



ICADE E4

TRABAJO FIN DE GRADO

Study on trends in the Fashion Industry

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Introduction

The fashion business has witnessed ongoing shifts in trends and styles that affect how customers dress for decades. These fashion fads produce a never-ending cycle of novelty, success, and downfall. But why are some fashion fads fleeting while others endure for ages? What factors influence trends and how do they form? The industry, which is continuously changing to satisfy the shifting wants of consumers, is centered on the solutions to these problems.

Trends are a crucial component of the fashion industry because it is such a dynamic and ever-changing field. They are movements that mold and have an impact on how consumers choose their clothing. Fashion cycles, which see trends continually shifting, are likewise intimately linked to trends. While some are ephemeral, others can be considered timeless classics that stand the test of time.

But how do trends develop and what are the influencing factors? Numerous elements, including culture, technology, the economy, and even politics, can affect trends. The creativity of designers, customer preferences, cultural events, the influence of social networks, and many other variables can all influence trends in the fashion business. Instead of coming from a single isolated cause, new trends frequently originate via a complex interaction of many forces.

In this situation, the fashion industry has begun to place a greater emphasis on the subject of sustainability. Fashion brands are more anxious than ever to provide products that satisfy the demand of consumers who are looking to buy sustainable goods and reduce their environmental effect. Sustainable trends are becoming increasingly popular, and brands are looking for new ways to reduce their environmental impact while staying on top of fashion.

Brands are searching for fresh strategies to lessen their environmental footprint while staying on top of fashion as sustainable trends gain popularity.

As a result, the fashion business is a dynamic field where fashion trends play a significant role in the landscape. Therefore, for brands looking to stay relevant and responsive to consumer expectations, understanding how they develop and what shapes them is crucial. The setting in which our study took place is as follows: How do new fashion trends come into being? What are the determinants of them, and how long do they last? We will examine the various influences that influence fashion trends, the methods brands employ to incorporate trends into their collections, as well as the cultural and social implications.

The definition of trends in the fashion industry and how they affect brand strategy are covered in the first section of this study. We will also look at how trends affect culture and society, including difficulties with representation and cultural appropriation. We will also examine how trends change over time and how social networks affect their inception and spread.

The sectoral examination of the discovery of new trends is the main topic of this study's second section. We will look at the many techniques used by high-end and couture brands to forecast trends, as well as Maison LOEWE's internal procedures for evaluating new trends and the choices taken to incorporate them into the collections.

The future of fashion is the subject of this study's third section. In addition to evaluating the effect of the COVID-19 pandemic on the future of fashion and trends, we will identify trends that could materialize in the near future and the variables that affect them. We'll also talk about ethical and environmentally friendly issues that might be given more weight in the fashion business.

In conclusion, the goal of this research is to increase our knowledge of how trends develop and affect the fashion business. This study aims to provide light on the elements that influence trends as well as how they are recognized, incorporated, and maintained in the fashion sector.

1) Fashion and trends

A) Trends and definitions

Fashion is a fascinating world that captures the attention of many consumers and industry professionals. Each season, new collections of clothing, footwear and accessories are introduced to consumers, offering unique designs and styles that set the fashion trends for the season. These fashion trends are key elements of the fashion industry and have a significant impact on the consumer choices of shoppers.

A fashion trend can be defined as a collective preference for a specific style, pattern, color, material or shape that is popular at a given time. It can be expressed through different types of clothing and accessories, such as ready-to-wear, high fashion, shoes, bags, jewelry and eyewear. Fashion is a social phenomenon, characterized by a short time and rapid change. A trend is an ephemeral fashion movement that often includes a cultural arbitrariness and is part of a commercial logic, as opposed to a lasting social change, full of meaning and coherence. Fashion movements originated at the end of the Middle Ages and evolved into a system of fashion itself, with the institutionalization of Haute Couture collections in the 20th century.

Fashion trends are set by professionals in the fashion industry such as top designers, stars and magazines, whereas they were previously set by individuals from the social elite. Individuals now have the possibility to choose among different models to imagine their own wardrobe, according to their tastes and what suits them, giving them an increasingly important autonomy linked to a multiplied offer and constituted by a patchwork of styles. Women no longer act exactly as they used to when the trend was imperative, but they leaf through magazines and make their choice by taking and leaving according to their preferences.

The trend suggests a general direction without a defined goal or path. It is subject to change without notice and lasts from one to three seasons and there can be twelve to twenty trends in a season. The major trends are the must-haves while others are rather embryonic or passing, the latter not really being accepted by the majority of the population. Some examples of trends: Bohemian, safari, urban, futuristic and the disco of the 80s.

It is essential to be able to differentiate a fashion that lasts from a simple ephemeral trend. The fashion results from the aggregation of several trends together, as a trend that is confirmed to endure and mark its time, here are some factors that express this difference well:

1. **Duration:** The duration of each is what distinguishes a trend from a long-lasting fashion. A trend often lasts only a season or two, is transient, and has a brief lifespan. Consumer preferences, cultural events, and technology advancements are just a few of the variables that affect trends, which can appear and vanish just as fast. An enduring fad, on the other hand, is a trend that persists over a longer period, sometimes for decades. This kind of clothing is frequently regarded as timeless and is less susceptible to seasonal changes.
2. **Impact:** The industry and customer tastes are typically less affected by trends. It could become extremely popular for a little period of time, but its impact usually dwindles as the fad passes. On the other hand, a persistent trend has a more significant and long-lasting effect on the market and consumer preferences. It can become a mainstay in many people's wardrobes and have a long-lasting impact on apparel manufacture.
3. **Relevance:** Ephemeral trends often reflect the concerns and tastes of the moment, while enduring fashions are more rooted in deep cultural, social, or aesthetic values. For example, a trend may be tied to a specific cultural event or movement, while a fashion is often tied to classic aesthetic principles or practical functionality that transcend temporary fluctuations in taste and preference.

Understanding these differences is essential to analyzing and anticipating changes in the industry as well as developing effective strategies for brands seeking to adapt to market fluctuations.

B) Fashion as a cyclical phenomenon

Understanding how trends and fashions change throughout time requires an understanding of fashion as a cyclical phenomenon. This phenomenon suggests that fashion has a cyclical nature, with previous trends and styles reappearing and regaining appeal over time. Numerous elements, including cultural influences, shifting consumer preferences, and technical advancements, might be blamed for this cyclicity.

The resurgence of the bohemian look, which gained prominence in the 1970s, is a stunning illustration of the cyclical nature of fashion. Bohemian fashion, which was influenced by the hippie movement and the right to express oneself, was distinguished by flowing garments, floral designs, and ethnic accessories. Bohemian fashion has reemerged in the fashion industry in recent years, with designers and businesses adding these components into their designs. The resurrection of this fashion demonstrates how vintage styles may resurface and transform to suit modern preferences.

The athleisure trend is another illustration of how fashion trends cycle. In the 1980s, labels like Adidas and Nike dominated the market for athleisure and casual apparel. Athleisure fashion has recently had a comeback in popularity, fusing sporty and casual attire to provide cozy and adaptable designs. This pattern illustrates shifting consumer tastes and the ability to update older styles to fit modern demands.

Cultural and social developments have an impact on cyclical fashion as well. For instance, the advent of grunge, a musical and cultural phenomenon that promoted casual clothing and sloppy aesthetics, was significant for 1990s design. Grunge fashion has resurfaced in the last ten years, with retailers and designers producing 90s-inspired items like plaid shirts and ripped jeans. This comeback demonstrates how fashion can return in reaction to a resurgence of interest in a particular historical era.

Technological advancements have an impact on cyclical fashion as well. Modern designers can explore, and update vintage looks because to advancements in production methods and materials. Artificial intelligence, virtual reality, and 3D modeling are all influencing how fashion trends are created.

With the use of digital technologies, designers may produce and show collections more quickly and effectively, which helps quicken the cycle of fashion. Modern designers can explore, and update vintage looks because to advancements in production methods and materials. For instance, the development of ecologically friendly production processes and sustainable materials has resulted in the revival of historical fashions.

Understanding this phenomenon is essential for comprehending fashion industry trends and advancements. Older fashions and fads frequently resurface today, modified for modern tastes and cultural shifts.

Additionally, fashion's cyclical phenomena and the emergence and growth of trends in the industry go hand in hand.

Nostalgia has an impact on both the cyclical nature of fashion and the revival of former trends. Customers usually look for patterns and elements that evoke pleasant memories or represent a certain time in their lives. Designers and marketers rediscover and recreate classic aesthetics to meet this need and appeal to contemporary preferences. As a result, nostalgia is a key factor in the creation of new trends that are inspired by vintage clothing and contribute to the cyclical nature of fashion.

