merchandising plan in retail focuses on certain categories and assortments that are expected to sell more over the season, whereas the purchasing plan covers a wider range of products. Every business has a merchandising strategy that includes purchasing goods in three categories: FAD classifieds, seasonally hot fashion items, and basic, normal, and staple fashion items. The merchandiser in charge of each shop or group of retail outlets plans how much of each of these categories. Retail merchandising offers the option to purchase goods or categories that sell quickly during a given season with a "Open to Buy" buffer budget in addition to purchasing just what is specified in the buying plans.

All things considered, planning, acquiring, positioning, and advertising are considered duties of retail merchandising with the goal of making a profit. Visual merchandising is the process of presenting goods and services optimally to draw attention to their qualities and advantages in the retail sector. Such visual marketing aims to draw in, hold the interest of, and inspire the buyer to make a purchase.

Visual merchandising consists of interior displays, VM techniques

Store design, mannequins, point-of-purchase displays, bundling, ambient lighting, music, aromas, and external displays: VM's primary goal is to allow consumers to walk about the store easily. An efficient planogram makes it feasible for movement to be free. A key factor in VM is the planogram, which helps merchants use the most effective VM. Planogram is mostly focused on the design and layout of stores.

Internet-Based Retailing

A new phrase in social media marketing, "social merchandising" is becoming widely recognized as a crucial aspect of online retail operations. Its main goal is to pique prospective consumers' interest in the product and encourage them to purchase it or recommend it to their social network acquaintances. A digital marketing promotion strategy called social merchandising may be used for a brand or a product. It pertains to the "Business to Customer" market, where consumers like to look for, purchase, and use goods. This idea relies on user-generated content on an online retail platform for social validation via sharing, likes, comments, and recommendations while protecting consumer privacy.

Customers are either positively or negatively motivated to make decisions about a product by the contents of the user interface and their overall experience. Social merchandising is becoming more and more important in the marketing mix, particularly in the "online market place." Through the use of social media networks, it is a digital method of discovering possible client categories and targeting them.

Social media merchandising strategies and resources

An export house is a government-approved manufacturing facility that provides fashion items to one or more international clients. The operation of an export house will be clarified by the following example. Trade with Other Countries, i.e. Under the authority granted by Section 5 of the Foreign Trade Act of 1992, the Central Government notifies the Foreign Trade Policy, which governs imports and exports. This statute defines export as the act of removing any products from India by air, sea, or land after a legitimate financial transaction.

How to export

The notion of export is broad in nature, and beginning an export firm requires extensive planning on the part of the exporter. You may take the following actions to begin an export business:

- 1) Establishing an Organization: In order to begin an export business, a sole proprietorship, partnership, or company must first be established in accordance with the necessary procedures, complete with a catchy name and logo.
- 2) Opening a Bank Account: You should create a current account with a bank that is permitted to handle foreign exchange.
- 3) Getting a Permanent Account Number (PAN) - The Income Tax Department must issue PANs to all importers and exporters.

Obtaining an Importer-Exporter Code Number

In order to export or import anything from India, an IEC must be obtained. The process to be followed in order to receive an IEC is outlined in Paragraph 2.05 of the FTP, 2015-20 and is PAN based.

ANF 2A states that an online application for an IEC must be submitted at www.dgft.gov.in. The application cost of Rs. 500 must be paid online using net banking or a credit/debit card, along with the necessary papers listed in the application.

Registration/Membership Certificate (RCMC)

In order to get permission to import/export goods, services, advice, or any other advantage or concession, exporters must acquire an RCMC from the relevant Export Promotion Councils, FIEOs, Commodity Boards, or Authorities. The garments Export Promotion Council must issue RCMCs to exporters of garments.

Product selection

Everything is easily obtainable, with the exception of a few things that are listed as restricted or forbidden. A suitable choice of the product to be exported may be made after researching the export trends of various Indian items.

ECGC Risk Coverage

Payment risks associated with international commerce stem from buyer/country bankruptcy. An adequate policy from Export Credit Guarantee Corporation Ltd. may cover these risks. To guard against the danger of non-payment, it is essential to get a credit limit on the foreign buyer from ECGC when the buyer places an order without making an advance payment or establishing letter of credit.

Customs Procedures

Prior to filing a shipping bill for the clearance of an export good, you must obtain a PAN-based Business Identification Number from Customs. You must also open a current account at the designated bank in order to credit any drawback amounts, and you must register this account on the system. Exporters are able to use the services of Customs House Agents who have a license issued by the Commissioner of Customs. They are experts who help with tasks related to shipment clearance from customs.

The purchasing organization's procedure of evaluating the factory

We may deduce from the previous example that the export business is eligible to accept the buyer's orders if it receives an A or B. The export firm will take the required remedial action and be given another opportunity to participate in the buyer's assessment audit if the score is C. However, in the first audit, if the plant receives a D, it is rejected and won't be evaluated again for at least a year. Following evaluation and approval of the plant, the customer starts the pilot or trial order. The purchasing merchandiser takes action if the customer is satisfied with the sample order's execution.

Status of Star Export House as confirmed by the Indian government's recognition.

The certificate of recognition from the government is given to the industrial unit in acknowledgment of its export performance in Indian Rupees for the last year plus an average of the previous three years.

Status Group

The applicant's classification will be based on his overall FOB/FOR export performance over the last three years in addition to the present one. A manufacturing unit is a place of production used to create clothing and other fashion items. It is also referred to as a factory. There are many important departments or functional areas in a manufacturing. Let's examine the important departments as indicated:

1. Merchandising and Marketing
2. Control and assurance of quality
3. Source and storage of fabrics
4. Pattern Formation
5. Taking Samples
6. Severing
7. Sorting, ticketing, and packing of cut parts
8. Clothing manufacturing
9. Clothes finishing: pressing, stowing, and labeling
10. Dispatch and transportation
11. Accounts and Commercial
12. Administration, HR, and Compliance
13. Record-keeping

Together, these divisions work to complete any order program, often referred to as a production program, for a domestic order from a national chain of stores or for an export order.

A factory is referred to be an export unit if it fulfills customer orders from other countries and has its export-related documentation registered with regulatory bodies. The factory is granted the designation of Export House after it has shown export success for a minimum of three years. If not, the manufacturer accepts domestic orders for a domestic retail chain or national brand in the country of origin.

Learners should be aware that some factories exclusively produce job-work for other factories or export houses; as a result, these job-work factories do not accept orders from domestic brand owners or purchasers from foreign nations.

Regardless of whether the business produces goods for export, home market, or job-work basis, it must adhere to certain legal requirements set down by statute. The plant must follow regulations for working days, hours, paid holidays, employee welfare, health, and safety, wage payment, minimum wage, and environmental standards. To facilitate understanding, the figure illustrates the different order work-flow processes that occur in a manufacturing facility.

The factory is prohibited from using forced, bonded, or child labor in addition to gender discrimination. For the purpose of advancing employees' careers, the manufacturer must provide education and training. The plant also supports sustainable development and engages in socially conscious citizenship. In addition to using a factory as a construction site with equipment, it's critical to have human resource development and an impeccable production system. In the absence of effective workforce expansion and the establishment of defect-free manufacturing practices, the industrial infrastructure will provide no output.

