

# Understanding Cycles of Fashion

Malavika Pillai

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## I. INTRODUCTION

**Fashion** is a popular aesthetic expression at a specific time and place and in a very specific context, especially in clothing, footwear, lifestyle, accessories, makeup, hairstyle, and body proportions. Whereas a trend often connotes a peculiar aesthetic expression and sometimes lasting shorter than a season, fashion may be a distinctive and industry-supported expression traditionally tied to the fashion season and collections. Style is an expression that lasts over many seasons and is usually connected to cultural movements and social markers, symbols, class, and culture. The notion of the global fashion industry is a product of the modern age. Before the mid-19th century, most clothing was custom-made. It was handmade for individuals, either as home production or on order from dressmakers and tailors. By the beginning of the 20th century—with the rise of new technologies such as the sewing machine, the rise of global capitalism and the development of the factory system of production, and the proliferation of retail outlets such as department stores—clothing had increasingly come to be mass-produced in standard sizes and sold at fixed prices.

When a client buys and puts on a selected vogue, the acceptance of this vogue by the public results in it changing into a **Fashion Trend**, so marking the start of a fashion cycle. A period or life span during which the fashion exists, moving through the five stages from introduction through obsolescence is **Fashion Cycle**. When a customer purchases and wears a certain style, that style is considered accepted. The acceptance leads to the style becoming a fashion! Fashions DO NOT always survive from year to year.

It is often been said that everything comes back into style eventually, and if you live long enough, you'll probably see the trends of your youth cycle back into fashion a few times. There is

a lot of debate about precisely how long this "cycle of nostalgia" runs. Depending on who is estimating, it is either a 40-year cycle, a 20-year cycle, or pretty much everything in between. Fashion isn't an exact science, and the precise arrival of a trend can often be difficult to pinpoint down to the day. But some of the most major looks of the era were at their peak and found that sure enough, they have returned in full force almost exactly 20 years later. It may feel like the speed with which culture evolves is growing ever faster, but—for now, at least—the 20-year trend cycle seems to be holding steady. What was cool in the '70s became hot in the '90s and is now being reimagined yet again for today. The trends that dominated the closing years of the '90s and early 2000s reveal anything, it's that we'll all soon be clamoring to get our hands on ultra-low-rise jeans and tube tops.

Since, the life cycle of a fashion trend is adjustment and compressing, the amount of your time between a trend's look and disappearance is quicker than ever. It's very little surprise, given the evolution of shopper behavior, that a lot of within the garment industry have declared trends to be a factor of the past. Within the new frontier of fashion, it looks like something and everything includes likelihood. I have keen interest to know more about this concept which is why I choose this topic.

## RESEARCH OBJECTIVE

1. To know which gender is more inclined to follow Fashion Trends.
2. To know which age group buys trend-driven items more.
3. To know which age group prefer old-fashioned style.
4. To know whether people feel old fashion trends are making a comeback or not.

**II. LITERATURE REVIEW**

| Title of the paper   | Name of Author                          | Name of Journal   | Region of Study | Major Findings  | Gaps identified   | No. of Citations |
|--|---|---|-----------------|---|---|------------------|
| 1) Slow fashion movement: Understanding consumer perceptions— An exploratory study.                          | Pookulangara, S., & Shephard, A. (2013) | Journal of retailing and consumer services, 20(2), 200-206. | New York        | (1) Slow fashion defined<br>(2) Slow Fashion Product Attributes<br>(3) Slow Fashion as a Lifestyle  | It is suggested that future study should be expanded to include other ethnic and age groups to gain a better understanding.   | 262              |
| 2) Cars and clothing: understanding fashion trends.  | Reynolds, W. H. (1968)                  | Journal of Marketing, 32(3), 44-49.                         | New York        | Fashion trends could also be of two types which facilitate the prediction of peaks in fashion popularity and therefore the point in time when the trend is probably going to die out. | Is the incidence of the fashion in the population on the upswing? Is the fashion itself changing in some specifiable direction?   | 89               |
| 3) Understanding middle-class young men and their fashion choices.   | Galilee, J. (2002)                      | Men and Masculinities, 5(1), 32-52.                         | UK              | Highlights which sections of the buyer preference models are more applicable in explaining the style choices of middle-class young men.   | The respondents did not seem self-reflective in their discussions, and there was little evidence to suggest that they were fashion conscious or had any notion of style | 59               |
| 4) From quantity to quality: Understanding slow fashion consumers for sustainability and consumer education. | Jung, S., & Jin, B. (2016)              | International journal of consumer studies, 40(4), 410-421.  | USA             | The findings contribute to deepening understanding of slow fashion consumers without their personal values  | Since this study only targeted a nationwide U.S. sample, the findings might not be applicable to other countries.   | 56               |
| 5) How predictable are fashion and other product life cycles?  | Wasson, C. R. (1968)                    | Journal of Marketing, 32(3), 36-43.                         | New York        | The author outlines a model of fashion acceptance and oscillation   | There must have pragmatic validity, be capable of predicting the longer term in some meaningful manner  | 81               |