Changes in the fashion industry and economic cycles can also have an impact on trends' tendency to cycle. When the economy is doing well, consumer expenditure on fashion goods rises, which can lead to the emergence of new trends and the return of outmoded fashions. On the other hand, during recessions, shoppers could opt for more conventional and classic looks, reflecting the cyclical nature of fashion. Understanding the resurgence of earlier patterns, which represent altering consumer desires as well as cultural and social elements, is necessary to grasp trends and breakthroughs in the fashion industry.

C) How a trend is created and the factors that make it up

A trend's formation is a complicated process influenced by a wide range of elements, such as culture, technology, the media, and consumer preferences. Fashion companies and industry experts are always looking for new trends to add into their collections while also predicting future developments.

Data collection is the initial step in the complex process of trend detection, which also includes numerous other crucial steps. Data analysis comes later. To learn about consumer preferences, trend analysts consult a number of sources, including fashion shows, social networks, historical sales, art exhibitions, cultural events, and market research. Advanced data analysis software that can extract information from massive amounts of data frequently makes data collection easier.

Analyzing the data gathered is the second stage. Trend analysts look at the data to find patterns, habits, and preferences among consumers. Aspects including colors, patterns, clothing styles, materials, forms, and designs may be taken into account in this research.

The selection of season's major topics is the third step. Trend analysts look for themes and cultural influences in the data that they have evaluated. These subjects could be influenced by social trends, historical events, economic upheavals, or artistic movements.

Storyboard and inspiration boards are made in the fourth step. Designers and brands are able to comprehend the main inspirations behind the season's trends thanks to these graphic boards. Images, material samples, colors, patterns, styles, and designs that represent the season's major trends may be included on the boards.

The presentation of the trends to designers and companies is the last step. Trend analysts provide designers and companies with the findings of their investigation so that they may use the data to build collections that meet the needs and desires of consumers.

Once a trend is identified, it typically follows a life cycle that includes several key stages:

1. The first stage is emergence, where the trend is discovered and begins to be adopted by a small group of consumers before spreading to a larger audience. This stage is often triggered by cultural events, influential people or fashion designers.
2. The second stage is the rise in popularity, where the trend begins to be adopted by a wider audience. This stage is often characterized by increased sales and media coverage, as well as the adoption of the trend by celebrities and influencers.
3. The third stage is saturation, where the trend reaches its peak of popularity. This stage is characterized by widespread adoption of the trend and widespread presence in the fashion industry.
4. The fourth stage in the life cycle of a trend is decline. In this stage, the trend begins to lose its appeal to consumers and influencers. Brands and retailers begin to reduce their inventory of trend-related products and launch new products to keep up with emerging trends. Signs of the end of a trend may include market saturation, declining sales, and decreased visibility on social media. However, it's important to note that decline doesn't necessarily mean the end of the trend. Some trends can come back strong after a period of decline, especially those that are cyclical in nature. In addition, sustainable trends can be incorporated into future brand collections on a more permanent basis.
5. The fifth and final stage in the life cycle of a trend is rejection. This stage is characterized by a decline in interest in the trend, leading to a decrease in sales and the

trend's presence in the media and on social networks. At this stage, the trend is considered unfashionable and obsolete. Some trends may have greater longevity than others due to their continued relevance and ability to adapt to current trends.

To anticipate future trends, the fashion industry relies on the know-how of style offices that offer "trend books" to fashion industry professionals. These multi-page books, which cost up to several thousand dollars, are filled with photos, sketches and explanatory texts. They present, eighteen months in advance, what the trends will be for a specific season. Their research is based on historical, political and sociological trends and the instincts of the stylists who work there.

The design offices work with stylists who identify movements of interest in all sectors of society. They determine what society and people value: art, consumption, distribution, culture, etc. Their challenge is to distinguish what makes sense and what doesn't. But if these values can sometimes seem trivial, these movements of interest are, on the contrary, significant elements.

After collecting the data, the stylists communicate their observations to the style offices. Then, twice a year, the "trend committees", composed of stylists, colorists and sociologists, meet to analyze the data and create seasonal themes. Each theme is associated with an atmosphere, colors, materials, shapes, etc. All this is illustrated in trend books and accompanied by the results of socio-economic analyses. Each theme is broken down into different areas: clothing fashion, design, make-up and other fashion and design sectors. The trend books are not the only source of inspiration for the stylists who also attend the fashion shows that influence what will be sold a few months later in the boutiques and on the Internet.

Who drives the trends? Do individuals have the power to resist them?

Since the beginning of the 20th century, they have been launched by professionals (great designers, stars, fashion magazines) whereas before they were launched by individuals who occupied a place at the top of the social order: the sovereigns, the nobles. In a sense, we are still there, even if new "leaders" have appeared. That said, the subjective dispossession that accompanies fashion has taken on a new face because it no longer eliminates individual dynamics as much. Women now have the opportunity to choose from a variety of models to design their own wardrobe, depending on what they like and what fits. By inventing their own style, they regain a part of their freedom. On the one hand, there is something imposed, and, on the other hand, an increasingly important autonomy linked to a multiplied offer made up of a patchwork of styles.

As a result, women leaf through magazines and make their choice. They take some and they leave some, with a lesser concern to "stick" to the diktats of the season. In the past, trend was imperative. At court, no one could get out of it without losing face. In a way, we have never been so free in fashion, so much

so that it is difficult today to be unfashionable. But what we have gained in clothing autonomy, we have lost in our relationship to the body. The model that prevails from now on is the thinness and it is unique, ultra directive, "tyrannical" as the feminists affirm. Weight standards have never been so difficult to follow, they have never been imposed with such force. Even though, at the same time, obesity is on the rise.

The cultural and social implications of fashion trends

The culture and society in which trends develop and spread are significantly impacted by them. They can represent cultural and societal developments and have an impact on consumer perceptions and actions. Trends are not just confined to the aesthetic. They can encourage designers' creativity and healthy competition, but they can also have unfavorable effects.

On the positive side, these trends can foster an environment of healthy competition that motivates designers to put in extra effort and produce innovative, significant, and creative ideas. In the end, this can help consumers by giving them a variety of clothing options that reflect their uniqueness and sense of style. Fashion is another non-verbal language that we use to communicate who we are, where we're from, and what we think. It allows people to maintain their fashion sense while adjusting to various settings and weather. Sociologist Joanne Entwistle asserts that "clothing can be seen as a form of non-verbal communication" that communicates information about our identities and social status.

On the other hand, a concentration on new trends that is excessive might result in the disappearance of established patterns and the culture that goes along with them. This may lead to a lack of variation in fashion and a homogenization of culture. Trends might even involve cultural appropriation, which occurs when individuals of one culture adopt aspects of another without acknowledging or respecting the original culture. Offense and distortion may result from this. The wearing of the bindi at music festivals by Western celebrities, who are unaware of its cultural and religious significance to Hindus, is an example of this cultural appropriation.

As a result, the fashion industry has come under fire for failing to adequately represent diversity in terms of colour, size, and gender. Stereotypes may be reinforced, and the inclusiveness of fashion may be constrained by the lack of representation. For instance, the fashion industry has come under fire for encouraging unrealistic body standards that may cause consumers to feel self-conscious about their bodies and have a negative body image. The media and fashion have a significant impact on how individuals view their bodies and can affect body image and self-esteem, according to psychologist Philipa Diedrichs.

In terms of design, marketing, and representation, the sector must aim for greater cultural awareness, diversity, and inclusivity. The fashion industry must accept responsibility for its role in fostering damaging stereotypes and encouraging cultural appropriation in order to overcome these problems. Making certain that designers, stylists, and marketers are well-versed on the cultural and societal ramifications of their work is one approach to do this. The sector should also aim to encourage moral and sustainable behavior and broaden the diversity of its employees.

In addition, fashion trends can also have an impact on the environment and sustainability. According to Greenpeace, the fashion industry is responsible for 10% of global greenhouse gas emissions and consumes more energy than the aviation and shipping industries combined. Ephemeral trends and rapid obsolescence of clothing can lead to excessive consumption and waste production. However, a growing awareness of these issues has led to the emergence of movements such as ethical and sustainable fashion, where consumers are looking for clothing that is produced in a responsible and environmentally friendly manner.

It is also important to note that trends can have positive consequences for local communities and economies. For example, the rise of the "slow fashion" movement encourages consumers to buy locally made clothing and support artisans and small businesses. This can help create jobs and preserve traditional skills, while providing consumers with quality and unique products.