CONCLUSION

Alignment with business goals and objectives is a key internal aspect governing fashion merchandising operations. Merchandising tactics must to be tightly matched with the company's long-term goals, brand identity, and overarching business strategy. Merchandising functions must support these objectives through strategic product selection, pricing strategies, and promotional initiatives that resonate with target consumers and reinforce the brand's value proposition. This is true whether the goal is to drive revenue growth, increase market share, enhance brand loyalty, or expand into new markets. Another internal component that has a big impact on fashion retail operations is product assortment. Merchandisers are in charge of choosing a stylish range of clothing items that appeal to their target market's demands, tastes, and lifestyles. In order to cater to a wide spectrum of customers while maintaining coherence and consistency with the brand's aesthetic and identity, this entails choosing the ideal combination of items, styles, colors, sizes, and price points. Merchandisers must examine sales data, customer insights, market trends, and past performance to properly identify opportunities and manage risks in order to carry out assortment planning.

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CHAPTER 12

FUNCTIONING OF A MANUFACTURING UNIT: A COMPREHENSIVE REVIEW

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ABSTRACT:

The functioning of a manufacturing unit is a multifaceted process that involves a myriad of strategies, processes, and considerations aimed at efficiently producing goods to meet consumer demand. This abstract provides an extensive exploration of the functioning of a manufacturing unit, examining the key strategies, operational processes, and implications for business success within the dynamic and competitive landscape of modern manufacturing. The functioning of a manufacturing unit is governed by a set of core strategies that guide decision-making and operational planning. These strategies encompass various aspects of production management, supply chain optimization, quality control, cost efficiency, and innovation. One of the primary strategies is production planning, which involves determining the optimal production schedule, resource allocation, and capacity utilization to meet production targets while minimizing costs and maximizing efficiency. Effective production planning requires close coordination between different departments, including production, procurement, logistics, and sales, to ensure alignment with market demand and business objectives. Another key strategy in the functioning of a manufacturing unit is supply chain management, which involves managing the flow of materials, components, and finished goods from suppliers to customers.

KEYWORDS:

Data Management, Digital Transformation, Emotional Engagement, Ethical Fashion, Fashion Forecasting, Global Brand Management.

INTRODUCTION

It should be noted that managing production orders depends on the size of the plant or manufacturing facility. A factory with 30 to 50 sewing machines is often referred to as a small factory. A factory is considered medium-sized if it has between 50 and 500 machines. A factory is considered big if it has more than 500 machines in operation.

The buyer always takes into account the categorization of small, medium, or big prior to doing the pre-qualification/pre-approval audit. A manufacturer or export firm needs its customer above everything else. A buyer is just a consumer who purchases goods in large quantities to resell via their own or other retail networks for a profit. On the other hand, a purchasing agency is a company that works in the supplier exporter's nation and promotes international brand retail outlets in other nations.

The term "Buying House Liaison Office" refers to the process by which a buyer from one nation establishes a liaison office or purchasing house of its own in another nation in order to source fashion products for its own or other retail chain shops [1], [2].

Principal Duties of a Home Purchaser

The parent buying organization employs the merchandisers, quality assurance personnel, and product technologists. The aforementioned example shows how a purchasing department functions for a domestic brand corporation or chain of retail locations. Fashion goods is sourced for the department's own brand shops by designers, merchandisers, quality assurance staff, and product technologists.

Purchasing Firm

The following example shows how a purchasing agency works for a worldwide retail chain or global brand firm. Merchandisers, quality assurance staff, and product technologists work for this purchasing agency, which is in charge of finding fashion products for its parent brand shops. The purchasing agency often handles monitoring duties on behalf of the retail outlets or brand it represents:

Principal duties of a purchasing agency**Cooperative alliance**

It's interesting for students to know that, in recent years, Indian clothing producers, retail chains, and well-known international brands have adopted a new business model. Numerous Indian clothing manufacturers have embraced this new business model, which has established as the best practice due to its collaborative collaboration that empowers suppliers and strengthens supply chain links. This approach requires that the customer and the supplier bear equal responsibility for timely delivery and clean manufacturing[3], [4].

The supplier takes on the following duties: a) guaranteeing the quality of raw materials to finished goods; b) safe dyeing, wet processing, and printing; c) designing and developing products with the market in mind; d) skilled labor; e) accountable production management; and f) keeping the delivery schedule on track.

The provider receives the necessary data and assistance from the customer to carry out the aforementioned duty. Similar to this, the buyer is in charge of a) retail advertising, b) guaranteeing client happiness, c) efficient visual merchandising, d) reasonable pricing, e) accessibility to product availability, and f) professional sales initiatives.

In order to fulfill the aforementioned obligation, the supplier offers the buyer all services within their power, and ultimately both parties realize desired financial gains. A firm must decide which buyers to choose while transitioning from being a local supplier to an export unit. Seasonally based buyers allow big orders, which means the maker keeps the plant busy all year long. Depending on the factory's ability to meet consumer demands for quality, financial stability, and manufacturing capacity. Earning foreign money is the main benefit of starting an export business. The currency of the buyer's nation paid in return for the exported goods is known as foreign exchange. The firm also benefits from extra tax breaks on export revenues.

DISCUSSION

The process of choosing a buyer or purchasing agency to start a company follows certain steps. The methods consist solely of several preparation tasks and information gathering related to market research, consumer research, nation research, and marketing plans. The manufacturer uses this information to determine whether to contact brand firms or prospective customers in order to get business orders. The processes listed below outline the protocols that a manufacturer or exporter should adhere to in order to get orders from a buyer:

Creation of products

The initial phase in introducing a new design for a season in a garment form is called product development. Before the start of the purchasing season, designers submit their creations to the marketing and buyers teams, drawing inspiration from trend analysis, buyer forecasts, and consumer research. The designers begin the process of developing a new product after the consumers provide their approval for the designs that are shown. Ideation is the first step of this process, which concludes with the concept being realized as a garment. The process of developing a new product begins with turning the flat designs into wearable clothing. The procedure is carried out for various job applications, which are divided into two main categories:

1. Creation of products to purchase a house;
2. Product creation with customer involvement and support is represented by both domestic brand and retail chain product development in the home nation; nevertheless, the subsequent tasks are completed by designers either independently or on behalf of the vendor[5], [6].
3. Product creation in an exporting company
4. Designer labels' product development
5. Product creation by independent designers
6. Product creation for upscale retail establishments

The job execution of the aforementioned four is comparable; the only difference is in the final amounts supplied.

Let's examine the procedure from the viewpoints of responsive development and collaborative product development. Each perspective's process consequence will be thoroughly covered later in this section. Readers of this unit have access to many meanings. Here are a few definitions that are given:

The process of taking a concept and following through on the procedures necessary to make it a reality is called product development. Making an ideal prototype sample to provide to the manufacturer for the production of a counter sample is part of it. The process of developing a new product is a natural one that goes beyond making mood boards and drawings. Long before you actually have your invention ready for market, it deals with developing tech packs, patterns, and prototypes; it also handles pattern modifications, fit remarks, sample making, further revisions, second samples, seeking quotations, and more. The process of conceiving, developing, creating, manufacturing, launching, and providing new goods and services to customers or improving on the old may be broadly characterized as product development.