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|--|---|--|----------|--|--|-----|
| 6) Environment al impacts in the fashion industry                            | Kozlowski, A., Bardecki, M., & Searcy, C. (2012)                  | Journal of Corporate Citizenship, (45), 17-36.   | USA      | This paper provides a conceptual and analytical framework by conflating life-cycle and stakeholder analyses to develop responses for the design industry     | Stakeholder analysis could also be a scientific process of identifying individuals and groups whose interests should be taken into account when developing a policy or a program | 122 |
| 7) Clearing a path through the fashion jungle: Some preliminary trailblazing | Carson, P.P., Lanier, P.A., Carson, K. D., & Guidry, B. N. (2000) | Academy of Management Journal, 43(6), 1143-1158. | New York | The authors examined relationships among these criteria, fashions' life cycles, and economic and penetration variables to enhance understanding of fashions' | Hypotheses relating fashions to economic variables were only partially supported. Two potential explanations for the mixed results are offered.                                  | 393 |

|  |                                      |   |        |   |   |     |
|--|--------------------------------------|---|--------|---|---|-----|
|  |                                      |   |        | emergence, diffusion, and decline.  |   |     |
| 8) Analyzing fashion life cycles—Principles and perspectives         | Sproles, G. B. (1981)                | Journal of marketing, 45(4), 116-124.   | Tucson | This paper reviews the evolution and current state of fashion theory focusing on fashion life cycles. | The value of life cycle analysis has to be proven for specific applications.                              | 349 |
| 9) Fast fashion: response to changes in the fashion industry         | Bhardwaj, V., & Fairhurst, A. (2010) | The international review of retail, distribution and consumer research, 20(1), 165-173. | London | It describes fast fashion from a supplier as well as a consumer's perspective.                        | The existing academic literature on fast fashion is somewhat limited                                      | 581 |
| 10) Marketing capabilities and firm performance in fashion retailing | Moore, M., & Fairhurst, A. (2003)    | Journal of Fashion Marketing and Management: An International Journal.                  | USA    | This study examines the effectiveness of different marketing capability factors in a cross-section    | This research focuses on competencies that enable the retailer to serve end consumers rather than channel | 182 |

|   |                                   |                               |                        |  |   |     |
|---|-----------------------------------|-------------------------------|------------------------|--|---|-----|
|   |                                   |                               |                        | of the US specialty apparel and footwear retailing sector  | partners on the supply side of the fashion business.  |     |
| 11)The dynamics of style and taste adoption and diffusion: contributions from fashion theory. | King, C. W., & Ring, L. J. (1980) | ACR North American Advances.  | University of Virginia | This paper provides an outline of modern day style principle and positions the dynamics of favor and                     | The shopper modification agent section at intervals a particular product class might be used because the target shopper cluster in                                    | 56  |
|   |                                   |                               |                        | flavor inside that framework   | ancient qualitative, targeted cluster methodologies to probe new vogue idea validity  |     |
| 12) The fashion of management fashion: a surge too far?                                       | Clark, T. (2004)                  | Organization, 11(2), 297-306. | UK                     | (1) the (over)use of citation analysis; (2) the main focus on the dissemination /broadcasting section of the style cycle | The primary concern is that the disjunction between the definitions of management fashion developed within the literature and their resultant empirical investigation | 121 |
| 13) Understanding retro trends in 21st century fashion.                                       | Mackinnon, M. (2010)              | Multi (rochester), 3(1).      | Denmark                | The paper explores the distinction between retro trends and historical reflection in                                     | The language used was very complicated and I found the explanation of Taxonomy tough to   | 11  |