In addition, fashion trends can serve as a platform to raise awareness about social and political issues. For example, clothing and accessories with feminist or LGBTQ+ messages have gained popularity in recent years, helping to promote gender equality and LGBTQ+ rights. According to researcher Susan Kaiser, "fashion can be a tool for resistance and social change" by conveying messages about identity, belonging and solidarity.

As a result, trends have both positive and negative cultural and social implications. While fashion can inspire creativity and self-expression, it can also contribute to cultural homogenization, appropriation, and lack of diversity. To create a more inclusive and respectful fashion industry, we must strive to increase cultural sensitivity, diversity and inclusion in all aspects of fashion design and marketing. In doing so, we can create a fashion industry that reflects the diverse and evolving needs and identities of consumers. Ultimately, a more responsible and inclusive fashion industry can lead to a more just and equal world, where everyone can express themselves freely and be accepted for who they are.

D) The influence of social networks on the emergence and diffusion of fashion trends

The influence of social networks on the emergence and diffusion of fashion trends has radically transformed the landscape of the fashion industry. In today's era, where everything is digital, social networks are no longer just platforms for sharing selfies and status updates, but powerful tools for shaping and driving fashion trends.

One of the main benefits of social networks for the fashion industry is the ability to build brand image and awareness. Fashion brands can easily create a brand image and awareness for their customers, as they are more visible to their audience. Sponsored posts and digital ads help brands create content based on their audience, thus engaging more customers. For example, a fashion brand can use Instagram to share images of their new collections, behind-the-scenes fashion shows, or collaborations with fashion influencers to reach and engage their audience.

Another way social media has transformed the fashion industry is by making it easier to connect with customers. It has become much easier for fashion brands to interact with their customers, solve their problems and provide customer service online. Customers can now talk directly to brands about exchanges, refunds and queries which are now answered directly by the brands.

Social media has increased traffic to fashion brands. Customers can learn more about the fashion brands they love. The increased transparency between brands and customers results in increased traffic on both sides. For example, a customer may see an outfit they like on Instagram, click on the brand's link, and be directed to the brand's website to make a purchase.

Social media has also made instant communication possible. Customers can now contact brands directly to ask questions, make exchanges, request refunds, etc. This has made customer service much more efficient and satisfying for both customers and brands.

With the information and statistics provided by these platforms, it has become much easier to reach the right customers and drive sales. With the information and statistics provided by these platforms, it has become much easier to reach the right customers and drive sales. For example, a fashion brand can target ads on Instagram to users who have shown an interest in similar products, or who have a similar age, location, or interests.

About Fashion trends

The shift in power from the traditional gatekeepers of the fashion industry - publishers, experienced designers and powerful retailers - to social media users and influencers, has revolutionized the way

fashion trends are formed and spread. Today, Millennials and Generation Z are leading the way, sharing their opinions and styles daily via Instagram, Weibo, Pinterest, TikTok and YouTube.

The power of social media can no longer be ignored by fashion brands. Consumers are turning to these platforms to discover new trends and make their purchases. Micro-influencers, with less than 35,000 followers, get the highest engagement rates, as consumers tend to trust people in their close circle more than celebrities.

Millennials and Gen Z expect brands to constantly renew themselves with capsule collections, exclusive collaborations, and innovative and exciting products. This puts constant pressure on brands to reduce their time-to-market to just a few weeks. In this context, the ability to react quickly to emerging trends is a major competitive advantage.

However, the speed at which trends spread via social media also poses challenges for brands. Some micro-trends can now be adopted by the population in just a few months, compared to 1-2 years before the advent of social media. The brands must not only react very quickly to adjust their design and inventory, but also learn to anticipate, or they risk missing the next big trend.

Another challenge is the difficulty of anticipating the life cycle of a product. For example, no one expected the [Telfar shopping bag](#) to go viral and always be out of stock on the brand's website. On the other hand, some trends appear on the Instagram fashion scene and disappear overnight.

Faced with these challenges, the solution for brands is to be smarter, rather than faster. They need to anticipate their consumers' preferences to launch strong products aligned with their brand DNA, while anticipating demand to find the right balance between novelty and continuity, between trendy and iconic products. Instagram, for example, has become a simple yet powerful communication tool that has enormous power to influence the masses and the fashion industry. Fashion brands seek out fashion influencers on Instagram to promote their brand and sell their products. Advertising campaigns are now largely based on current Instagram trends and viral videos. There is a much greater awareness of different brands, their inspirations and ethics. Every piece of data, from average to luxury, is being publicized for a wider audience.

Not only have social media platforms made it easier for fashion brands to connect with their customers, but they have also allowed for more transparency between brands and customers. With more and more fashion bloggers and influencers talking about and promoting brands, traffic has increased on both sides. Customers can learn more about the fashion brands they love, and brands can learn more about what their customers want and need.

This constant and immediate interaction between brands and customers has not only increased traffic, but also led to better communication.

Digital marketing, social media marketing, influencer marketing, content creation, virtual assistance, social media coordination, digital strategy and brand management are some of the positions that have been popularized recently and have paved the way for better job opportunities.

For example, during the digitally driven Fashion Weeks in 2020, the Covid 19 pandemic united everyone online and social media was that platform. Brands and their consumers are now globally connected through Facebook, Instagram, Twitter, Pinterest, Tumblr, etc.

Also, whereas fashion students graduating from college used to have to present their creations as a "design collection" or "clothing collection" and wait for that opportunity to be noticed and funded for their career, they can now present their collection on their news feed in the most aesthetically pleasing way possible. The world is literally their catwalk. ... This change has not only allowed more local brands to emerge and gain exposure but has also given consumers a wider variety of choices and access to products from around the world. One can now discover brands and designers from different countries and cultures simply by scrolling through their news feed. This has led to greater diversity and inclusion in the fashion industry, which was previously limited by geography and scope.

E) The role of influencers in the diffusion of new trends

Mega-influencers, macro-influencers, micro-influencers, and nano-influencers are the four categories into which influencers fall when it comes [to propagating new trends](#).

Mega-influencers: These influencers have at least 3% engagement and more than 100,000 followers. They frequently have a significant following, but they may also need the assistance of outside providers like photographers, publishers, agents, or agencies.

Macro-influencers: They often have between 10,000 and 100,000 followers. Brands may develop more specialized goods, designs, and content by working with macro-influencers to better understand local demographics and audience mindset.

Micro-influencers: These influencers often have an audience of between 2,500 and 10,000 subscribers, yet their followers are highly engaged and loyal. They are renowned for their sincerity and capacity for connection, and they frequently specialize in a certain industry or area. Due to the fact that their audience can relate to them, micro-influencers can assist fashion firms increase their credibility.

Nano Influencers: They are well-known in their own neighborhood and have fewer than 1,000 followers. Nano influencers can communicate more directly with their audience and have higher engagement rates.

Depending on their audience size, engagement rates, and niche, these influencers have varying effects on fashion trends. Micro and nano influencers frequently [offer higher engagement rates](#) and better ROI due to their engaged and loyal audiences, even though mega and macro influencers can reach a larger audience.

Based on their marketing objectives and target market, brands can select the best kind of influencer. For instance, a company seeking to forge a significant presence in a particular industry may decide to collaborate with micro-influencers who are experts in that field. On the other side, a company may decide to collaborate with mega- or macro-influencers if it wants to raise its level of recognition on a regional or global level.

It is also important to note that authenticity is a key value in the influencer world. Consumers are increasingly skeptical of traditional brand messaging and are looking for authentic and genuine opinions. That's why micro and nano-influencers, who often have a more personal and trusted relationship with their audience, are increasingly sought after by brands.

Using influencers to promote fashion trends has both advantages and disadvantages.

Influencers have a devoted fan base that respects their fashion sense, making it simpler for marketers to connect with an open-minded audience. For instance, when Chiara Ferragni, an Italian fashion influencer with over 20 million Instagram followers, posts a look, she instantly sparks a lot of interest in the clothing she is wearing, enabling the brands she represents to directly reach a sizable, engaged audience.

Influencers can aid brands in differentiating themselves from rival companies and generating steady revenue. The alliance between fashion label Daniel Wellington and a number of influencers is a fantastic example. Thanks to frequent posts from influencers sporting their watches, the brand, which was comparatively unknown at the time, had an exponential increase in recognition and sales.

There are also disadvantages that should not be overlooked:

The importance of authenticity in influence marketing cannot be overstated because some influencers may not be genuine or may promote products they do not believe in. For instance, if an influencer

known for promoting minimalism and slow fashion suddenly starts endorsing a fast-fashion brand, it may cast doubt on their authenticity and have a negative effect on their own and the brand's credibility.