Product development is "the creation of products with new or different characteristics that offer new or additional benefits to the customer," according to the Business Dictionary. It can involve changing the way a product is presented or developed from the ground up to meet a newly identified market niche or customer need. Generally speaking, product development refers to all of the stages involved in taking a concept or idea from inception to market release and beyond. The following is a list of the goals of the product development activities:

- a) Transforming ideas and sketches into useful and marketable fashion items
- b) Will provide clients with additional advantages or value

- b) Take into account the sociocultural, psychological, and economic context of the nation or area where the goods are intended for sale.
- d) Showcase the inclination or style that the majority of clients choose.
- e) Make sure there are no technological obstacles in the way of the manufacturing and sampling staff producing the goods.
- g) Give in to purchasers or chain retailers
- g) Viable for professional merchandisers
- h) Complete all product characteristics in order to satisfy market requirement

There are two common methods that manufacturers use while developing new products. These include:

- a) Responsive Product Design: Developing products using feedback from buyers and buying agencies
- b) Manufacturer-led proactive collaborative product design, or product development

Context-sensitive product design

The work of developing new products is completed with assistance from purchasing houses;

The buyer or buying agency provides the manufacturer with the design brief, style cards, product features, measurement chart, fit parameters, fabric, trims, and accessory details, cutting instructions, sewing instructions, quality assurance, testing parameters, and merchandise presentations, among other things, to make the sample product developed. Production, quality, fabric, and industrial engineering study the design brief & other parameters, understand well

Following the buyer's or purchasing agency's evaluation and acceptance of the replica sample, the manufacturer will set up size set samples and pre-production fabric package testing. For the benefit of the students, Unit 2 of Block 1 contains a list of papers pertaining to commercial, shipping, local transportation, and the transfer of ownership of the items in Export Company[7], [8].

In post-production, an export merchandiser's responsibilities are as follows:

- 1) Verify that the product meets all requirements for quality, quantity, size selection, packing list, packaging, and labeling on carton packs and documentation.
- 2) Let the buyer's merchandiser know that the products are ready for delivery after a final inspection.
- 3) As the final delivery inspection is being carried out, collaborate with the buyer's merchandising and quality audit teams.
- 4) Report any violations of the conditions of the bought order and correct any errors so that the buyer's team can provide the go-ahead for shipment.
- 5) Set up multi-model transport documentation for shipping, air freight, railroads, and roads from the manufacturing unit, as needed.
- 6) Prepare the regulatory and commercial documentation in accordance with the buyer's PO requirements and in order to comply with all legal requirements.

- 7) Verify the shipment is carried out in accordance with the PO criteria.
- 8) As evidence of proper dispatch, get the shipment bill, export performance papers, and tax or levies rebate documents from the relevant authorities.
- 9) Send the manufacturing unit's bank the transport, commercial, and shipping documentation so that payments may be realized.
- 10) Notify the parties involved right once if there is a delay in the final inspection, packing, shipping, or dispatch of any domestic or international cargo, and take the appropriate corrective action by making the required changes to the purchase orders and payment agreements.
- 11) Explain the reason for the delay to the bank, insurance, export inspection, clearing and forwarding, customs, and port authorities. Then, ask for their assistance in modifying the purchase order and payment conditions.
- 12) Convene the buyer's or the retail sourcing team's authorized representative to discuss the revisions and get authorization from the designated signatory.
- 13) Notify the bank representative of the modifications to the purchase order about the delayed shipping and realization of payments in accordance with the updated provisions.

Many activities are carried out at any given time in a routine garment production unit's life in order to meet delivery schedules and ensure on-time delivery for every order that is confirmed to the unit. In many cases, the unit's track record of on-time delivery performance is taken into consideration as an eligibility criterion to acquire orders from various domestic or foreign buyers. However, it is easier to determine but more challenging to achieve on-time delivery because there are numerous factors that affect garment production and delivery. Let's examine a few variables that affect the timely manufacturing and delivery of clothing: Typical variables that affect or create delays in the production and delivery of clothing[9], [10].

Factors both internal and external

1. A delay in the start of the clothing manufacturing process as a result of internal stakeholders misinterpreting or miscommunicating purchase order information
2. A delayed delivery of fabric, trimmings, or accessories for clothing manufacturing as a result of raw material providers' delayed supply
3. Inaccurate production plans and timelines resulting in delayed cutting, sorting, garment sewing, and quality inspection
4. A delay in the manufacturing process caused by a style problem or important style aspects that affect cutting, sorting, garment stitching, and quality inspection.
5. Production operation delay as a result of incorrect style transition
6. Inadequate personnel or expertise needed to carry out the instructions, which delays meeting the daily output goal
7. Machine or electrical issues resulting in a delay in manufacturing output
8. Inadequate or inconsistent delivery of tagged bundles or cut pieces to the sewing line slowing down productivity

9. Slow production as a result of difficult trim/accessory attachments or poorly sew able cloth
10. Trucks arriving later than expected to deliver packaged goods or bring in raw materials because of a transport strike or mechanical issues

In order to address a delay in merchandise delivery at the destination, the merchandiser of the production unit, who is in charge of on-time delivery, may request amendments to the PO and L/C to authorize the delayed delivery by presenting reasonable explanations that are beyond the control of the production unit and that are also acceptable to the buyer or retail brand sourcing team. An extension of the delivery date is only feasible if a clause in the PO and L/C permits it. Initially, the delayed delivery is not acceptable and the entire inventory held for delivery is intended to be canceled, which causes significant losses for the production unit and damages the company's reputation. Nonetheless, the buyer or retail sourcing team recognizes the circumstance and tries to provide a delivery date extension if the delay is severe and beyond of the manufacturing supplier's control.

Although the production unit is greatly relieved by the delivery date extension, the buyer or retail sourcing team always demands compensation, which is otherwise a percentage discount in the originally agreed buying price, as there may be a loss at the selling points or importer's retail market. The price reduction is often negotiated based on a minimal loss for both the customer and the seller. Both parties understand the circumstances that resulted in the delay and determine the percentage of the discount rather than just canceling the order and shipping[11], [12].

One standard procedure in the apparel manufacturing sector for the delivery of completed items is since natural disasters are beyond anyone's control, the buyer and seller will suffer losses if there is a delay or damage caused by these reasons. Both parties will benefit if the insurance cover makes up for losses resulting from natural disasters. Depending on the extent of the damages, the buyer may attempt to make the payment before or after the insurance company settles the claim. Similarly, air cargo insurance covers the risks of natural disasters and damage during the air transit. In many cases, the compensation of loss will not be full until the insurance premium is paid for 100% Full Coverage. Marine insurance and Marine Inland Transit insurance from reputable insurance agencies cover the risks of Sea perils. A letter of credit is a document that the buyer's bank guarantees to the seller.

A letter of credit is issued against a pledge of securities or cash by the buyer. Banks typically charge transaction fees to the buyer. The terms of the L/C ensure timely and full payment to the seller upon fulfilling the delivery terms. In case the buyer defaults, the bank will cover the full or remaining payment on behalf of the buyer.