|  |  |   |                |   |  |     |
|--|--|---|----------------|---|--|-----|
|  |  |   |                | fashion as cultural production.   | understand.  |     |
| 14) Toward formalizing fashion theory  | Miller, C. M., McIntyre, S. H., & Mantrala, M. K. (1993) | Journal of marketing research, 30 (2), 142-157.                                       | USA            | The authors develop a theoretical framework of the style method and a mathematical model of that framework.                                     | The role of fashion designers, makers, and retailers within the fashion method.  | 259 |
| 15) Ups and downs: Modeling the visual evolution of fashion trends with one-class collaborative filtering. | He, R., & McAuley, J. (2016, April).                     | In proceeding s of the 25th international conference on world wide web (pp. 507-517). | San Diego      | Discover the diverse and changing visual factors people think about when Our method of evaluating goods incorporates high-level visual fashion. | Understanding both the dimensions of people's preferences as well as their dynamics.   | 679 |
| 16) Evolution and relocation in fashion-led Italian districts: evidence from two case-studies              | Sammarra, A., & Belussi, F. (2006).                      | Entrepreneurs hip and Regional Development, 18(6), 543-562.                           | Italy          | Results reveal that the value chain is key to understanding the effect of globalization and the process of fashion trends.                      | Evolution of two Italian districts under fashion: the Montebello sportswear network And apparel district Vibrata-Tordino-Vomano. | 201 |
| 17) An outlook of the fashion industry through fashion history.  | Yuksel, S. (2012).                                       | Procedia-Social and Behavioral Sciences, 51, 1016-1021.                               | Turkey         | Kaunakes is how far we can go back when the historical sources are available to us to look for inspirations.                                    | Period of fashion history with respect to Turkish fashion from past to present   | 16  |
| 18) A theoretical investigation of slow fashion: sustainable future of the apparel industry                | Jung, S., & Jin, B. (2014).                              | International journal of consumer studies, 38(5), 510-519.                            | North Carolina | Key activities for sustainable fashion include replacing toxic substances with environmental friendly products and reducing waste through       | Green sustainability concerns become relevant with the evolution of fashion in the apparel industry                              | 127 |

|   |   |  |           |   |   |     |
|---|---|--|-----------|---|---|-----|
|   |   |  |           | recycling Clothing.   |   |     |
| 19) Toward an economic theory of fashion.   | Coelho, P. R., & McClure, J. E. (1993). | Economic Inquiry, 31(4), 595-608.  | USA       | There is clear evidence, from an evolutionary perspective, that there is an innate drive for human status that comes in the form of fashion   | The conditions under which fashion cycles take place are examined in light of the economic aspects  | 116 |
| 20) The life-cycle of the fashion garment and the role of Australian mass market designers. | Payne, A. (2011).                       | International Journal of Environmental, Cultural, Economic and Social Sustainability, 7(3), 237-246. | Australia | Life-cycle thinking is rarely considered in the fast-paced, price-driven mass market design processes, this paper explores its potential and suggests ways it could be implemented. | Lifecycle thinking lens to discuss recent developments in the Australian mass market fashion industry and explore opportunities and barriers to lifecycle thinking in the processes of mass market design | 17  |

|  |  |   |             |  |   |           |
|--|--|---|-------------|--|---|-----------|
| <p>21) Understanding college students' purchase behavior of fashion counterfeits: fashion consciousness, public self-consciousness, ethical obligation, ethical judgment, and the theory of planned behavior (Doctoral dissertation, Ohio University).</p> | <p>Lee, J. (2009)</p>                                | <p>-</p>  | <p>Ohio</p> | <p>Analysis of how college students' attitudes toward fashion counterfeits are affected by various factors</p>   | <p>The purpose of this study was to examine the influence of college students' attitudes toward fashion counterfeits on their purchase intentions</p> | <p>22</p> |
| <p>22) Re-Thinking Luxury in the Museum Fashion Exhibition</p>   | <p>Lezama, N. (2019)</p>                             | <p>Luxury, 6(1), 83-104.</p>  | <p>-</p>    | <p>Analyse successful and unsuccessful experiences of museum fashion that allow the visitor to rethink luxury at a more personal and personally enriching level.</p> | <p>Determine the value of and for producers to imbue value in, luxurious fashions</p>   | <p>-</p>  |
| <p>23)Agility and responsiveness managing fashion supply chain</p>   | <p>Čiarnienė, R., &amp; Vienožindienė, M. (2014)</p> | <p>Procedia-Social and Behavioral Sciences, 150(Supplement C), 1012-1019.</p> | <p>-</p>    | <p>Strategic implications and benefits of agile and responsive fashion supply chain.</p>   | <p>What satisfies consumer demand in today's fast fashion</p>   | <p>43</p> |