Associating with negative influencers can harm a brand's reputation. For instance, if a high-end clothing brand collaborates with an influencer known for endorsing cheap or low-quality goods, this could damage the brand's reputation.

Influencer mistakes could end up costing a brand time and money. The brand might have to deal with negative backlash if, for instance, an influencer makes a factual error in a sponsored article or draws criticism for inappropriate behavior.

It can be challenging for the clothing markets to keep up with the rapid pace of trend dispersion since it might lead to continual changes in style goals. A brand may struggle to predict the swift shifts in fashion and adjust its production as a result if it bases too much of its decisions on the trends set forth by influencers.

F) Analysis of the economic system specific to fashion

The average French woman between the ages of 15 and 24 wears about four bras and nine pairs of panties a year. An American usually wears six or eight pairs of jeans at any given time. Yet, it does not seem necessary to have many bras or jeans to satisfy physiological needs, such as protection from the cold (the highest level of need satisfaction), or even to satisfy a sense of social belonging (the third level of [Maslow's hierarchy of needs](#)). By placing the product in a historical and cultural context (shared values), fashion responds to consumers' desires and encourages them to buy far beyond their needs, both in terms of quantity and price. This fantastic commercial success is mainly due to two elements.

The first is the irrational value given to the object, all the modernity imagined, the elegance, the casualness and the social codes that attack the self-confidence or the feeling of personal accomplishment. French consumers talk about fashion as a way to distinguish themselves, to express their individuality, their personality, but also to have fun, to escape, to catch up on lost time. Brands rely on this sense of self-realization that they keep fiercely in reserve. It's not just a matter of being happy to wear a beautiful garment, but also a feeling generated by the offer, where the added value lies in the novelty of what has not yet been acquired and which arouses the imagination.

The second element is the brief cycles that are unique to fashion. This quick renewal of the offer enables, on the one hand, to adhere as closely as possible to consumers' aspirations, thanks to short design/manufacturing times, and, on the other hand, through the regular introduction of new products in stores, to pique consumers' curiosity and promote impulse buying. Over the past twenty years, these two aspects of fashion, along with an intangible added value associated with the product and quick cycles of offer renewal, have helped to develop an innovative and effective system. Can we instead discuss the economics of fashion?

If there is an economic model, how much does it serve as a marketing, logistical, and business role model for other industries? The fashion economy's dematerialization.

The textile and apparel industry is a prime example of globalization. throughout addition to being the only industry present throughout most of the world's nations, regardless of their level of development, it was at the center of the industrial revolution thanks to developments in the spinning and weaving industries in England at the end of the 18th century. The garment industry, which has never been mechanized before, continues to be primarily a labor-based sector with low startup costs.

This peculiarity has aided in its development in the least developed nations (clothing exports from Bangladesh or Cambodia, for instance, make up more than 70% of total exports). The existence of the textile industry on every continent has made global competition more intense. The pricing pressure from low-wage countries has hurt clothing producers in industrialized nations. In France and Germany, the transfer of the apparel industry started in the 1980s. One of the first European nations to move its clothing manufacturing to Eastern Europe was Germany, whose know-how came from producing sleeved apparel for the Soviet army.

The initial reason for the transfer of German industry was a relative manpower shortage. Germany's labor force, which was generally more qualified than France's, was more likely to work in the automobile sector. Moving seemed to be the only strategy for advancing the apparel industry in Germany. The main French clothing firms of the time (Devanlay, Biderman, Playtex, etc.) were searching for ways to increase their competitiveness, which led to relocations in France later in the 1980s in the direction of the Maghreb countries. Even though there was some deindustrialization as a result of these relocations on the national level, the sector's organization remained primarily based on an industrial logic.

With a 38% market share of the value of textile and garment consumption in 1985, independent multi-brand trade was by far the largest distribution channel in France. With a market share of 38% of the value of textile and garment consumption in 1985, independent multi-brand trade was by far the most important distribution channel in France. The independent multi-brand commerce thereafter had a sharp decrease because of distribution concentration, which quickened as a result of the growth of specialized

chains at the end of the 1980s. As a result, garment manufacturers had to significantly reduce the number of their retail locations.

Thus, during the past twenty years, we have switched from one paradigm to another: after being driven by manufacturing operations, the sector is now driven by distributors. The total market shares across all distribution channels in France have increased to almost 70% (excluding multi-brand independent commerce, marketplaces, and fairs). Without controlling the means of production, concentrated distribution has established its hold on the markets. Thus, the fashion industry is moving in the direction of a certain dematerialization marked by the outsourcing of manufacturing tasks. The connection to consumption has evolved into a strategic one: the downstream portion of the industry oversees collecting customer data and using that data to develop new products.

Distribution is the most influential client because of the volume it purchases; it focuses higher margins than the upstream industry and has the negotiation clout. Thus, the fashion industry is dominated by the distribution sector, which is focused on the market and the entire upstream sector: it crafts its product as closely as possible to customer expectations and manages manufacture thanks to its understanding of upstream processes. This dematerialized strategy has been gradually adopted by brands, who have shifted their added value back to creativity and, for many of them, offloaded their production facilities. The priority paid to the creation of the product, its style, its codes, and a full aesthetic content that carries the imagination now characterizes the entire fashion market (clothes and accessories).

From an economic perspective, the creation and management of this intangible added value within the fashion industry are skillfully balanced. Their job is crucial, whether it's a designer who incorporates their personal style into a collection or an army of stylists on the prowl for the newest trends, like in the renowned H&M or Zara chains.

The limited series' economy This contribution's orchestration through marketing, supply chain management, and other means turns these imaginative endeavors into powerful commercial engines. Of doubt, other industries also include creativity into their offerings, but fashion stands out for its drastic product range renewal and ability to capitalize on the current trend. It's a blank page every season, or almost.

The "end of series" is eliminated by sales, allowing the "brand new and beautiful" to debut twice a year. The garment industry delivers a totally new collection that creates an event, whereas other industries cautiously add one or two new references to an existing tried and tested range that is typically several years old. The new item is the outcome of evolution rather than a revolution if the overall break is obvious—a new page is written every six months. Although the writing is consistent, the text changes

from chapter to chapter. There are several quirks in this kind of writing. In favor of another that promises a better rotation, the product is sacrificed early—far before the conclusion of its natural life curve.

Certain "basic" or "timeless" things are utilized as "milk-cow" products, regardless of their color, level of intricacy, or occasionally even their existence. For instance, a T-shirt or sweater with a sober and contemporary shape, a pair of straight black slacks, etc. However, fancy goods with unique cuts or embellishments will not be given a second opportunity. It is necessary to overinvest in the invention and development of new products to remove the product from the market before its commercial potential has been reached. Nevertheless, the novelty is unproven and so commercially dangerous. The new, which is meant to draw attention (and without which there would be no "over-equipment," therefore its weight in the collections), and the known, which is meant to "guarantee" a minimum level of sales, must be delicately balanced in order to ensure sales for the upcoming season... Therefore, there is a delicate balance between control (the measurable) and creation (the new). Fashion results in unstable economic structures, undermining the delicate balance between creativity (the novel) and management (the quantifiable). Most of the time, fashion companies rely on a "renewal experience" by empirically calculating the share of novelty. The ongoing reevaluation of the offer and trade-offs made between the imperatives of renewal and the imperatives of securing sales during the collection creation phase are further characteristics of the fashion industry. Procrastination leads to decisions on a new model being made in a collegial manner. The deadline typically ends the discussion and sparks a lot of last-minute action, such on the day before a fashion show, for example.

Both success and failure occur quickly. The proper product is an instant hit and produces immediate financial results when it is in line with the goals of the time and the positioning of the brand or organization. because customers are looking. Success or failure, though, only matters for six months because the next season will bring a fresh background for fashion. Management methods have not been able to change this unsteady equilibrium into one that is stable. They didn't permit the commercial success to continue. Due to sales tracking, they enable a sophisticated interpretation of the past but not a prediction of the future or of fashion.

The offer is pushed to answer as well as possible to a market segment by artificially replacing a product before it reaches the end of its useful life with another product that is deemed to be better suited to the fashion context for the current season. Here, the marketing requirement takes precedence over the accounting requirement, which would result in amortizing the product's development expenses, which are typically minimal in the clothes business, as much as feasible. These continual product updates serve as trials in the actual world. Additionally, these continuously modified answers change the market benchmarks themselves, which advances customer ambitions.

