Social Media, Insta-Culture & The Reinvention of Fashion Week

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Louise Jandér
Victoria Andersson

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THE SWEDISH SCHOOL OF TEXTILES
UNIVERSITY OF BORÅS
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Author: Louise Jandér and Victoria Andersson

Supervisor: David Goldsmith

Abstract

Background
It is clear that the fashion industry is experiencing a change as a result of the explosion of social media. Today the four key social media platforms for fashion houses are Instagram, Facebook, Twitter and Snapchat. The society has created a culture around these media platforms, which is referred to as insta-culture. Why read Vogue magazine to find out the latest trends, when social media is covering the runways in real time? A debate about what direction the fashion industry is heading towards is a hot topic of discussion. The fashion industry has gone through changes before but now consumers have become more demanding regarding quick accessibility of fashion. Consumer behavior and the way we consume fashion has changed. An obvious sign of the change within the industry is how fashion weeks around the world have become the most coveted”it” event for celebrities and fashionistas worldwide.

Fashion week is a fashion industry event that lasts around one week. The goal is for the fashion industry to network and for fashion houses to share their next season collections. Fashion weeks have traditionally been a closed, trade only-event which highlights promotional and glamorous entertainment events. However, now it is the most important shows that everyone wants to be seen at. What will become of fashion weeks is truly unknown. One thing that is for sure is that the development of social media definitely plays a vital role in the change of the industry.

Aims of the research
The broader aim of this research is to analyze through the lens of fashion week, what is happening in fashion week and the driver of change within the fashion industry, social media,
and to unravel why we see a change in fashion week now. The second aim is also to investigate in what way the change is affecting the way fashion is displayed at fashion weeks.

Methods
This thesis was completed by gathering observations and analyzing interviews, blogs, press, journal articles, social media and observations that focused on the phenomenon of fashion week especially in the New York and Stockholm context. This qualitative method is referring to as Netnography using primarily data gathering from the internet and data from the existing interviews with people from the industry.

Results
Social media has affected the fashion weeks in many ways. Today fashion brands have to include social media in their marketing strategy in order to survive in the insta-culture that reflects on the society. The insta-culture has as well resulted in that fashion week has been reinvented to an entertainment event open for everyone. The democratization of the fashion week has in turn resulted in that designers have to change how and when they deliver fashion. Instead of waiting six months for the collections to hit the stores, designers now have adopted a see now buy now model.

Contributions
The result of this thesis brings awareness to people within the fashion industry and fashion theories when it comes to what is happening to the industry and how to better support fashion management strategies. Social media has created an insta-culture in the society that also affects the fashion industry. This thesis also highlights the great impact that the society has on fashion even today. This study therefore further develops the sociological theory when it comes to the impact from the society and how it affects fashion.

Keywords: fashion, fashion week, social media, designers, change, society, consumers, Instagram, entertainment
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IV
1 Introduction

1.1 Background

The fashion industry has since the development of the couture in France developed and changed into a mass-market industry and the fashion industry is still changing (Diamond and Diamond, 2013). Decades ago one was required to put down a lot of effort to get the necessary information needed (Carr, 2016), but today google does that for us. The evolution of technology has been remarkable. One click and voilà the information is served within a minute. One thing that is given here is time. According to Carr (2008) the internet is a great tool for research and much more, however, one can not forget what it caused the human being. Carr (2008) has been interviewing several authors and every one of them confirms that they do not read anymore. Carr (2008) explains that the way of thinking has changed. Carr (2008) said “we stopped reading the text, we just skim the text”. The internet has made us believe that we do not have time anymore and that we do not need to think on our own. If the text we are supposed to read has more than a few sentences the brain has no power or effort to read (Carr 2008). And today, technology has such a great impact on the society that consumer behavior has changed (Carr, 2008). Not long ago it was just the fashion elite that had the golden ticket to visit fashion week. Nowadays anybody connected to the internet can go behind the previously closed door at fashion week, (Lanquist, 2016) through social media such as Instagram, Twitter, Snapchat, and fashion bloggers. For brands social media like Instagram is a way to communicate to their audience.