|  |   |   |  |   |   |     |
|--|---|---|--|---|---|-----|
| 24) The role of science and technology in sustainable fashion.                                       | Peters, G. M., Granberg, H., & Sweet, S. (2014) | Routledge Handbook of Sustainability and Fashion; Fletcher, K., Tham, M., Eds, 181-190. |  | Quantitative approach to life cycle of garments   | Examines this role, looking at four major phases of the garment life cycle and examining some of the key developments in the technology of fashion and the science of understanding its impacts | 8   |
| 25) Sustainable markets: Motivating factors, barriers, and remedies for mobilization of slow fashion | Ozdamar Ertekin, Z., & Atik, D. (2015)          | Journal of Macromarketing, 35(1), 53-69.  |  | Remedies that will be beneficial for scholars and practitioners working to build a more sustainable fashion system. | critiques of the current fashion system and alternative approaches to fast fashion  | 149 |

**RESEARCH GAP**

In most of the Research papers, gender was not taken as a very significant factor affecting Fashion Cycle. However, the data in those Research papers indicated that there might be a significant effect of the difference in gender on Fashion Cycle which is why gender is one of the factors that this research paper is focusing on. Moreover, past recent papers also lack the significant focus on the implication of the difference age groups on Fashion Cycle which also has been fulfilled by this Research paper.

**RESEARCH METHODOLOGY**

● **DATA COLLECTION METHOD**

The data was collected by me from first-hand sources, which makes it a Primary Data Collection Method.

**Quantitative Data Collection Methods**

This Research paper focuses on the understanding of the fashion cycle and comparing knowledge about old fashion trends among different age groups. The study emphasizes objective measurements and

the statistical, mathematical, or numerical analysis of data collected through the survey. It focuses on gathering numerical data and generalizing it across groups of people.

● **RESEARCH DESIGN Descriptive Research Design**

The study aims to describe a population accurately and systematically about different old-fashioned styles that are trending at the moment. It can answer what, where, when, and how questions, but not why questions. A descriptive research design can use a wide variety of research methods to investigate one or more variables. The study's main intention was to know about the likes and preferences of people from different age groups and their knowledge about fashion trends.



- **RESEARCH HYPOTHESIS**

H1 (a) Female customer follow Fashion Trends  
H1 (b) Male customer follow Fashion Trends  
H2 (a) Younger generation i.e. 17 or younger and the age group 18-22 buy trend-driven items  
H2 (b) Older generation from the age group 23-30 to 46 or older buy trend-driven items  
H4 (a) People from the age group 17 or below does not prefer the old-fashioned style  
H4 (b) People from the age group 18 to 22 and 23 to 30 does not prefer the old- fashioned style  
H4(c) People from the age group 31 to 45 and 46 or older does not prefer the old- fashioned style  
H5 Majority of the population feels old fashion trends are making a comeback

- **POPULATION FOR THE RESEARCH**

The survey was conducted online among people from different age groups. Different age groups population was used to know about their knowledge regarding fashion trends. Most of the respondents were high school and undergraduate students.

- **SAMPLING CONSIDERATIONS**

**Sample frame** - People on my contact list and social media. This survey was sent to my college group, dance crew, family group, and also to school students from my sister's school all over India.

**Sample unit**- Out of 300 people, only 225 responses were used for the purpose of analysis. People are from different age groups.

10.2% were 17 or younger. 73.3% were between the age group 18-22. 4% were between the ages of 23 to 30. 9.3% were between from 31-45 and 3.1% were 46 or above. 58.2% were female and 41.8% were male.

- **VARIABLES**

This study conducted uses selective quantitative independent and dependent variables for the purpose of this research. Independent variables are stand-alone factors that do not depend or get affected by other variables taken into consideration. Dependent variables are those which depend on other variables and get affected by a slight change in independent or other variables taken into consideration. Here following fashion trends and buying "fashion-driven" items was the dependent variable which depends upon independent variable like age.