The infant stroller has four wheels and has been in use for many generations. The invention of the jogger stroller has sparked interest in a product with an improved and modernized design, elevating the prestige of the owner to that of a contemporary parent. Users are no longer limited to runners. Some parents have been prompted to replace their outdated strollers by this new design. The key benefit of fashion through product renewal is to stimulate repurchasing after the initial need to sate one's own needs has been met. In an oversupplied market, the novelty produces scarcity. This idea of a cycle, which is crucial to the economics of fashion, encompasses a range of systems and temporal scales.

We can distinguish between cycles that are followed, linked to fashion and the seasons, cycles that are wanted, tied to the updating of the offer within a season, and cycles that are experienced, linked to industrial processes and manufacturing timeframes. This articulation enables us to draw attention to the economic and marketing tools created in the fashion industry. The quiet cycles are dependent on the length of time that products take to develop. Fashion clothing has been able to create unique value chains that enable it to maximize the utilization of these various lead periods, even though dyeing and manufacturing processes are difficult to compress to a given degree of efficiency.

The ability to plan, commit to long deadlines (such as the production of fabric), and postpone only the shortest deadlines (such as confection) is the foundation of "industrial" deadline optimization. The distributor or brand foresees its requirements based on its sales projections and sets aside lengths that it will introduce in confection as its sales develop. Some distributors even hold back unbleached fabrics so they can specify the color or print at the very least. If the product is not a commercial success, the fabric can be used again on another model or even sold. This system decreases the risks related to the predicted characterization of the model in addition to optimizing lead times.

One aspect that influences a consumer's decision to purchase a product is color, for instance. In addition, it is more susceptible to error for the offer's creator than the model or the size. Thus, by delaying the designation of the color, it is possible to meet demand as quickly as possible, increasing sales. This control over industrial cycles creates a paradox in some way. Distributors and brands are compelled to invest upstream in the understanding and management of the industrial process to conjugate at best these incompressible delays by focusing their added value on the creation of the product and offloading as much as they can from the manufacturing.

Thus, a type of production skill is merged with the dematerialization of the fashion economy. Let's talk about how well this conundrum has been handled by the Zara network. If this industrial tool-related mastery of time is valuable, it is not the system's primary underlying principle. Beyond its production methods, fashion is distinguished by its cyclical cycles. The fashion-specific biannual rituals are distinctive. They accentuate the fashion houses' work, from marketing to design. First, the fabric and

fashion exhibitions serve as the season's kickoff and serve as calendar markers for the industry. Second, the appearance of fresh collections in stores serves as a gathering place for shoppers eager to explore brand-new goods. 85% of Italian women claim they routinely shop at the beginning of the season.

Sometimes the same product mixes long and short trends; for example, the skirt will come back into style in various cuts and materials throughout the seasons. Each brand or sign's follow-up to these fashion cycles is unique. It is a dispute between a fashion house's manifestation of its uniqueness and the declared or assumed trends. The brand has the internal ability to respond to these shifting trends. When compared to a retailer's offer, which is based on the existing inventions of other companies and prioritizes speed to market over quality of development, a high-end offer demands lengthier creativity and product development durations.

These perpetual cycles are reminiscent of the fashion industry's life, with its rituals of passage (the ceremonies of fashion shows, the sacrifice of sales), temples (the boutiques), and the almost sacred world of haute couture, its artisans, and luxury. Customers often use the phrases "it's life" and "we feel alive" while discussing fashion. The desired cycle, the third sort of cycle, goes further. It is predicated on a strong degree of control over the cycles experienced and followed, making it possible to carry this idea of rhythm to its logical conclusion and use this lever to further increase sales.

Clothing and accessories—particularly those marketed to women—are the only products that can be used to its fullest potential as a commercial and marketing tool. The speed is quickening. The offer in 2006 was predicated on an average of four collections annually, or two collections every season. The biggest brands and shops in Europe intend to expand their selection in 2010 to 6.8 collections year, or an average of more than three collections per season. They also claim to be launching new products in between these collections, according to 86% of them. Most brands and retailers are gradually using this fantastic sales tool of quicker in-store collection renewal, naturally on the cheap and mid-range, but also gradually on the high-end.

Here, it is possible to distinguish between predicted and reactive updates. The first are scheduled. The development times continue to be lengthy. On the one hand, there are collections like "cruise collections" in the high-end market that are designed according to a traditional rhythm (on average eleven months in advance). However, "mini-collections" are created on average five months prior to the beginning of the season. Mid-to-low volume deliveries are made on a monthly to weekly basis to the point of sale. The product is semi-fresh and stimulates the consumer's appetite for consumption. This method of in-advance updating offers a workable middle ground between the hazards to business that come from anticipating trends too much and the challenges of in-the-moment production. It represented about 13% of the supply value to European retailers and brands in 2004; currently, it accounts for about 25% of their purchases. The ability to plan and deliver the product within three to

eight weeks during the season determines how responsive changes are made. The distribution route is connected, allowing for quick allocations to points of sale and purchase decisions.

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The ability to plan and deliver the product within three to eight weeks during the season determines how responsive changes are made. The distribution route is connected, allowing for quick allocations to points of sale and purchase decisions. These procedures are wholly centered on the customer, who needs to experience a fresh interest and subsequent purchase urge with each visit to the store.

The fashion industry is unique in large part because collections are renewed more frequently throughout the year, and as a result, the most recent collection predominates, eliminating end-of-series items that would have their life cycles prematurely cut short during the sales. This particularity completely shapes the geographic makeup of the textile industry.

When it comes to a big portion of their purchases, the fashion industry takes a more measured approach (small series, close production), unlike other industries that would dramatically concentrate their supplies in Asia due to economic factors (China, for example, makes 70% of the world's toys). The rapid renewal of products, which piques consumer interest, is the real driver of consumption, particularly of women's clothing (women's clothing alone accounts for half of the value of clothing consumption in France, compared to 30% for men's clothing and 20% for children's clothing).

Other industries prioritize the sustainability of their business models, whereas fashion companies create unique and unstable models. While other industries place a higher priority on the profitability of their industrial investments and the gradual transitions between old and new ranges, fashion plays on cycles and sacrifices products that are still in-season during biannual sales. Can this fashion-specific method of operating be referred to as a model if no one dares to adopt it? Is that acceptable as a reference? Three different techniques are covered by the economic model: business models, corporate economic structures, and mathematical models of the economy.

In any event, the economic model represents a functioning and exchanging system using logical arguments that are typically quantitative and verifiable. All fashion building is based on intuition, therefore quantifying creation, modeling and validating erratic, variable, and transient balances, and assessing the degree of renewal of an offer seem at odds with this. So, fashion would not be a model. Even more, as fashion is continuously recomposing an untested and transient balance, it would be the

anti-model. We can even question whether the whole idea of a model doesn't damage economic performance in light of this fashion system.

Even if the system is constantly fed fuel by creative madness, while being selected and filtered by managerial rigor and intuition, and even if it is driven forward at an ever-increasing rate by the schedules and reactivity of a select few distributors, the system still has its limits. Overconsumption, waste, the need for recycling, contamination (pesticides, dyes, fuel for international travel, etc. in cotton fields that consume the water), and the underpayment of "distant" workers are all potential systemic problems.

However, fashion once more has the chance to lead the way in terms of solutions if its ideas are sensitive to customer needs. Our impression of the offerings of goods and services is shaped by fashion as an aesthetic reference point, which undoubtedly has an impact on our complete surroundings (goods and services). Here, the issue is one of design-based renewal, a renewal that encourages consumption. However, fashion as an economic system only simulates a portion of our environment, namely the clothes, footwear, and some accessories industries, which are the only ones to have honed their marketing skills to encourage us to consume far more than we actually need.

2) Sector analysis on the detection of new trends

A) Luxury; ready-to-wear and haute couture: different methods used by brands to predict trends

To forecast future trends, brands are using a range of techniques, including market research, competitor analysis, and sales data analysis. Brands are able to stay current and competitive thanks to this intelligence and a deep understanding of consumer behavior and market volatility.

Sales Data Analysis

An important tool for luxury fashion firms is the examination of sales data. Sales data helps brands identify which products are and are not popular by offering insightful information about consumer behavior.

To find trends, buying habits, and customer preferences that may affect future sales and production models, it is necessary to examine both historical and current sales data.

Numerous sources, including internal sales statistics, consumer data, online sales platforms, and even social media, can be used to get this information. To gauge a product's popularity, a brand could count how many times it has been liked, shared, or remarked on social media.

Sales data analytics' strength comes in its capacity to highlight trends and patterns that might not be immediately obvious.