This thesis will focus on Instagram as it is the most useful tool within in the fashion industry. Instagram makes it possible for a brand to communicate their image, latest trends, short videos from fashion shows, pictures from behind the scenes and so on. Instagram is a great marketing tool for the fashion industry (Fashion GPS, 2015). Instagram can be part of a brand's storytelling. The fashion industry is all about visuals and graphics, so the use of Instagram within the fashion industry is a must. By using Instagram, brands strengthen their image and increase the growth (Fashion GPS, 2015). In 2015 the world population purchased for 80 billion pieces of clothing which is an increase of 400% compared with a decade ago (Trepanier, 2016). According to Instagram’s Head of fashion Partnership, Eva Chen, Instagram democratizes fashion (Fashion GPS, 2015). The exclusiveness of the fashion industry is now public. Instagram makes the relation between a brand and the customers more
unique. According to Fashion GPS (2015) there are four ways Instagram is redefining the fashion industry; brand identity, community engagement, behind the scenes and monetizing social.

Illustration 1: showing the at and the hashtag symbol on a pair of shoes. That for us explains the impact the symbols have on peoples clothing (Pinterest, 2016)

Lanquist, (2016) states that "fashion week belongs to the people now. And the industry is finally catching up". This means that consumers no longer need to wait six months to see the next season’s trends. This has made the designers rethink their appearance at fashion week and some of them have changed the availability to purchase collections. Now the focus of fashion week has changed towards the consumer (Lanquist, 2016).

“We spend an enormous amount of money and energy to stage an event that creates excitement too far in advance of when the collection is available to the consumer” – Tom Ford, in TIME (2016)

Definitions
In order to give the reader an understanding over how terms are used in this particular thesis definitions are presented.

Social media are online communication channels that aim for people to interact and collaborate with each other, a way of networking. One can share or exchange information such as ideas, pictures and videos. This way of communicating brings people together and
makes data spread in real time. Social Media is the key platform for fashion houses and has a
great huge impact on how consumers interact with the fashion industry. Tools within social
media that are very popular are Instagram, Facebook, Twitter, Snapchat and Pinterest,
(Fashion GPS, 2015). Through these channels a company communicates the brand. For all the
channels a company has to have the best and right content to succeed. Instagram is a good
channel to communicate with influencers for a company in the fashion industry. Pinterest is
used to inspire within fashion, food and interior. When planning weddings and trips one often
uses Pinterest. Facebook is absolutely the biggest social media in the world. Everything one
does on Facebook such as posting pictures, attending to events, affects the brand. Snapchat is
a way to communicate “live”. Twitter is not used in the fashion industry too often because it
is highly critical. One customer may post bad comment of your company thereby creating a
bad reputation. The number of people in 2015 using social media was 2.04 billion, it has been
estimated by 2019 that number will be closer to 2.72 billion (Statista, 2016).

Illustration 2: showing the different social media icons, to give the reader a clear view of how they
look (Affiliatesummit, 2015)

**Insta-culture** is an expression that that we, the authors of this thesis, first heard from our
supervisor David Goldsmith. For us insta-culture refers to a specific culture that has been
created around Instagram and the way people are using the channel in today’s society. The
characterization of insta-culture is that instagram corporates in the marketing strategy of a
company as well as the everyday life of the consumers. Instagram is recording daily
memories and a tool to communicate in real time with high speed and technology. According
to Zimmermann (2015) culture means following; "Culture is the characteristics and
knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts”. The expression insta-culture has become a customary friendly expression in our time and people are using just “insta-culture” as hashtags nowadays. When searching the Internet hashtag with insta-culture is common. According to Vickery (2016) Instagram got bought up by Facebook in 2012 for 1 billion dollars. Instagram was the topic number one. By downloading the app Instagram, one can share photos and videos as a way of communicating. How one chooses to communicate via Instagram is up to one and other. Instagram can also be a way to show one's creativity (Vickery, 2016). Many people put a lot of time on Instagram to create an image. The aim with social media, for many people, can be to be seen as a “inspiring social media person”. This can be dangerous to one's health and led to depression and lower self-esteem (Mariella, 2016). When people are looking at others instagrams, comments like “I just want to be her”, “his life is so cool” is popular by the viewer (Mariella, 2016).

Illustration 3: showing a tweet on Twitter that Instagram is down, a funny way to give the reader a picture of how important Instagram is for people (Techcrunch, 2016)

**Fashion weeks** are fashion industry events that last around one week and make it possible for the fashion industry to network and for fashion houses to share their next season collections. The main purpose of fashion week has been to show the people in the industry of the latest trends so that they can plan what will sell in stores six months ahead. Countries that hosted fashion week during 2014 included; Albania, Argentina, Australia, Brazil, Bahamas, Belarus, Bulgaria, China, Croatia, Colombia, France, Germany, Hong Kong, Honduras, Italy, Indonesia, Ireland, India, India, Japan, Kazakhstan, Latvia, Lebanon, Macedonia, Monaco, Morocco, Malaysia, Nigeria, Norway, Netherlands, New Zealand, Pakistan, Portugal, Poland,
Russia, Sweden, Spain, South Africa, Serbia, Tunisia, Turkey, UK, United Arab Emirates, USA, Uzbekistan and Vietnam Fashions organization (2014).