L/C procedure

Signatories to a Credit Letter

1. The importer or buyer who asks the bank to provide the LC
2. Also referred to as the Opening bank, the Issuing bank is a buyer's or importer's bank.
3. The exporter or supplier benefits

The seller may get payment once he delivers the items that fully satisfy the terms and conditions of the purchase order and submits the trade paperwork to his bank. The buyer's bank sends a letter of credit document to the supplier's bank against a verified purchase order.

Referring to sections 6.3 and 6.4 of this unit, which explain the reasons for delayed delivery, the Letter of Credit may be amended subject to certain conditions. In addition, when the delivery date is extended, the terms of the L/C and the payment date must also be modified to ensure that the supplier receives payment for the ordered value without any obstacles.

The economic climate of the nation

Students should keep in mind that a market economy can only function in a healthy national economy. Economic development is a vicious cycle in which producers get cash from the market, which then flows to the government in the form of taxes and levies, purchases of raw materials, and profits.

In order for manufacturers to continue producing goods, they must obtain raw materials, which are produced by natural wealth. Government taxes fund public welfare and development initiatives. As a result of profits going to shareholders and investors, more investments are made, which lead to increased output, employment, and the creation of economic value. You can see from the preceding paragraph that the government, investors, and workers all benefit economically from the market selling revenue. Just as market revenue creates economic values, employee income is divided into three categories: taxes, savings, and consumer expenditure. This is a vicious cycle of economic activity driven by one person. In both instances, the An expanding economic cycle affects pricing choices via investments, savings, taxes, and consumer spending. Revenue supports the nation's Gross Domestic Product growth, indicating that the economy is strong.

Cultural and socioeconomic factor

The purchasing habits of consumers are predominantly shaped by macro-level cultural norms and social acceptance, since the majority of consumers follow customs and social norms. These macro-level factors impact the demand for fashion products by dictating colors, forms, and style features that conform to the norms of the society in which the consumers live. Other macro-level factors that influence consumer behavior include family dynamics, income levels, lifestyles, residential locations, festivals, family gatherings, and ceremonies.

Governmental directives

All business organizations must abide by the laws that are enforced by the government for the benefit of the firm's stakeholders. Protecting the rights and welfare of customers should be the first priority. The government enacts rules that impact pricing so that no organization may overprice the goods or let the consumers down. In a similar vein, the rights of lenders, suppliers, and investors should be protected. In addition to the price control mechanism, government levies, taxes, and duties also play a role in pricing decisions. The retailer cannot sell the products by selling them in violation of the Goods and Services Tax (GST) or any other mandatory taxes that must be paid to the government. Government policies must also play a role in pricing decisions.

Ecological elements

While some customers are well-informed about product quality, material compositions, and chemical components, others may be more circumspect and want to make sure their purchases are worthwhile. From a worldwide safety standpoint, it is imperative that manufacturers make sure their goods are free of any unethical materials and are safer to use. The sustainable features of the items assist to draw greater demand. In addition, customers seek for eco-friendly, natural, organic, and recyclable products; as a result, waste is decreased, energy is conserved, and no hazardous chemicals are introduced to the products.

As part of the Sustainable Development Goals Agenda, several governments restrict the use of hydrocarbon and petrochemical compounds in the product components, especially in fashion items like textiles and clothing. They want their products to be safe.

CONCLUSION

To optimize the flow of commodities while lowering costs and lead times, supply chain management includes sourcing, procurement, inventory management, transportation, and storage. In order to minimize supply chain risks, guarantee timely delivery of goods and materials, and lower the cost of inventory holding, effective supply chain management necessitates cooperation with distributors, suppliers, and logistics partners. A manufacturing unit's ability to operate depends heavily on its ability to implement quality control measures, which guarantee that goods either meet or surpass consumer and legal criteria. In order to detect and resolve flaws, deviations, and non-conformities in the manufacturing process, quality control comprises a number of procedures and methods, such as testing, inspection, process control, and continuous improvement. Manufacturers may reduce warranty claims, scrap, and rework while increasing product uniformity, dependability, and customer satisfaction by putting strong quality control procedures in place. Another crucial tactic for a manufacturing facility's operation is cost efficiency, which tries to maximize production costs without sacrificing the competitiveness and quality of the final product. Finding and removing waste, inefficiencies, and non-value-added activities from the manufacturing process such as excess inventory, idle time, and overproduction is essential to cost efficiency. Just-in-time production, kaizen, and value stream mapping are examples of lean manufacturing concepts that provide frameworks for enhancing productivity, cutting lead times, and boosting efficiency all while cutting expenses.

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CHAPTER 13

AN ANALYSIS OF KNOWLEDGE FOR FABRIC SOURCING

ABSTRACT:

Fabric sourcing is a critical aspect of the fashion industry, involving the selection and procurement of textiles and materials to meet the creative, aesthetic, and functional requirements of garment production. This abstract provides an in-depth exploration of fabric sourcing, elucidating the strategies, insights, and implications that underpin this essential component of the fashion supply chain. Fabric sourcing entails a multifaceted approach that integrates creativity, industry knowledge, market insights, and supply chain management principles. The process begins with understanding the specific requirements of a garment or product, including design aesthetics, performance attributes, quality standards, and cost considerations. Designers and product developers collaborate closely to articulate their vision and specifications, providing guidance for fabric sourcing efforts. One of the key strategies in fabric sourcing is establishing robust supplier relationships and partnerships. Suppliers play a pivotal role in the fabric sourcing process, providing access to a wide range of textiles, materials, and production capabilities. Building strong relationships with suppliers fosters collaboration, transparency, and trust, enabling brands to access premium fabrics, negotiate favorable terms, and navigate supply chain challenges effectively. Moreover, strategic partnerships with suppliers can facilitate innovation, sustainability, and ethical sourcing practices, aligning with the values and priorities of modern consumers.

KEYWORDS:

Ethical Fashion, Event Sponsorship, Fashion Forecasting, Influencer Endorsements, Inventory Control, Market Dynamics.

INTRODUCTION

Due to the influence of both internal and external learning, attitude, perception, and motivation, consumers exhibit varying behaviors. Not every consumer will respond effectively to motivation alone since they are impacted by a multitude of other variables while making purchasing decisions. Money is often seen as the primary motivator. This isn't always the case, however, since purchasing motives may also be influenced by factors other than money, such as safety, social recognition, status appeal, self-actualization, and self-image. The main reason why people purchase is usually to satisfy their inner cravings and urges. When a product fulfills the needs of the consumer, sales of the product result from the client's satisfaction[1], [2].

Skimming Pricing

Producers and retailers will set high prices until the competition increases and the market is oversupplied when a product has a competitive edge, is creative, and draws in more consumers when it is first presented to the market but may be copied by other rivals. Thus, a high price at the launch phase is referred to as price skimming. This is more relevant to high-end merchandise and designer apparel. Prices decrease in tandem with a decline in demand.

Pricing for Penetration

Retailers often use the "low price" technique when introducing new items or entering a new market in an effort to increase market share and maintain respectable profitability. The pricing is deliberately kept low till the merchants stabilize their brands or items and achieve some market share. While not as large as that of the rivals at this point, the profit is nevertheless reasonable since it is strategically helping to gain market share. The majority of home appliance manufacturers and domestic service providers use this tactic until they have a sizable clientele before raising prices and making profits[3], [4].