Global sales of luxury goods are anticipated to exceed €285 billion in 2025, an increase of about 30 percent from 2019, according to a report by consulting company McKinsey & Company. Sales of luxury brands increased by 20% in 2022, according to a report from market research firm Euromonitor, with a compound annual growth rate (CAGR) of 5.3 percent from 2018 to 2022.

With the use of this information and a more detailed examination of the sales of certain products, firms are better able to comprehend consumer preferences and forecast future trends. For instance, the largest luxury goods company in the world, LVMH Group, reported a 14% increase in fashion and leather goods sales in Q3 2022, driven by the rising recognition of labels like Louis Vuitton and Dior.

Analysis of sales data can provide some difficulties, though. Data collection and analysis can be challenging, particularly if a company offers its goods through a variety of channels. Furthermore, as fashion trends are subject to rapid change, historical sales data is not always a trustworthy predictor of future trends.

Market Research

A crucial aspect of the luxury fashion sector is market research. Brands can better understand consumer behavior, new trends, and possibilities that may have an impact on the route the sector will go in the future.

From consumer surveys and interviews to analyses of demographic and economic data, market research can take many different shapes. In order to obtain a comprehensive understanding of the market, luxury fashion businesses frequently combine these techniques.

An emphasis on sustainability has emerged as a new trend in market research. 68% of luxury buyers believe it is critical for a business to have a sustainability policy and secure a livable wage throughout its supply chain, according to a Vogue Business survey for Google. Additionally, shoppers in the UK are becoming more interested in sustainable fashion labels as awareness in the topic rises. Luxury fashion companies must promote their sustainability initiatives openly and honestly if they want to keep up with this trend.

Additionally, market research can assist firms in comprehending shifting consumer trends. For instance, the "Cube: Fashion Takes Shape" report by Vogue Business for Google revealed that luxury buyers are becoming more channel agnostic. Even while consumers are spending more money per item, the pre-

buy process is taking longer for many people, which means extensive online and offline research before making a significant purchase.

For luxury fashion brands, market research is a valuable tool. They can use it to efficiently prepare for the future, manage customer complaints, and understand new trends.

Competitor observation

Another crucial technique for forecasting trends in the luxury fashion sector is competitor observation. It entails observing what other companies in the market are doing, comprehending their business plans, and spotting prospective possibilities and risks.

Luxury fashion companies may keep up with the newest trends and prevent falling behind by keeping an eye on their competitors. For instance, a company may decide to invest in this technology if it notices that its rivals are beginning to employ virtual reality in their shopping experiences.

Brands might find market possibilities through observing competitors. For instance, a company might decide to target a market or demographic area if it notices that its rivals have not yet reached it to gain an advantage over them.

Asia is still the region that is leading worldwide expansion in the luxury fashion industry. Luxury brands might learn how to flourish in this significant industry by studying their rivals. For instance, according to Bain & Company's 2019 Luxury Market Report, Chinese customers were responsible for 90% of the luxury market's steady growth that year. As a result, luxury firms that fail to successfully target this market run the danger of falling behind.

Therefore, for luxury fashion firms, competitor observation is an essential tool. They can stay on top of the most recent trends, spot new possibilities, and maintain competitiveness in a market that is constantly changing by keeping an eye on what other firms in the sector are doing.

B) Study case LOEWE

A group of leatherworkers established LOEWE in Madrid in 1846, and it has since developed into one of the most significant luxury brands in the world, where the skill of working with leather is passed down from father to son. Enrique Loewe Roessberg, a gifted leather worker from Germany who founded the business, has continually innovated while honoring Spanish workmanship traditions.

Jonathan Anderson, the house's creative director, has given LOEWE a fresh vigor since his arrival in 2013. His sophisticated yet lighthearted fashion sense, his devotion to the colorful Spanish culture and

way of life, and his dedication to the best leather goods and craftsmanship have launched a brave new chapter for LOEWE.

The Middle High German term "lewe," which gave rise to the name LOEWE, is a representation of the noble and valiant lion. Therefore, it is crucial to remember that LOEWE was once a Spanish brand with a German name, underscoring its dedication to Germanic accuracy and technological brilliance.

When LOEWE presented its collections during Paris Fashion Week, it became renowned for its stunning exhibitions that turned iconic locations like the Republican Guard's stables and the UNESCO House into artistically designed spaces. Despite this, the epidemic inspired LOEWE to investigate fresh methods of presenting, including Show-in-a-Box and Show-on-the-Wall, which received recognition for their innovation and applicability.

The projects of LOEWE aim to go beyond basic fashion collections by fusing current art and craftsmanship. Through partnerships and initiatives like the LOEWE FOUNDATION Craft Prize, the annual display at Salone del Mobile in Milan, and the Chance Encounters exhibition at Art Basel Miami, the company has aided artists and craftspeople from all over the world. Additionally, she has created capsule collections in recognition of significant historical painters like William Morris, Charles Rennie Mackintosh, and William De Morgan.

LOEWE has been part of LVMH (Louis Vuitton Moët Hennessy), the world's largest luxury conglomerate, since 1996. LVMH is known for its ability to preserve the heritage and identity of each brand while supporting their development and growth.

Being part of LVMH gives LOEWE access to a range of resources and networks that support its global expansion, visibility, and recognition. This includes production and distribution expertise, strong financial management, and access to effective marketing and communication strategies.

LOEWE is well renowned for its recognizable leather bags, such as the Puzzle and Hammock, which flawlessly exemplify the balance of timelessly elegant design, superior materials, and cutting-edge craftsmanship. Each season, new variations in size, color, texture, and functionality are added to these models.

Despite its widespread success, LOEWE has never wavered in its dedication to environmental stewardship and sustainability. The company uses high-quality, low-impact materials for its collections, aims to employ more sustainable materials, and has completely removed single-use plastics from its supply chain. Additionally, it aims to power all of its stores with renewable energy and has obtained LEED accreditation for the environmentally friendly design of its flagship store in Madrid.

LOEWE is a high-end brand that values art, craftsmanship, and sustainability while fusing tradition and innovation. It continues to reimagine the fashion industry from its Madrid studio while preserving its historical and cultural roots.

The data sources LOEWE uses to identify trends.

Loewe, a well-known name in haute couture, plans their collections using both internal and external data. Analysis of previous sales is one of the most significant data sources. Loewe can determine which items have fared well in prior seasons in terms of sales and consumer popularity by analyzing past sales data.

In order to predict future demand for particular panels, Loewe gathers sales information from both physical stores and the Internet.

Based on historical sales trends, Loewe successfully predicts future sales using linear regression.

The procedure starts with the gathering of specific sales information, such as the types of goods sold, the time and location of the purchase, and the client profile. The linear regression analysis uses this data to create a powerful database.

Loewe uses the potent technique of linear regression to ascertain the link between several variables. When it comes to sales, Loewe employs linear regression to examine the connection between the passage of time (months, seasons, years) and the number of units sold. In linear regression, the relationship between these variables is shown by a mathematical equation. The outcome is a straight line that depicts how sales have changed over time and so is referred to as "linear".

Data analysis is the sole focus of an entire financial department staff at Loewe, which also delivers weekly reports outlining areas for development. This data needs to be analyzed using tools like [Method Data](#). To automate procedures and save time, this tool can generate customized sales reports based on the data required for your particular regression.

The team might discover, for instance, a correlation between time and sales of particular product lines. This implies that the sales of these goods rise as time goes on (from one season to the next, or from one year to the next). Such findings help Loewe make strategic choices like boosting production of certain particular products to keep up with rising demand.

Loewe is constantly on the lookout for ways to automate data analysis and make it more accessible. [PowerBI](#) is an application mainly used by the company to highlight key data and generate easy-to-understand visual reports. Loewe's data analysts and IT team are working together to develop these tools so that all departments (finance, marketing, accounting) can use them.

Loewe uses segmentation analysis along with linear regression. Using this method, the market is divided into discrete categories depending on a variety of variables, such as purchasing patterns, demography, or fashion preferences. Each segment represents a unique set of clients who share traits.

Sales information is used by Loewe to identify these segments. For instance, clients can be divided into groups based on where they live, such as Europe, the USA, or China. Other segmentation criteria might be determined by factors like age, gender, wealth, or even way of life.

These portions provide insightful details about the various Loewe clientele groups. Loewe tailors its collections to fit the interests and preferences of each segment by studying the unique qualities of each one. In the end, this results in increased customer happiness, improved sales results, and a stronger brand.

To better serve their needs, Loewe works hard to understand its clients.