- **SCALES USED**

The scale used for measuring the ordinal, where rank 1 is given to people strongly believing that old fashion is making a comeback and rank 5 who strongly believe it is not making a comeback.

- **INSTRUMENTS USED**

The data was collected by means of an online questionnaire, created using a Google form. The questionnaire was kept basic, short, and interesting. It had 8 questions; one question included different pictures so that the respondent doesn't have any difficulty in understanding. All the questions were compulsory. Some of these questions were objective and some were subjective. They could mark more than one option and also could write down their own choices if it wasn't given. The survey was conducted to understand the "fashion-driven" trend age group and also to know whether old fashion is actually making a comeback or not.

**LINK TO MY QUESTIONNAIRE:**

[https://docs.google.com/forms/d/e/1FAIpQLSeSngPbbKm1sqtebfqzEYQA\\_DiIjn-7dyLjVzZH6DbRWUySQ/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSeSngPbbKm1sqtebfqzEYQA_DiIjn-7dyLjVzZH6DbRWUySQ/viewform?usp=sf_link)

- **TOOLS TO BE USED**

I have performed a weighted average analysis on my data, since the data is a likert scale and weighted average is the best to analyze and interpret the data. This research uses 'Mean' as it measures the average **value of the numerical data set**.

That is, it provides us with a central value of the numerical ratings gathered from the respondents and helps us understand the degree of preference for that specific attribute.

### III. DATA ANALYSIS AND DATA INTERPRETATION

#### H1 (a) Female customer follow Fashion Trends H1 (b) Male customer follow Fashion Trends

**Table 1.0 FEMALE FOLLOWING FASHION TRENDS**

| Scale           | Rank         | No of responses         | Weighted |
|-----------------|--------------|-------------------------|----------|
| Highly unlikely | 1            | 1                       | 1        |
| Unlikely        | 2            | 9                       | 18       |
| 50-50           | 3            | 44                      | 132      |
| likely          | 4            | 48                      | 192      |
| Very likely     | 5            | 29                      | 145      |
|                 | <b>Total</b> | 131                     | 488      |
|                 |              | <b>Weighted average</b> | 3.725191 |

The above data represents the female customers who follow Fashion Trends. It shows that most females are likely to follow Fashion Trends with a rank of 4, 1 rank away from the highest.

This shows that most of the female respondents are likely to follow Fashion Trends and the least number of respondent (1 female) are highly unlikely to follow Fashion Trends.

**Table 1.1 MALE FOLLOWING FASHION TRENDS**

| Scale           | Rank         | No of responses         | Weighted |
|-----------------|--------------|-------------------------|----------|
| Highly unlikely | 1            | 3                       | 3        |
| Unlikely        | 2            | 8                       | 16       |
| 50-50           | 3            | 38                      | 114      |
| likely          | 4            | 35                      | 140      |
| Very likely     | 5            | 10                      | 50       |
|                 | <b>Total</b> | 94                      | 323      |
|                 |              | <b>Weighted average</b> | 3.43617  |

The above data represents the male customers who follow Fashion Trends. It shows that most males are in 2 minds while following Fashion Trends with a rank of 3. This shows that Males are neutral about their decision following the Fashion Trends, 2 ranks away from the highest.

follow Fashion Trends. Whereas, out of all the males most of the males were 50-50 about following Fashion Trends. This shows that female are more likely to follow more Fashion Trends diligently.

- Comparing the male and female respondents given above we can infer that out of all the female respondents most of them were likely to

- H2 (a) Younger generation i.e. 17 or younger and 18-22 buy trend-driven items**
- H2 (b) Older generation from the age group 23-30 and 46 or older buy trend-driven items**

**Table 1.2 YOUNGER GENERATION I.E. 17 OR YOUNGER AND 18-22 BUY TREND-DRIVEN ITEMS**

| Scale             | Rank         | No of responses         | Weighted |
|-------------------|--------------|-------------------------|----------|
| Rarely            | 1            | 0                       | 0        |
| Sometimes         | 2            | 336                     | 672      |
| Every single time | 3            | 42                      | 126      |
|                   | <b>Total</b> | 378                     | 798      |
|                   |              | <b>Weighted average</b> | 2.111111 |

The above data shows that younger generation i.e. 17 or younger and 18-22, mostly buy only sometimes buy trend driven items, i.e. 336 people. 42 people out of the 378 also said that they would buy trend driven items every single

time which shows that the younger generation lean towards buying trend driven items and everyone buys trend driven items either sometimes or every single time.