Illustration 4: Anna Wintour, editor-in-chief at America Vogue, sitting, of course, front row at a fashion show in New York (Sublimefinds, 2015)

1.2 Problematization

Historically seen there is less academic research in the area of fashion than in many other areas, but social scientists have started from some decades ago, to put an interest to the area according to Roach-Higgins and Eicher (1973). Already in the year of 1876 the sociologist Herbert Spencer investigated the role that fashion played in the society. The social impacts that the society has on the fashion is of great interest in our opinion and the most important academic and inspiration for our focus in studying the fashion industry from a sociologic point of view is Yaniya Kawamura (2014) who coined the term fashion-ology. Scientist such as Tarde (1903), Simmel (1904), Sumner (1940), Veblen (1957) and Toennies (1963) has also studied how society has affected the fashion.

Fashion is in itself a term that has been studied in two different ways (Kawamura, 2014). According to Kawamura (2014) fashion is either studied as the study of the dress or as the added value. Entwistle (2000a, 2000b) is one person that has studied the fashion as the dress. Fashion to start with is in itself a term that has been studied in two different stand points. Aspers and Godart (2013) as well as Kawamura (2014) mean that sociologists need to go beyond the study of the dress. They have all studied fashion as something more than a term
for the dress or clothing. Kawamura (2014) describes the term fashion as “not the visual clothing but the invisible elements included in clothing”. With this Kawamura means that fashion is the extra value added and not the clothes itself. With the value added Kawamura means that fashion is nothing but a symbolic cultural product that is a way of expressing status, individuality, aesthetics and a feel of belonging. Aspers and Godart (2013) define fashion as “an unplanned process of recurrent change against a backdrop of order in the public realm even if.” The physical production of fashion is a carefully and deeply planned activity according to Aspers and Godart (2013). The knowledge of the fact that further investigations, around the study of fashion connected to the society, are needed is a motivation for this thesis when it comes to developing the theory of fashion.

The assumption that fashion is never fixed and ever changing and built on novelty is as well a description made by Kawamura (2014) that will be followed in this study. It is important for us to be clear with the fact that fashion is ever changing and new influences from the society, like social media for now, in the future can develop.

Hanna et al. (2011) discusses the way social media has taken control of the lives of the consumers and how consumers has started to take an active role in the co-creation of the company's marketing strategy. This has to have consequences for the marketing strategy as well as for business strategy for fashion companies. They also discuss how companies have started to realize that they have to be active at social media platforms. But companies do not know exactly how to do it effectively. At the moment the social media is definitely of interest for everyone in the fashion industry because now most fashion companies have an Instagram account. The social media buzz will definitely have an impact over how people understand fashion and this in turn will lead to that new business model will have to develop in order for fashion companies to adapt to the explosion of social media and the new type of consumer behavior that is predicted (Kawamura, 2014). The fact that companies do not know how to use social media effectively we think can be an explanation over the fact that the change of fashion week has become a topic of discussion. The dominant idea with fashion week still or for now, is to show the next season's clothes that will hit the stores six months later (Diamond and Diamond, 2013), but fashion week all over the world also has become a place where celebrities, bloggers, professional poseurs, press and brand identity are in focus and these factors and actors have come to play an important part of the week (Abnett, 2014). This implies that the purpose of fashion week has changed in comparison to the original purpose,
to display the collections six months prior solely for the industry people. The change of the fashion week is seen as ambiguous by industry people (Friedman, 2015) and one possible reason for this could be that companies do not know how to use social media or how they can take advantage of the social media in the best way.

Fashion week is according to Friedman (2015) no longer an event by the trade for the trade. WME/IMG, the entertainment and sports management that now are the owners and represent a total of thirteen fashion weeks all over the world, also sees fashion week as something entirely different than an event for and by the trade (Friedman, 2015). The most obvious reason for these speculations and not at least facts are for sure the social media buzz that rinses all over and everywhere. What actually will happen with the fashion industry if fashion week becomes solely an entertainment and promotional event with direct communication to the masses is as well for the future to tell, even though our hope is to at least get a glimpse over how the future of the fashion industry will appear? What is interesting to investigate is how social media and the insta-culture are changing the fashion weeks. It seems to be taking over the communication of fashion as we speak, as well as possibly changing the fashion industry as a whole.