Factor analysis is a statistical technique for finding hidden variables or "factors" that explain connections between a lot of observed data. Factor analysis is utilized at Loewe to identify the key variables affecting customers' purchasing decisions. This can involve elements like design, cost, fabric quality, brand, and more.

Data about clients' spending habits, preferred styles, and value placed on material quality are all gathered by Loewe. If these variables have a significant degree of correlation with one another, it may be possible for Loewe to identify a common underlying factor through factor analysis. For instance, if style and quality are substantially associated, this may point to an underlying reason why people value luxury.

Once this factor has been identified, Loewe can use it to guide the creation of its upcoming collection.

On the other hand, discriminant analysis uses measurable factors to forecast category or group membership. Simply said, Loewe divides its clientele into various groups based on their traits and habits using discriminant analysis.

As a result, Loewe can pinpoint significant variations between customer categories. For instance, discriminant analysis can help determine which product characteristics are most discriminating between European and American customers if they purchase different types of products. For each market group, this information can then be used to inform product design and marketing tactics.

Although Loewe largely relies on analytics to comprehend the habits and preferences of its clients, the brand also employs other techniques to obtain important data. These less analytical but no less significant methods support the more quantitative ones and help Loewe keep a tight relationship with its clients.

To understand consumer behavior and preferences, Loewe relies on data-driven insights. Customer surveys, market research, and direct observation of customer behavior can all be used to gather these

insights. For instance, if Loewe observes a rise in sales of leather handbags, this would suggest that its customers are becoming more inclined to favor these goods.

Additionally, Loewe tracks consumer sentiment and interaction with their brand through social network research. Loewe can watch conversations on social media sites like Instagram, Facebook, and Twitter to get a sense of how consumers generally feel about the company and its offerings as well as spot any new trends. For instance, if Loewe publishes on Instagram receive a lot of positive comments, this suggests that Instagram users strongly value the brand.

Additionally, Loewe works with influencers to expand its audience and increase sales. Influencers give Loewe a platform to advertise its products to a larger audience because of their extensive reach and high engagement. These partnerships may manifest as sponsored content, product reviews, or even capsule collections.

A further strategy employed by Loewe to increase online sales is website optimization. On its website, Loewe aims to provide users with a first-rate experience through simple navigation, thorough product descriptions, and a quick checkout procedure. These initiatives are meant to boost online sales and conversion rates.

Exclusiveness is a key component of the Loewe brand. Loewe keeps the exclusivity that is at the core of its brand identity by restricting distribution and offering its consumers one-of-a-kind experiences. Another important objective for Loewe is comprehending the luxury consumer. To better understand its customers and tailor its marketing initiatives, the business creates buyer personas. These personas may contain details regarding fashion preferences, purchasing power, spending patterns, and other elements that affect consumer behavior.

LOEWE's internal processes for evaluating emerging trends and decisions made to incorporate them into collections – Interview with Sonia Zermane

I was lucky enough to be able to ask a Loewe employee a few questions about trend research and how it's incorporated into a LVMH Maison.

Sonia Zermane, like me an ICADE student, is doing an internship at Loewe in the omnichannel department.

Omnichannel service is an integrated strategy that ensures a consistent customer experience across all sales and interaction channels - physical store, website, mobile app, social media, customer service. It

enables customers to navigate effortlessly between these channels, enriching their engagement with the brand and enhancing the buying experience.

Sonia is therefore in contact with the product, its evolution and also with customers during her work.

Sonia, can you tell us about Loewe's internal process for evaluating new trends and deciding how to incorporate them into the collections?

Sonia: Of course, we do. Our internal process is based primarily on in-depth preliminary research. We analyze trends on the catwalks, major brands, major fashion cities, and trend forecasts from a variety of sources. To do this, we spend many hours watching fashion shows, tracking trends in key cities such as Paris, Milan and New York, and analyzing the collections of competing brands. For example, in 2022, we spent over 1,000 hours carrying out preliminary research, studying the collections of over 100 competing companies and over 450 fashion shows.

How does Loewe's brand concept influence the assessment of new trends?

Sonia: The Loewe brand concept plays an essential role in assessing new trends. Each trend is evaluated according to its compatibility with the design, shape and quality of Loewe garments. In 2023, we rejected 84% of the trends identified during preliminary research because they were not in line with our brand concept. This ensures that all trends incorporated into the collection support our luxury positioning and are consistent with our DNA.

What is Loewe's approach to collection planning?

Sonia: At Loewe, we create a collection plan that combines historic styles with contemporary, on-trend pieces. To create this plan, we use sales data, customer feedback and market trends to develop detailed profiles of our typical customers. These personas, based on demographics, buying habits, style preferences and other relevant customer data, help us to better understand our target market and guide our marketing efforts.

How does Loewe embrace technological trends in fashion?

Sonia: Loewe has a keen interest in technological trends. In 2023, we spent over 8 million euros researching and creating cutting-edge technologies such as virtual reality and 3D printing. These investments enable us to offer our customers rich online shopping experiences and produce clothing prototypes in record time.

Loewe is part of the LVMH group. How does this influence your internal processes and market positioning?

Sonia: Being part of the LVMH group keeps us competitive and innovative. We observe the collections of other brands in the group, like Dior, for example. This helps us to push innovation while respecting competition laws.

How does Loewe deal with trends that don't fit in with its brand image, such as luxury sportswear?

Sonia : We have made the strategic choice not to follow certain trends that don't correspond to our brand image. For example, despite the growing popularity of luxury sportswear, we have chosen not to include it in our collections. However, this hasn't stopped us from collaborating with sports brands, such as [On Running](#), to create specific pieces.

Finally, what is Loewe doing to prevent counterfeiting?

Sonia: Counterfeiting is a major problem in the luxury fashion industry. At Loewe, we currently use paper authentication certificates, but we are also developing systems similar to those used by other brands, such as Moncler, which use RFID technology to authenticate each product and prevent counterfeiting.

3) The future of fashion and trends

A) Trends that may emerge in the near future and the factors that influence them

A lively and ever-evolving industry, fashion affects practically every facet of our lives. Technology, sustainability, culture, and consumer demand are just a few of the variables influencing the trends that will be prevalent in the near future. We must look closely at the forces affecting these developments if we are to comprehend them.

Undoubtedly, sustainability is one of the most noticeable elements. Sustainability has become more important as people's understanding of environmental and social issues has grown. This is true for both consumers and fashion brands. Nowadays, customers want firms to attain climate neutrality and lower their carbon footprint in addition to organic cotton. This means that for all fashion brands, sustainability is now a need, not an option. In order to maximize the value of each product and reduce

waste, brands must not only employ biodegradable materials and reduce waste, but also use circular economy models.

Another significant component affecting fashion trends is digitalization. Fashion firms must change to be relevant in a world that is becoming more and more digital. New opportunities for more sustainable fashion are made possible by digitization.

For instance, firms can increase production effectiveness and decrease waste owing to digitization. New consumption models are encouraged to arise as a result of digitization. Now that consumers have the option to rent or buy used clothing, the fashion industry's carbon footprint is diminished.

Future fashion trends are significantly influenced by technology as well. New opportunities for customization, sustainability, and creativity are emerging thanks to cutting-edge technology like 3D printing and virtual reality. For instance, 3D printing makes it possible to create custom clothing, lowering the waste brought on by overproduction. Meanwhile, virtual reality can provide shoppers with novel, immersive shopping experiences by enabling them to virtually try on clothing before making a purchase. These revolutionary technologies have the potential to improve both the consumer experience and the sustainability of brand operations.

The demand of the consumer is another important issue. As consumers become more conscious of environmental and social issues, they are placing greater demands on fashion firms for transparency and moral behavior. In order to lessen their carbon impact, they are increasingly using rental services and second-hand clothing, and they are willing to pay more for sustainable clothing. Fashion firms need to be open and honest about their supplier chains and production methods in order to live up to these expectations.

B) The impact of the COVID-19 pandemic on the future of fashion and trends

The COVID-19 epidemic had a significant influence on a number of industries, notably the fashion industry, and sent shockwaves throughout the world. It fundamentally altered the fashion industry, redefined trends, and sped up some evolutions.

The closing of stores all around the world is one of the pandemic's most obvious effects. The whole fashion industry was disrupted as a result of government regulations and social segregation policies that caused the closure of numerous manufacturing facilities and retail outlets. These closures not only had a direct financial impact, but also caused the fashion industry to reexamine the function of physical retail venues.

The fashion industry moved to online sales in response to these closings. Online sales have significantly increased, and there is a growing need for cozy, telecommuter-friendly clothes. This increase in e-commerce, however, was insufficient to make up for the overall fall in sales and its effects on the world economy. Nevertheless, this growth has highlighted the significance of digital in the fashion sector and the necessity for firms to build their online presence and provide enjoyable online purchasing experiences.