Expensive Costing

Producers and merchants use this premium pricing technique when their goods and services are rare, opulent, and not readily available elsewhere in the market, or when demand exceeds supply. Because the price is high, a significant profit is also earned. However, in the short to medium term, this method is effective; it is not viable in the long run. This is often done in cases when the clients are wealthy individuals looking for upscale services, products with additional features, or services that surpass those of their rivals.

Cost-effective Pricing

When mass manufacturing is accomplished, output is optimized to the installed capacity, and production and marketing costs are maintained to a minimum, this technique proves to be beneficial. Since the expense of operating a retail shop is split across a variety of goods, retail brand chain stores, super markets, and hypermarkets use this strategy. This strategy's primary goal is to cover large client bases and high volume sales. Usually, the items are readily available to clients and lack supplementary features or services. Online businesses use this price approach in order to increase sales faster since their operating expenses are lower.

Costing Psychology

When there is a lot of competition but little demand, this tactic is used. This is the method that shops use to draw in consumers from the competitive market. Additionally, it will give buyers the impression that they are receiving a better deal than they had anticipated.

Packaged Rates

A market extension approach known as "bundled pricing" involves manufacturers selling their goods packaged. For instance, three units of the identical 100-gram soap cost Rs 100, yet a single 100-gram soap costs Rs 40. This tactic is aimed at customers who make purchases every two weeks or every month. In a similar vein, it goes after small merchants that purchase packaged goods and sell them as single items, therefore benefiting both manufacturers and retailers[5], [6].

Special Discounts

When manufacturers or merchants desire to generate quick sales in terms of volume, they will use this price approach.

The manufacturers will provide a promotional pricing for the goods if they can leverage their low operating expenses to accomplish mass production at a lower cost of production. Typically, their promotional price approach consists on the Buy 3 goods, Get 1 free idea. Retailers use this tactic during their last session sales to get rid of all of their inventory and replenish the shop with freshly arrived merchandise.

Regional Costing

Geographic pricing is the process of setting prices according on how far away a market is. The goods will cost more the further it is from you.

The costs vary from one location to another because of transportation, taxes, and the cost of selling in each area. Products from a specific handloom or handicraft cluster, such as Madurai Sungadi, Chinnallapatti Handloom Saree, Karaikudi Handloom Saree, or Kanchipuram Silk Saree, are offered at a fixed price inside the cluster, but at a higher price when purchased from a distance. Kanchipuram silk is reasonably priced there, although it costs more in Mumbai, Delhi, Singapore, and other cities.

Daily Discounts

This pricing approach is used in highly competitive retail settings or when a retail chain offers a wider range of products at lower prices every day of the year. By using this method, the items are offered for sale every day at a price lower than the Maximum Retail Price. Furthermore, this technique differs in that lower prices are given all year long rather than only at seasonal ends or during sales. Big Bazaar uses this tactic in India, while Wal-Mart is well-known for it elsewhere.

Pricing for Product Lines

An illustration of this tactic would be if a man's pair of pants cost Rs 1,999 and a waist belt cost Rs 499. If you purchase both items individually, you will pay Rs. 2,498. However, the store provides both goods together for Rs 2,299, which is cheaper than Rs 2,498 by using this product line pricing method. Although it is being given for a comparable product line, this is more akin to a promotional technique[7], [8].

Rebates

Retailers often provide discounts in order to boost sales quickly, at the beginning or end of the season, or during special occasions like festivals. This increases cash flow and helps companies clear out their inventory. It is thought that using a discount approach is preferable than holding onto non-moving inventory in the shop.

Various kinds of discounts are used.

- a. Mass Savings
- a. Off-season Savings
- d. Cash Back Offers
- d. Cash Back Rebates

Volume Discounts: Whole sale and distributor sellers that want to swiftly dispose their products via big order quantities often use this tactic. Due to the much lower operating cost per unit, this strategy is advantageous to both buyers and sellers. Buyers or consumers must purchase in large volumes. For instance, when a customer purchases a pack of towels that has twelve pieces, they can get an additional three pieces for free. In a similar vein, only item is subject to varied volume offers; no monetary discount is provided.

Seasonal Rebates

The reductions in value or volume are offered at the beginning or conclusion of each season, as the name implies. Retailers often provide discounts throughout festivals, back-to-school,

monsoon, winter, and summer seasons in order to promote new product releases or clear out inventory at the conclusion of each season. Seasonal discounts make sense when the items are focused on seasonal trends. The majority of clients are informed about the arrivals of the season or the end-of-season discounts via a variety of outlets. Using this technique might help you increase your cash flow when the seasons change[9], [10].

Cash Rebates

Most shops use the cash discount as a standard pricing approach, and consumers support it as well. The only fair trade technique that can be used to meet mass customization is the voluntary financial discount. Retailers are advised to use the cash discount method only when they have effective retail operations and manage their expenses. When merchants have difficulties with cash flow, it is discouraged.

Cash Back Discounts

This tactic replaces cash discounts by awarding loyalty discount points to customers rather than cash from participating shops. Customers get credit points that they may use against future purchases, making it a cashless way as well. Many companies have embraced it because it fosters customer loyalty and provides consumers with cash back points that can be used to make purchases.

The meanings and significance of price and pricing are covered in this unit. This item contains the price goals as seen from the standpoint of fashion merchants. The explanation of pricing ideas is based on market orientation and cost. The relevance of price may be taught to students from the perspective of the marketing mix, along with how it benefits producers and retailers alike in terms of new launches, market share growth, and profitability.

The elements that affect retail performance and price choices are described in this unit. This section discusses how the government's policies, the state of the economy, sociocultural factors, consumer purchasing patterns, and ecological necessities affect price choices. Moreover, the item lists a number of pricing strategies. What's more, the unit not only explains different pricing techniques but also the circumstances in which they are used. One of the main responsibilities of a fashion merchandiser is sourcing. Students should take notice that this subject describes sourcing within the framework of fashion retailing.

This unit's goal is to clarify the knowledge and skill sets needed for a solid employment opportunity in the fashion retailing industry's sourcing function. Understanding the source function's scope, significance, and role is essential for gaining solid information. This course provides a firm understanding of the many forms of sourcing, the internal and external variables that influence sourcing choices, and sourcing based on brand needs, fashion trends, and designer specifications[11], [12].

The learning objective for this unit will make students aware of the several business options in fashion retailing as well as the need of interdepartmental relationships for fashion merchandisers to operate effectively. The main focus of fashion retailing is on selling clothing or textiles for consumers to utilize. Different fashion items are required by customers based on their preferences, tastes, cost, accessibility, and attractiveness. As a result, people purchase clothing from various shopping establishments. Similar to this, not every fashion product may be carried by every retail outlet. Certain businesses provide textile products that are minimal or basic ready-to-wear clothing, such as home textiles or innerwear. Only ready-to-wear clothing for men or women, or for family members, is sold by some merchants. Certain shops solely offer baby and child products.