1.3 Purpose

The main aim is to investigate how social media and the so called insta-culture are affecting fashion weeks. The broader aim of this thesis is to contribute to the science of fashion knowledge with focus on the drivers and/or evidence of change within the fashion industry and the effect it has on the industry.
Illustration 5: front row at the New York fashion week, showing how everyone is sitting with their smartphones and uploading the show in real time on social media (Spadesandsilk, 2015)

1.4 Research question

How are social media, insta-culture changing the fashion weeks and what are the implications for the fashion industry?
2 Method

2.1 Pre work

2.1.1 Choice of research object
The fashion industry is definitely changing and social media is clearly an important influencer. The ongoing discussion about the fact that the fashion industry is going through a change was the part that first caught our attention. This steered the choice of the research object. When the information gathered about the industry and the changes of the industry were conducted the change of fashion weeks was noticed to be a recurring topic. The first reflection noticed was the interplay between the change of the industry and the change of the fashion week. Each was influencing each other and causing change. The second reflection was that social media seems to be the common denominator. Fashion week was therefore chosen as the research object of this thesis with social media as the investigated area. The fashion week is studied from a global perspective and specifically the impact of social media and the so called insta-culture. The fact that social media has become an important part of the society as well as for companies within the fashion industry was something that caught our attention and got us interested in studying the effect it has on fashion weeks around the world, fashion week which is according to Finamore (2016) a central part of the distribution of fashion. According to Lanquist (2016) instagram strengthens the image and increases the growth of the fashion brand and this is clearly something the actors in the fashion industry have realized. Most brands have an instagram, Twitter and Facebook account and daily post news for the consumers to follow and the consumer can now also follow everything that happens on fashion weeks around the world. After choosing the research objects that is fashion week the research of this study ended up in the aim of studying in what way social media affects the fashion week and what implications it has on the fashion industry.

2.1.2 Choice of research design
The research design follows the design of a case study and in this thesis the fashion week is the so called case study. The use of the case study design is motivated by the means that we wanted to study the change of the fashion week in particular and according to Stake (1995) a case study is preferred when studying a particular nature of a single organization or event, which is exactly what we wanted to do. Fashion week is as well a bounded situation, which is
also a common description of a case study (Bryman and Bell, 2011). Our aim was to go deep into the effect of social media on the fashion week, but at the same time our hope was to use this case study of the fashion week and the effect of social media, in order to bring some clarity over how social media is affecting the fashion industry as a whole. The case study was therefore of an instrumental resemblance, which is described by Bryman and Bell (2011) as a type of case study preferable when trying to understand a broader issue.

In order to reach our goal to investigate the impact of social media on the fashion week we started with searching for existing theories regarding how the society has affected the fashion industry as a whole going back in the history of the fashion industry. We needed to understand the dynamics of the industry and what was clear was that the changes in the society have affected the industry over the years. This made it even more evident to study how social media is affecting the fashion week, in order to develop the existing ideas over how the industry works and maybe should work. Also theories over how the society has been affected so far by social media were important to gather before conducting the data around the fashion week. This in order to understand what has already been studied in the chosen area and in order to test if the existing theories go in hand with what is happening with the fashion week. We therefore took a so called inductive research approach with the aim of developing existing theories regarding the effect of the social media on the fashion week. The effect of social media on the fashion week is therefore seen as resemblance with the impact of the society on the fashion industry as a whole. The theory we took a stand-point from was then sociological theories regarding the effect the society has had on the fashion industry during the years in order to understand how the fashion industry is affected by the society and in this case social media and the impact it has on the fashion week.

2.1.3 Choice of research method

In order to answer the research question; how are social media, insta-culture changing the fashion weeks and what are the implications for the fashion industry, it was necessary to capture the ongoing discussions regarding the change of both the fashion industry as well as the fashion week in particular, from the industry people's point of view. To gather the right kind of information, which includes rich descriptions in words rather than numbers described by the industry people in an unstructured way rather than structured (Bryman and Bell, 2011), a qualitative research method was used. The choice is also motivated by the assumption in accordance with Levy (1959) who describes a qualitative method as useful when you need to
reveal underlying meanings of an issue, which is what we wanted to do. We know that social media is connected to fashion week, but we want to explain how social media affects the fashion week, which is seen as an underlying meaning. We also wanted to capture the natural settings and situations (Bryman and Bell, 2011) where the change of the fashion week was most tangible, which also is a motivation for the choice of doing a qualitative research method. A quantitative method like a questionnaire wouldn’t have suited the kind of rich and deep information needed in order to get an understanding over the fashion industry. These descriptions then goes well in hand with doing a qualitative research method (Bryman and Bell, 2011) which also is the choice of the research method of this thesis. When deciding on what type of qualitative research method that suited our research question the best either of the so called main research methods, such as interviews, focus groups, ethnography observations, language based approaches and analysis of texts and documents, seemed to fit our study.