**Table 1.3 OLDER GENERATION FROM THE AGE GROUP 23-30 AND 46 OR OLDER BUY TREND-DRIVEN ITEMS**

| Scale             | Rank         | No of responses         | Weighted        |
|-------------------|--------------|-------------------------|-----------------|
| Rarely            | 1            | 2                       | 2               |
| Sometimes         | 2            | 28                      | 56              |
| Every single time | 3            | 5                       | 15              |
|                   | <b>Total</b> | 35                      | 73              |
|                   |              | <b>Weighted average</b> | <b>2.085714</b> |

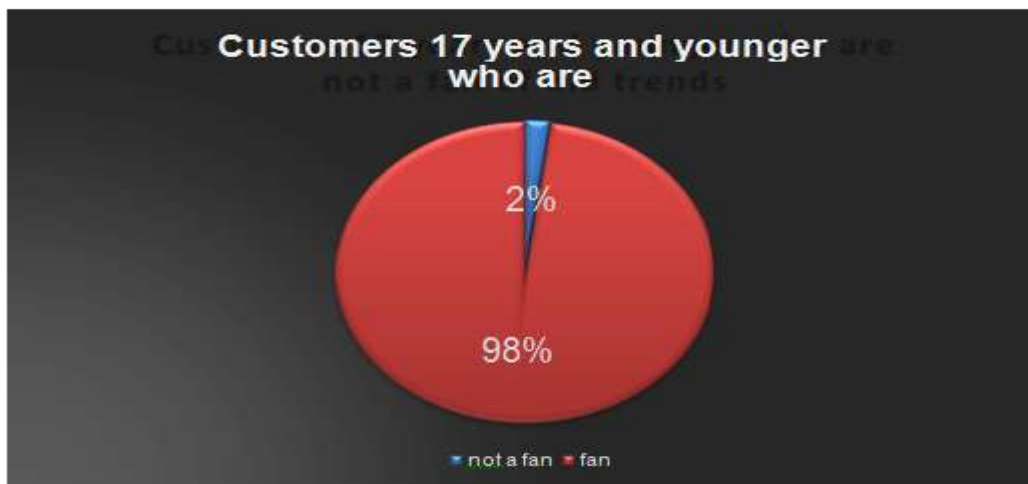
The above data shows that older generation i.e. 23-30 and 46 or older, mostly buy only sometimes buy trend driven items, i.e. 28 people. 5 people out of the 35 also said that they would buy trend driven items every single time which shows that the older generation lean towards buying trend driven items. Also, there are 2 people out of 35 who rarely buy trend driven items.

- Comparing the younger and the older respondents given above we can infer that most of the younger generation respondents and the older generation are likely to buy trend driven items sometimes. However some of the older generation said that they would rarely buy trend driven items

while the younger generation are completely inclined in buying trend driven items. This shows that all the purchases of the younger generation and the older generation are not only based on the trends but might also be affected by price and personal choice.