Customers may prepare to wear clothes for every member of the family at department shops. Stores with distinct brands provide clothing for men, women, or both. Some fashion retailers could specialize in selling fashionable fabrics and furniture for homes. Therefore, it makes sense that consumers have a variety of retail locations or websites to choose from when it comes to fulfilling their needs for fashion products. Retailers must clearly describe the products in their stores and the services they may provide to clients. Consumers are encouraged to purchase when a store's offerings are clear, while confused consumers tend not to purchase.

It is general known that merchants must have appropriate fashion items in all sizes or units with appropriate quality, in line with current market trends, at an appropriate price. It's referred to as the "right" merchandising mix or marketing mix in short. The merchant has to find the marketable fashion items in order to provide the appropriate marketing mix. The process of deciding how and where produced items or components will be obtained is known as sourcing. When sourcing is done with the appropriate vendor base, it works well. In transforming raw resources into completed fashion items that are focused on the needs of the consumer, the vendor should be economical and efficient in operations. It also illustrates how successful the retail merchandiser's duty.

DISCUSSION

Fabric sourcing is done for a variety of reasons. One could be obtaining it for the production of locally branded clothing, while another might be doing the same for export-oriented clothing. In each scenario, achieving the goals of order execution requires a certain level of basic knowledge to be used while doing the sourcing. The merchandiser or person in charge of sourcing must possess the following skill sets in addition to sourcing expertise to carry out the task successfully and to properly complement and finish the sourcing:

- Accurately identifying fabrics for the necessary end application
- b) Accurate location or cluster identification of fabric production
- c) Verifying Vendor and Bargaining Capabilities
- d) Calculating lead times and overseeing supply chains
- e) The price of buying the specified fabrics
- f) Accurate quantity and quality - bulk fabric supply and sampling
- g) Knowledge of Fabric Finishes, Dyeing, Printing, and Washing

These previously listed skill sets may be acquired via education or experience while performing the sourcing role. The manufacture of clothing may become both affordable and error-free if the merchandiser makes sure that textiles are precisely matched to the specifications of the garment and that sourcing is done effectively.

Expertise in clothing sourcing for clothing manufacturers or retailers

The source of garments and textiles is not the same thing. Fashion merchandisers for large brands, whether local or international, operate in a methodical manner to meet targets for quantity, quality, timing, and cost.

This is also referred to as "responsible sourcing," as the brand or retail consumers are considered throughout the whole clothing procurement process. The following areas of expertise are necessary to source clothing or fashion in an efficient manner. Fashion

merchandisers must have the same skill sets as fabric procurement specialists in order to meet goals for product quality, pricing, time, and delivery. Fashion merchandisers have duties that extend beyond order fulfillment and need a higher level of expertise.

Both science and art go into sourcing, and a professional approach is often required. It is essentially categorized as either domestic or foreign based on geography. Classifications are carried out further within locations based on the final materials that are outsourced.

1. Sourcing domestically: FOB order
2. Local procurement – CMT order
3. Domestic Sourcing: Employment
4. Purchasing Fabric Supplies from abroad
5. Global sourcing: Whole supplies

The fashion retailing sector is subject to several internal and external variables, just like any other company ecosystem.

While internal elements are referred to as micro internal environmental factors, external influences are often mentioned as macro environmental aspects. Macroenvironmental variables are sometimes known as uncontrolled factors since their characteristics are beyond the control of a single organization. Business managers have influence over the majority of the microenvironment elements' characteristics, or they may choose how to respond to their patterns. For this reason, controllable variables and microenvironmental factors are synonymous. The external environmental elements are as follows:

Governmental Policies: Policies represent the system's way of thinking. These regulations serve as guidance for the start-up, stabilization, and development of industries. Government policies pertaining to manufacturing, foreign trade, labor, banking, industrial, monetary, fiscal, and company affairs all have an effect on business. The way the industry is conducted may be governed by regulations unique to it. The retail industry is one that the policies are designed to support in terms of investment, employment, and growth.

Economic

The existence or growth of any industry, not just fashion retailing, is influenced by a nation's economic indicators, such as the GDP growth rate, per capita income, national income, interest rate, industrial output growth, employment rate, savings, money supply, inflation rate, and foreign exchange reserve held by the Reserve Bank of India. A rising GDP shows the industry's strength and the nation's overall economic health. The contributions of the industrial, service, and agricultural sectors as well as international money transfers help the GDP remain stable or increase. The state of the economy also shows the income, savings, spending, and taxation that support the vicious cycle of the economy.

Socio-Cultural

Every consumer is a member of society. Consumers make purchases and consume in accordance with societal norms. As a result, societal conventions and standards have a significant impact on consumer behavior and set the course for market trends. Consumers are motivated to purchase by cultural customs and habits. With few exceptions, the laws of society are observed by ordinary folk, and business adapts accordingly.

Technological

Innovations and developments in this area have a greater influence on consumers and the industry than on other macroenvironmental elements. Research and development institutions and innovative organizations are always providing technical advancements and modifications to make life easier for customers.

New technology is acknowledged, embraced, and used if it improves human existence or provides clients with answers to their concerns. For instance, the arrival of hand-held mobile phone technology undermined BSNL Landline telephony because of its cost, acceptance, and ease of use for regular users.

Ecological

In order to preserve the biological environment and natural resources, people, communities, and countries increasingly place a higher value on this component. Since high-tech advances deplete natural resources and harm the environment, protecting the air, water, earth, and atmosphere is a primary priority for governments and the general people. Furthermore, waste and trash from industry and human use are landfilled or discarded, severely harming the environment. Customers and the government are pressing industry and marketing sectors to provide only sustainable or responsible goods that do less harm to Mother Nature in order to address this threat to the environment. Therefore, it is essential for the sector to follow the ecological credo and the sustainable development objectives as they govern future production, market distribution, and consumption.

Legal

The government establishes laws to safeguard the economic players. Laws protect investments, company operations, product lines, workers, and supply chain partners. Laws are also in place to safeguard the welfare of consumers, their savings, and the dynamics of demand. All companies, especially those in the retail sector, have a need to abide by local legislation. The regulations function well if the shops import goods from other nations. The internal environmental elements are as follows:

Organizational Structure

Organizations involved in fashion retail or production must have a well-defined vision, purpose, and goals. They will operate within the bounds of the policies, programs, plans, norms, and organizational culture. Well-defined objectives, open lines of communication, power delegation, responsibility sharing, prioritizing the company's aims above the desires of people, tenure, a scalar chain, supervision, a report system, and a chain of command are all features of an effective organization.

The aforementioned elements constitute the framework of a strong organization, and each one has an impact on the company. Even though these factors fall under the microenvironment, the organization and its stakeholders may measure and manage them. Departmentalization of the organization into Finance, Marketing, Productions and Operations, Human Resources, Administration, Quality, and Materials is done for functional ease. Every department will handle the relevant functional deliverables while adhering to the organization's rules and procedures. This method aids the organization in carrying out its strategies and keeping track of its performance. Since every plan and program is clearly specified, it is simple for the authorities to implement controls, spot deviations, and put corrective measures in place.