We had the opportunity to do interviews and focus group interviews with persons involved in the Swedish fashion industry but decided not to, due to the fact that we wanted a more international point of view on the issue of the fashion industry and the fashion week in particular. When conducting the literature review we noticed that the change of fashion week most definitely has its’ origin from New York for example, and interviews with Swedish buyers and PR-agencies wouldn’t have resulted in the right kind of information needed to answer our research question.

Even though we did not use contractions either of the main methods the stand point was the same as for any qualitative research method, which was to develop existing theories (Bryman and Bell, 2011) and in this particular study to develop the area of fashion theory. We then followed the main steps of a qualitative research described by Bryman and Bell (2011) where we started with a more general research question that touched upon the fact that the fashion industry is changing as a result of social media. Before we decided on the research question a literature review had been done where we had noticed a lack of recent studies regarding the impact of social media on the fashion industry. Next step was to gather more information around the so called change and this was when we noticed that the fashion week in particular is up for a major change and social media seemed to have a lot to do with the change. The collection of relevant data as is described as the third step by Bryman and Bell consisted of gathering relevant data from the industry people, which is described further in the next
chapter. Then the interpretation of the gathered information where done by analyzing the data with the presented theories.

2.1.4 Choice of qualitative research method

In order to capture information around fashion week and the impact of social media, the marketing research method called “netnography” was used as a support. The term netnography was created by a man called Robert V. Kozinets (2002, 2010) and describes a method investigating computer mediated communications connected to market-related matters. It has its origin from the research method ethnography but instead of observing and participating in cultural arenas netnography does all this through the internet instead. Kozinets (2002) further describes netnography as the research method that captures the discussions from consumers on online communities and captures discussions on online consumption-oriented communities and we decided that this method where the best suited method for our so called data gathering regarding fashion weeks and the effect of social media from an international point of view. In this thesis the online communities is seen as the websites where relevant interviews is presented from industry people and not as forums where consumers discusses a particular brand experience for example, as probably fits better with how Kozinets (2002) describes online communities. The discussions in this thesis are therefore gathered from interviews already done as well as information that journalists are posting in journals and magazines.

The choice of the netnography as research method is above all motivated by the means that it would have been difficult or impossible to gather this much information from different parts of the world through own interviews or observations. This method is also less costly and time consuming than most other research methods (Kozinets, 2002). The choice of research method is also motivated by the fact that we are taking a sociological approach in the choice of theory and research focus and netnography is according to Kozinets (2002) popular in the research of social scientific fields. The choice of netnography as research method made it possible to capture the most relevant discussions from the view of the industry people that helps answering the research question.

Netnography has a lot in common with the research method of ethnography (Glaser and Strauss, 1967; Lincoln and Guba, 1985; Fetterman, 1989; Jorgensen, 1989; Hammersley and Atkinson, 1995) and especially virtual ethnography (Bryman and Bell, 2011). Netnography as
a research method was chosen over the virtual ethnography that applies ethnography methods on the internet. This due to the fact that we did not want to study the cultural phenomenon (Bryman and Bell, 2011) of fashion week but more the behavior of the people involved around the fashion week and how they are experiencing the impact of social media. The study of the behavior fits more with the netnography as a research method (Kozinets, 2002) and therefore that method was chosen.