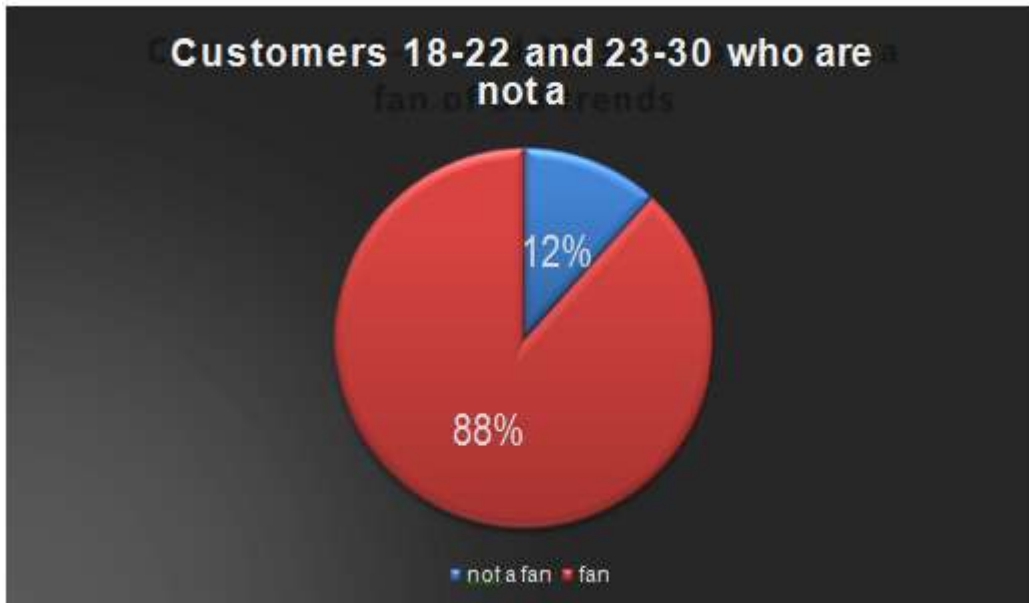
- H3 (a) People from the age group 17 or below does not prefer the old- fashioned style**
- H3 (b) People from the age group 18 to 22 and 23 to 30 does not prefer the old- fashioned style**
- H3(c) People from the age group 31 to 45 and 46 or older does not prefer the old-fashioned style**

**Graph 1.0 PEOPLE FROM THE AGE GROUP 17 OR BELOW DOES NOT PREFER THE OLD-FASHIONED STYLE**



The above graph shows people from the age group 17 or below does not prefer the old-fashioned style. Out of 23 respondents, 2% of the

total population in the age group 17 and below is not a fan of old fashioned trends whereas, 98% of the population is highly a fan of old trends.

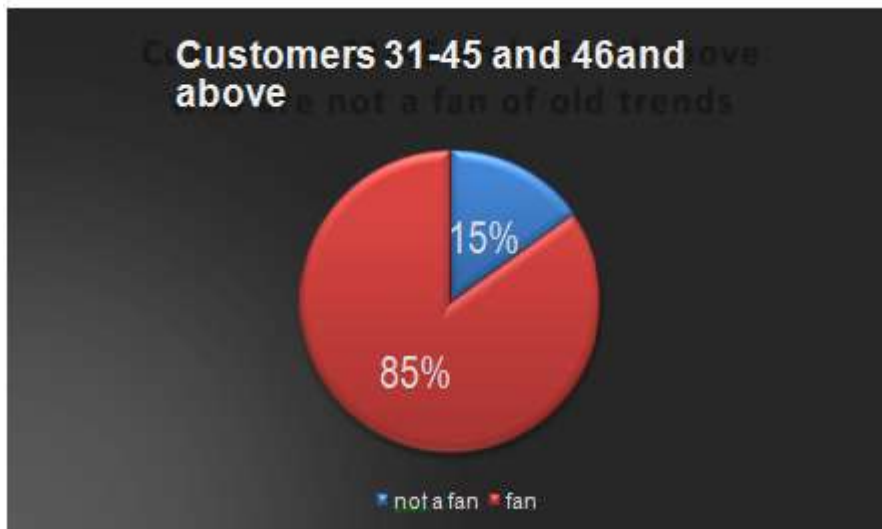


**Graph 1.1** PEOPLE FROM THE AGE GROUP 18 TO 22 AND 23 TO 30 DOES NOT PREFER THE OLD-FASHIONED STYLE

The above graph shows people between the age group 18-22 and 23-30 who does not prefer the old-fashioned style. Out of 174 respondents, 12% of the total population in the age group 18-22

and 23-30 is not a fan of old fashioned trends whereas, 88% of the population is highly a fan of old trends.

**Graph 1.2** PEOPLE FROM THE AGE GROUP 31 TO 45 AND 46 OR OLDER DOES NOT PREFER THE OLD-FASHIONED STYLE



The above graph shows people between the age group 31-45 and 46 and above who does not prefer the old-fashioned style. Out of 28 respondents, 15% of the total population in the age group 31-45 and 46 and above is not a fan of old fashioned trends whereas, 85% of the population is highly a fan of old trends.

- Comparing this graphs shows that newer generation is the biggest fan old trends and then age group from 18 to 30 and the least interested are the older generation from 31-45

and 46 and above. This shows that the older generation isn't much interested maybe because they have already lived in that era and the craze for these trends would have faded away and new generation are a fan of it because they are experiencing it for the very first time.