The seasonless fashion concept was further spurred by the outbreak. Seasonless clothing was already a trend prior to the epidemic, but changes in consumer behavior brought on by the outbreak have strengthened this trend.

More and more buyers are looking for long-lasting, multipurpose clothing that can be used in any season. This calls for brands to reconsider how they approach collection creation and put more of an emphasis on producing classic, high-quality pieces.

The rise in demand for casual and sportswear has been one of the pandemic's most notable developments. Sports and loungewear have developed into a significant fashion trend as people spend more time at home and place a greater emphasis on wellness and physical activity. This fashion trend emphasizes how crucial comfort and practicality are to modern style.

The inventories in the fashion sector have also been impacted by the pandemic. Many store owners had to cut back on their stock purchases because of the decline in demand, which increased the amount of unsold inventory. This emphasized the need for more responsible production and improved inventory management while also highlighting the issues with overproduction in the fashion sector.

The epidemic has also put traditional retail under unprecedented pressure, which has increased the importance of e-commerce and digital in the fashion sector. Today's brands must provide excellent online shopping experiences, engage with consumers on digital platforms, and market their goods.

All things considered, the COVID-19 epidemic has significantly impacted the fashion industry and changed the course of future fashion trends. The fashion industry has had to quickly and creatively adapt to these changes, whether it was due to store closings, the increase in online sales, a greater reliance on digital, the acceleration of the seasonless fashion movement, the rise of sportswear and loungewear, increased inventory, or the significance of e-commerce and digital. These trends and developments will probably continue to influence the direction of fashion as the industry learns to operate in this novel environment.

C) Ethical and sustainable considerations that may become increasingly important in the fashion industry and how this may affect future trends.

Unquestionably, ethical, and ecological issues have influenced how the fashion industry has developed and are continuing to do so. Future fashion trends will progressively consider these factors as consumers grow more conscious of the environmental and social effects of their choices.

Currently, reducing the negative effects of the fashion business is one of the top goals. The United Nations ranks the fashion industry as the second most polluting in the world, producing 20% of the world's wastewater and 10% of its CO₂ emissions. The tendency is toward waste reduction and ecologically friendly production techniques to address these issues. In 2022, the Global Fashion Agenda reports that 42% of fashion brands now use recycled materials in their collections, and 21% have product recycling programs in place.

Another serious problem is the violation of human rights. Approximately 152 million children work as child laborers worldwide, many of whom work in the fashion sector, according to the International Labor Organization. By encouraging secure and equitable working conditions for all garment industry employees, ethical fashion practices seek to address these inequalities.

A long-term perspective is taken when designing, producing, and using clothing and accessories. For instance, 80% of consumers, according to Fashion Revolution, would be happy to retain their clothing longer if it meant less waste. The development of robust, classic items that respect all living things is encouraged by this approach.

The fashion business needs to innovate technologically to become more sustainable. In order to lessen the environmental impact of the fashion industry, technologies like virtual reality, 3D printing, and artificial intelligence are being used more frequently. 75% of fashion companies intended to invest in AI and automation over the next two years, according to a 2021 McKinsey Fashion on Demand research.

Another growing component of the fashion industry is social responsibility. 73% of millennials, according to a Nielsen poll, are willing to pay more for sustainable products, and this trend is reflected in their expectations of moral business operations.

Finally, sustainable fashion places a high priority on finding solutions to environmental issues. With programs like clothes deposits, recycling, and the utilization of renewable materials, circular economy

models are being pushed more and more. By 2022, 36% of fashion firms want to have incorporated circular economy activities, according to the Global Fashion Agenda.

In the end, ethical and sustainable factors are growing more significant in the fashion business and are probably going to have a big impact on trends in the future. Concerns that characterize the current sustainable fashion landscape include reducing negative effects, paying attention to human rights, taking a long-term perspective, technical innovation, social responsibility, and resolving environmental issues.

Conclusion

Fashion is a complicated ecosystem where production and consumption collide. It is an expressive and dynamic mirror of our culture. This representation of our society has witnessed the development of traditions, the arts, technology, and most recently, our ethical and environmental concerns.

Fashion trends, which are fleeting but influential, are impacted by a wide range of things, such as cultural shifts, technology advancements, and social movements. They differ from classic trends, which represent timeless, ongoing styles. Social media and influencers, who are crucial players in the contemporary fashion environment, considerably aid in the formation and spread of these trends.

Fashion companies like LOEWE have implemented careful tactics to interpret these trends and seamlessly incorporate them into their collections. To stay ahead of the curve and remain relevant, they employ a variety of tactics, including market research, customer feedback, and sales data analysis.

But trends aren't the only factor in the future of fashion. The COVID-19 epidemic has completely upended the business, accelerating the growth of seasonless fashion, the rise of comfort, and online buying. Most significantly, the emphasis is on ethics and sustainability, reiterating that fashion is about more than just appearances.

In this spirit, the future of fashion is promising, with brands striving to minimize their environmental impact, ensure fair and safe working conditions, and take a long-term approach to creation. The future will be populated by products made with love and respect for the planet and its inhabitants, where sustainability and ethics will be at the heart of every trend.

This future of fashion, while presenting many challenges, also opens up a world of opportunities. Technological innovations such as artificial intelligence and augmented reality could be deployed to promote sustainability and reinforce ethics. Consumers, becoming increasingly sensitive to the impact of their choices, could lead to a more profound change in the fashion industry, where every garment tells a story not only of style, but also of respect and care for our world.

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LOEWE Internal documentation

Sonia Zermane

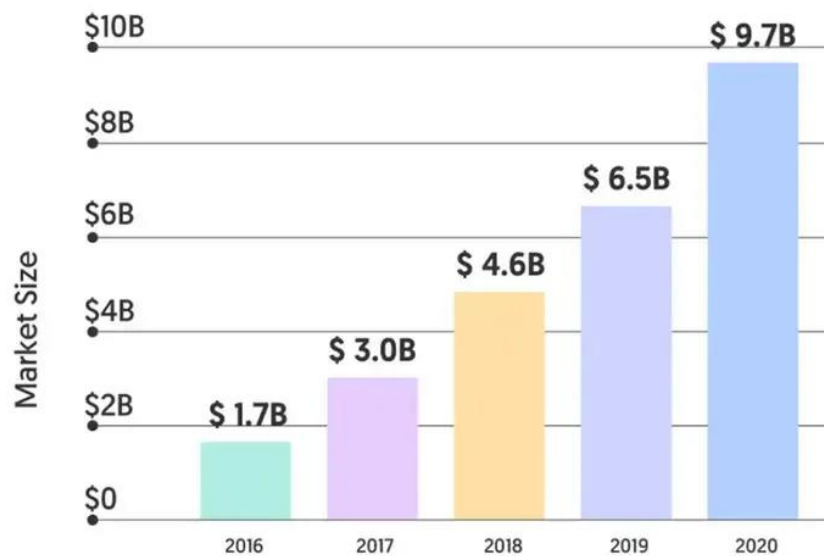
Appendix

A)



B)

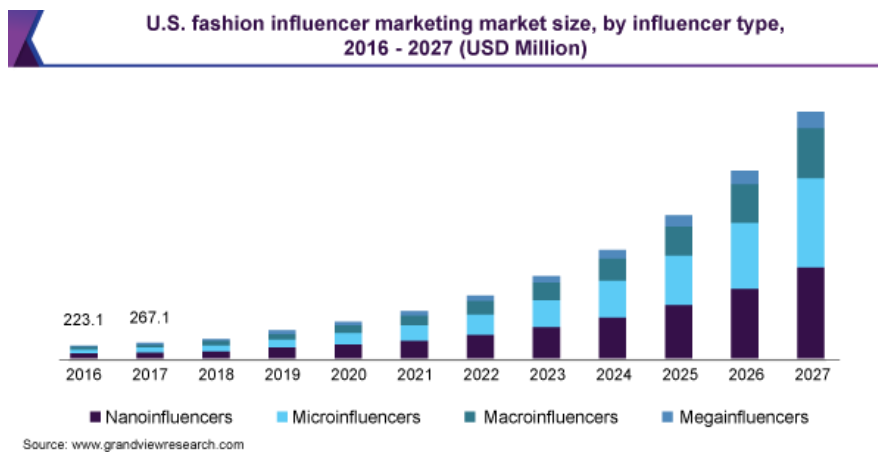
Estimated Influencer Marketing Growth (YOY)



C)



D)



E)



F)



G)