Clients: They are the lifeblood or foundation of every successful business. In order to do this, the organizations must properly evaluate the segments, pinpoint their target audience, and connect with them. For their businesses to survive, organizations must work to increase their customer base and keep existing clients in addition to acquiring new ones. Techniques for keeping and growing a client base include relationship management, loyalty programs, and customer motivation.

Partners in the supply chain and suppliers

The caliber of raw materials determines the caliber of finished goods. As a result, suppliers and the systems that support them assist businesses in streamlining manufacturing processes and are essential in turning raw materials into final goods. The supply chain partners facilitate the movement of resources from the point of origin to retail outlets and carry the goods in their raw, semi-finished, or final forms. Organizations are in charge of choosing their suppliers and supply chain partners, and they make this decision in order to align with their objectives.

Service to society: Every organization has social duties in addition to operating for profit. Apart from meeting the needs of the target market and turning a profit, the company's primary goals also include giving back to society. They are required to manufacture or sell goods that have the qualities of certain remedies to the issues that customers have. This is a relevant component that falls under the purview of most retail establishments. Customers and the government only look for fair and appropriate items or value for money because of the small and tiny company size and the nature of trade.

But in large-scale organizations, consumers look for the best value for their money, while the government and society as a whole look for ways to give back to the community and take on responsibility for resolving social issues like village adoptions. In the context of brand retailing, on the other hand, clothing sourcing is carried out based on market trends, which are the clothing categories that sell quickly. No matter how big the retail business, doing in-depth market research is essential. Successful retailing is aided by a faultless market trend analysis of the products that clients purchase.

Trend research helps merchants stock and sell the customer-favorite categories by identifying which ones move quickly or slowly. Additionally, retailers want to stock the categories that will generate revenue. Designers adhere to market trend studies and fashion forecasts while creating clothing. As a result, they produce patterns using fabrics that, in accordance with the projection, will draw customers. The designers' ability to read forecasts creatively and with in-depth knowledge leads to the selection of appropriate materials for each category. Selling the clothing will include danger if the designers do not make the proper offers to the right clients.

When it comes to boutique retailing, clients express their preferences for clothing, and designers or boutique merchants take their preferences into consideration. They procure materials based on the preferences of their clientele. Boutique stores often turn their clients' ideas into clothing, therefore there aren't many selling hazards. Even if they design the clothing, they do it after learning about current market trends, thus selling is not dangerous. The importance of sourcing, although distinct in each industrial or retail business scenario, will be noted by the students. To learn more about efficient sourcing for any kind of retail format, a market trend research is a must. Despite this, fashion merchants should always be doing trend analysis and market research. These initiatives provide guidance and an update on market demand. In light of this, the merchants may budget for their future sales and total income.

Although it is restricted to a certain market or the anticipated need of the target client base, this market trend research provides a boost to sales income. Retailers may create new business chances by delving into topics such as industry research, macro level marketing environment studies, and global level market trends. For instance, the countries of the world practice sustainable consumption and responsible production. This implies that the items should be reusable, recyclable, and waste-efficient so as to prevent pollution and rapid depletion of natural resources. It is an action taken to lessen pollution, protect the environment, and benefit human populations throughout the world.

This sustainable phenomenon known as responsible production or the circular economy occurs when resources are used again throughout the production and consumption processes. These kinds of choices should be taken into consideration by retailers, fashion houses, manufacturers, and supply chain partners as long-term new business potential.

Similar to this, fashion stores now have new business prospects when it comes to employing organic, heritage, traditional, small and micro industry items, natural products, products that utilize renewable energy, and chemical-free materials. In addition to carrying out a multitude of duties, the fashion merchandiser regularly prepares, coordinates, mobilizes, executes, and delivers fashion sourcing. The merchandiser's interdepartmental interaction is shown by the following: much as in the graphic above, in order to source merchandise effectively, he or she must collaborate with several teams and departments inside their organization as well as the teams of suppliers. To choose the fashion category to be sourced for a certain season or sales period, one must collaborate with the company's designers, marketing, product development, and market research teams, among others.

Similar to this, the person sourcing the order must locate possible suppliers, evaluate their qualifications, and communicate with the merchandising team to determine capacity availability. The merchandiser should budget for the factory assessment, prototyping, and quote procedure if the vendor has the capability. The merchandiser will work with the vendor's merchandising, production planning, quality assurance and control, and fabric sourcing team for effective order execution planning once the pricing is agreed and the order is placed.

In order to finish the order exercise, the merchandiser would next communicate with the commercial documentation team and the supply items dispatch team. For each order cycle and market season, the same will be done. This unit included the following topics: business possibilities and awareness; types of sourcing; variables influencing sourcing decisions; knowledge of fashion trends, brands, and designers; and interdepartmental relationships for merchandisers.

Change is related to fashion

Change is fundamental to fashion, which is characterized by a series of transient fads or trends. From this vantage point, trends may be seen in almost every aspect of human endeavor, including popular music and medical procedures. However, for the sake of discussion, "fashion" will be understood to include clothing as well as associated goods and services, as fashion marketers need to have a wide perspective on their industry—fashion is more than just clothes.

Seasonality is important to the fashion industry's competitive culture. Planned obsolescence refers to the industry's incentive to manufacture new goods for the consumer at the cost of current things. Planned obsolescence happens in many other production sectors, including the electronics and automotive industries, and is not limited to the fashion business. Although

there are numerous arguments against the idea of intentional obsolescence, many consumers like how fashion goods and services are always evolving. Regretfully, the fashion industry would prefer that the pace and direction of change be more predictable and slower than normal.

The creation of fashion

The industry has to keep coming out with new items in order for the inherent shift in fashion to occur. In another use, the word "fashion" refers to the act of creating, shaping, or crafting. Thus, there is a significant creative and design element to fashion as well. The ability to design is crucial and is evident in every product, from the intricate embroidery on a sweater to the tailored suit. From a modest piece like a T-shirt to the creative works of Coco Chanel, Christian Dior, Yves St Laurent, or, more recently, Stella McCartney, the degree of design may vary greatly. Some people consider fashion design to be an art form in and of itself, albeit this idea is more prevalent in nations like France and Italy than in Britain. Although most of the clothing that is sold does not fall under this category, many of the items may have been designed with influence from artistic creations.

Style and advertising

Fashion is always changing, which calls for the use of creative design talents to produce items that vary from the simple to the unique and ornate. A portion of the industry's response to the demand for change is provided by the creative design staff. However, the sector also depends on the capacity to recognize items that consumers need and will purchase. In order to make sure that the creative element is exploited to its fullest potential and enable firms to flourish and expand, marketing may assist in providing this extra information and the necessary abilities.

Marketing is a business strategy that involves seeing the company from the viewpoint of its customers or future customers. Such an approach has a lot of worth since it emphasizes the fundamental principle of any business: if we do not satisfy our clients' demands, we will not only survive but also grow. Fashion brands rely on recurring business from consumers, and this kind of devotion is largely dependent on providing customers with clothing that meets their expectations in terms of style, durability, ease of maintenance, comfort, perceived value for money, and any other factors that they think important. Employees involved in fashion design should thus be able to recognize the importance of comprehending the viewpoint of the client.