#### H4 Majority of the population feels old fashion trends are making a comeback

**Table 1.5 MAJORITY OF THE POPULATION FEELS OLD FASHION TRENDS ARE MAKING A COMEBACK**

| Scale             | Rank         | No of responses         | Weighted |
|-------------------|--------------|-------------------------|----------|
| Strongly disagree | 1            | 24                      | 24       |
| disagree          | 2            | 52                      | 104      |
| 50-50             | 3            | 51                      | 153      |
| Agree             | 4            | 51                      | 204      |
| Strongly agree    | 5            | 47                      | 235      |
|                   | <b>Total</b> | 225                     | 720      |
|                   |              | <b>Weighted Average</b> | 3.2      |

Out of the total population i.e. 225, 98 people agree that old fashion trends are making comeback. 51 feel that it may or may not be making a comeback. 76 people feel that old fashion trends are not making a comeback.

- This shows that more number of people does feel that old fashion trends are making a comeback and there is a continuous cycle in the Fashion Industry.

#### IV. DISCUSSION AND CONCLUSION

- Comparing the male and female respondents given above we can infer that out of all the female respondents most of them were likely to follow Fashion Trends. Whereas, out of all the males most of the males were 50-50 about following Fashion Trends. This shows that female are more likely to follow more Fashion Trends diligently.
- Comparing the younger and the older respondents given above we can infer that most of the younger generation respondents and the older generation are likely to buy trend driven items sometimes. However some of the older generation said that they would rarely buy trend driven items while the younger generation are completely inclined in buying trend driven items. This shows that all the purchases of the younger generation and the older generation are not only based on the

trends but might also be affected by price and personal choice.

- Comparing this graphs shows that newer generation is the biggest fan old trends and then age group from 18 to 30 and the least interested are the older generation from 31-45 and 46 and above. This shows that the older generation isn't much interested maybe because they have already lived in that era and the craze for these trends would have faded away and new generation are a fan of it because they are experiencing it for the very first time.
- This shows that more number of people do feel that old fashion trends are making a comeback and there is a continuous cycle in the Fashion Industry

#### V. LIMITATIONS

##### Sampling

As a census study was not done and only a sample was selected for the research, the findings of the research may or may not be true for the entire population. Thus, there may be a chance of sampling error in this research

##### Convenience sampling

Data was collected from the members of the population who were conveniently available and able to participate in study. This may lead to a bias error and also may be an untrue representation of the population.

#### Cross-sectional study

The study was limited to a specific time period, i.e. November 2020. Thus, it cannot be used to analyze behavior over a period of time. The findings of this research are valid only for the time period for which it was undertaken.

#### Objective Limitation

In order to increase the level of focus of the study, objectives have been narrowed down and the research only contains information on the 4 objectives that it has considered. Limited objectives have been considered due to limited resources and lack of expertise in conducting a wide research.

#### Location Limitation

The research is only limited to the region of Pune and Surat, the findings thus may not hold true for other regions.

#### MANAGERIAL IMPLICATIONS

Fashion plays a crucial role within the marketing of the many commercial products. When a private or a society is repeatedly presented with multiple substitutable choices, we frequently observe a recurring shift of preferences over time, or commonly referred to as fashion trends. These changes in trends cause an overall shift within the preferred fashion models over time, this is often referred to as the shift in fashion cycles. Understanding fashion cycles are of serious academic interests also as commercial importance in various fields, including brand advertising and market economics. From a business point of view what makes these changes in cycles is vital as there is a got to understand what makes us like or dislike an alternate and the way that changes over time involves economical, psychological, and social factors. The shift in trends are cause by various factory and may categorized into three broad categories of things using innate utility, individual boredom, and social influence. it's documented that the mind tends to grow oblivious to most sorts of sensations (visual, olfactory, touch, sound) to which it's exposed for an extended time. Thus the „coolness“ of a trendy item drops over time and things that we haven“t seen or utilized in an extended time begin to seem more appealing.

Alternatively, it's going to be a social choice where the economic process of a society chooses different fashions like styles for clothing.

By understanding who the target audience is and how the target audience is and their thinking process, the company can forecast how a customer will react. Company can also create fairly accurate

target audience persona which will not only help them to create target audience specific content but will also help help them retain the target audience for longer period of time and gain loyal customers.

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