A typical consumer is often seen in the minds of designers. Fashion marketers inquire as to how common that mental image is and if the "customer" is a member of a customer base that constitutes a professional potential for the business. Take note that considering the company from the customer's point of view does not mean that profit is the only consideration. In fact, the company's capacity to satisfy consumers' requirements over the long run would be significantly reduced if profit is not vigorously pursued. A variety of strategies and tactics are used in marketing, some of which are quite well-known to the general public.

The majority of individuals have come across market researchers, and everyone has seen ads. Product creation and branding, price, advertising, sales promotion, selling, forecasting, and distribution are some other less well-known aspects. Later in this, there is a summary of the many fashion marketing initiatives.

Marketing is a management process that aims to accomplish the organization's long-term objectives by predicting, recognizing, and addressing client wants. Concerned with internal

organizational elements that impact the accomplishment of marketing objectives, in addition to the organization's interaction with its consumers. Different people have different ideas on what marketing is and accomplishes. Marketing fanatics believe that their approach can solve every corporate issue, even failing products and declining earnings. This is obviously ignorant and fails to acknowledge the interconnectedness of the many commercial and creative roles that organizations play. Furthermore, this viewpoint falls short in appreciating the larger marketing landscape that all businesses must navigate while engaging in marketing initiatives.

Even the strongest marketing strategies and initiatives may be swiftly and easily derailed by changes in the economy or by the actions of rival companies. Though a framework for tracking and forecasting change is covered in two, such changes are not always predictable. Good fortune plays a crucial part in the fashion sector, which is defined by constant development and intense competition.

The fashion industry is notorious for its high incidence of new company failure and its frequent decrease of prices on unsold product lines. Some of these failures may be attributed to the extreme risk associated with the fashion industry, while others result from the improper or ineffective use of the marketing process.

The authors argue that effective use of marketing may assist lower the level of uncertainty in the fashion sector and decrease the frequency of company failures. In order to achieve the organization's long-term objectives, fashion marketing is the use of a variety of strategies and a business strategy that places the consumer and prospective customer of apparel and associated goods and services at the center.

One of the main arguments for this is that fashion marketing is distinct from a lot of other marketing disciplines. Since change is inherent in the fashion industry, marketing initiatives are given a distinct level of importance. Moreover, several methods to fashion marketing are examined as a consequence of design's ability to both lead and reflect customer desire.

There is a great deal of variance in the size and structure of customer-facing firms within the fashion sector. Diversity is still important in all types of businesses, from tiny ones run by a freelance knitwear designer to large international conglomerates like Liz Claiborne or Zara. The fashion industry is becoming a more global enterprise due to changes in legislation, the EU's expansion, the progressive reduction of trade barriers globally, and the development of the Internet. This suggests that the individuals' cultural, social, and economic perspectives differ significantly. Because of these differences in size, background, and viewpoint, fashion marketing is rarely practiced consistently on a national or even worldwide scale.

The conflict between design and marketing requirements is at the heart of the discussion over fashion marketing's place in businesses. The majority of fashion designers lack professional business or marketing training, but thankfully, things are starting to change in the EU. In a similar vein, marketing staff members' official training often fails to recognize the importance of design in business. Divergent opinions arise from the two areas' different methods combined with the training tradition of treating them separately. In order to foster innovation, design students were historically instructed to approach issues as if there were no time or budgetary limitations.

A large portion of this instruction was predicated on the idea that creativity thrives in the absence of structural constraints. Among the core principles of traditional design education are spontaneity, eclecticism, and the courage to challenge the existing quo.

In contrast, marketing training upholds distinct principles. Marketers are trained to address challenges methodically and analytically. Setting goals and measuring inputs and outputs, such as advertising spend and market share, are the cornerstones of many marketing strategies. Marketing students are taught that thorough preparation and study, rather than wingmanism or disregarding market realities like rival pricing points, are the keys to success. Marketing staff often lacks understanding of numerous qualitative components of product development and the aesthetic dimension of a design due to a lack of training.

The aforementioned summaries focus on the viewpoint gaps that exist between marketing and design staff, however there are unavoidably certain areas in which they are similar. Although they place different emphasis on the visual and process components of communication, competent designers and marketing staff share a common understanding of the importance of meticulous planning and the application of professional skill. Additionally, they tend to agree on the functional aspects of clothing, such as machine washability and waterproofness.

To put it bluntly, the marketer may see the designer as unruly and unaware of expenses and profitability, while the designer may perceive the marketer as someone who restricts freedom and creativity. These opinions are preconceptions that are typically held by those who do not comprehend the perspectives of both marketers and designers. They are also created by disparate experiences and training. Different viewpoints result in differing opinions on what fashion marketing should.

Fashion marketing as promotion: a design-centered approach

This point of view holds that marketing and promotion are interchangeable. Supporters of the viewpoint believe that marketers should just assist in pitching concepts to the general public, with designers serving as the true force. In practical terms, this means that public relations or advertising departments or agencies handle all marketing-related tasks.

Consumers and prospective consumers are seen as individuals who may be guided or motivated by attractive style that is actively pushed. At its most extreme, the argument is that only the wealthier members of society can really appreciate innovative style from a financial standpoint.

Under such a framework, research is restricted to observing the actions of those seen to be at the front of creative transformation, such as musicians, filmmakers, artists, etc. This viewpoint is held by many renowned fashion designers, who have built prosperous companies on the aforementioned presumptions. This approach's main flaw is that it ultimately relies on the designer's ability and intuition to continuously satisfy authentic client wants and make money as a result.

Marketing-focused:

Design as a guide for research. In this instance, marketing is in charge and views the designer as someone who has to adapt to the demands of the client as determined by marketing research.

Retail selectors, for instance, may pretest samples of clothing and apply detailed pricing limits. These selectors may then request modifications to the clothes to ensure they satisfy their exact requirements. Not very dissimilar from this, a few of large retail establishments continue to run systems where merchandisers and selectors have significant influence over the designer. Many claim that the outcome is a certain blandness in the design of the clothing that is sold from these kinds of retail establishments. Some claim that the creative elements of design have been stifled by marketing restrictions. This tight design prescription seems to be

effective for many businesses, if profitability is used as a proxy for popularity. Another question is whether fashion designs that are well-liked by the public are always excellent designs.

CONCLUSION

Effective fabric sourcing methods need both trend forecasts and market information. In order to predict demand and spot new possibilities, fashion firms need to be up to date on industry advancements, customer preferences, and changing market trends. Future trends, color predictions, fabric advances, and sourcing possibilities may all be learned about via trend forecasting organizations, trade exhibitions, industry magazines, and internet platforms. Brands may ensure that their product development, design direction, and fabric choice are in line with customer expectations and market demand by using market information. Sustainability and ethical sourcing methods are important components of fabric procurement. The growing consumer consciousness and desire for sustainable fashion has led to a growing emphasis among businesses on eco-friendly materials, ethical sourcing methods, and supply chain transparency. Implementing responsible sourcing standards and certifications, analyzing the social and labor circumstances of suppliers, and gauging the environmental effect of materials are all part of sustainable fabric procurement. Reducing waste across the supply chain, using recycled or eco-friendly textiles, and purchasing products from approved sources are some ways that firms may lessen their environmental impact and win over environmentally sensitive customers.

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