2.2 Implementation

2.2.1 Choice of empirical material

The choice of internet sources was done after carefully selections of web pages. According to Kozinet (2002) a combination of search engines gives the best of results in order to conduct information regarding a specific topic, as in this case is social media and the effect it has on fashion week. When deciding on relevant web sources we followed the criterias’ that Kozinets (2002) presents such as the web source must have relevance with the topic as in this case is fashion week and social media. The web source should according to Kozinet (2002) also have a “high” traffic of postings, maybe more relevant if looking for forums, but we used this criteria by only using well known web sources within the field of fashion, such as Business of fashion, TIME, Vogue, fashion Journal and NY Times. Business of fashion is a well-known website that has a great impact of the fashion industry why this was an easy source to bring to the thesis. The website is always up to date with latest trends and reportage of designers, both old and new ones. One can read everything from fashion news, careers and education. It's a well-known website that existed for many years and the reliability and validity is high. These sources give a great trustworthiness to this thesis, why a lot of information is taking from there. It was also in accordance with Kozinets (2002) important to use sources that presented detailed information around the topic. We also choose to look at a few blogs as well to gather information because we wanted to get closer to the actually consumer and the way they are thinking and experience fashion.

In this thesis we chose to focus on New York fashion week because New York is one of the top four fashion weeks in the world. New York fashion week always present the top designers collections, and the city itself is a fashion city where one can find a lot of inspiration. New York fashion week is a hot subject within the fashion industry and has a great impact of other
fashion weeks and fashion in general. The fashion week in New York stays up to date and can deliver the newest trends and lifestyles. We also have taken a closer look at Stockholm fashion week as we are Swedish, living in the country and love Swedish fashion. A big underlying factor to the choice of Stockholm fashion week is the power Swedish fashion has on the market. Swedish people are well dressed and have a great knowledge and experience when it comes to fashion. Social media is very popular in both Sweden and USA and the use different tools within social media. We both aim to work within the fashion industry in Sweden therefore it was an obvious choice for this thesis.

2.2.2 Data gathering

After decisions over what type of sources we wanted to use an investigation over what type of information needed in order to answer our research question was done. A lot of the websites that we chose we found by searching on keywords such as fashion, fashion week, social media, designers, change, society, consumers Instagram, entertainment. These keywords are very important for our thesis as the chosen subject is all about these keywords. The keywords will help us build a strong thesis. After the decision of firstly the web sources to be used and secondly what kind of information needed the data gathering process started. The most important elements regarding data collection with a netnography method is according to Kozinets (2002) that the data is copied from the online community and that the data is inscribed. The fact that we had to “copy” information from the web sources made it more important for us to combine what the online community said and what we inscribed with the discussions. What we noticed when searching for the data at the internet was that there is a overload of information available, which Kozinets (2002) mentions as one important problem that comes with the use of a netnographic research method. Regarding the choice of persons relevant to gather information’s around we chose to look for the so called insiders as Kozinets (1999) describes persons with strong social ties to the topic.

The interviews that we choose are with people that are working within the fashion industry. The interviews are secondary data that are collected from different fashion events from both New York and Stockholm. The persons in the interviews are working with fashion week, for a magazine or a brand, professor in fashion, PR agencies, and from the Association of Swedish fashion brands. We believe that they had a high knowledge and experience about fashion and the industry why they together could give us a true picture about our subject.
The chosen designers in this thesis are well known and respect within the fashion industry. Tom Ford is a designer that has a great impact over fashion and of other people in the fashion industry. One can constantly read articles about him and his work. He is a designer that keeps up to date and listens to his audience and delivers what the world is expecting and so much more. Every time he succeeds. Tom Ford is also a designer with great success and influence. He has many years of experience within the fashion industry. We also talked about influential names in the fashion industry such as Christopher Bailey, a designer that changed his presentation of fashion due to society and Riccardo Tisci for Givenchy’s. As well as Ford, Christopher Bailey reaches a huge audience and is a big name within the fashion industry. Karl Lagerfeld is the head designer and creative director at the French luxury fashion brand Chanel as well as the Italian luxury fashion brand Fendi. Lagerfeld took over Chanel after Coco Chanel's death twelve years ago. He also has his own label, Karl Lagerfeld. We also choose to talk about brands like Gucci and Marc Jacobs because they are large brands that a lot of the people both talk about and wear.

Additionally, we discussed the up and coming photographer, Brooklyn Beckham, which has a lot of followers within social media. Another super star that impacts everything he touches is Kanye West. He is more known for his music career but did an incredible fashion show this year, combining his music and fashion. He had 18,000 in attendance at his show and brought fashion and music to a new level. Kayne West is a brand that is known worldwide. The Kardashian family is the most talked about family today. Everyone knows who they are. They have a great impact on social media therefore they are included in this discussion. Olivier Rousteing is the designer for Balmain and also a close family friend to the Kardashian family. We also wanted to give a perspective from what people and companies are thinking that work with fashion, fashion week, buyers, magazines, public relation agencies and social media to broader the information about our chosen subject. Consumers read magazine, for example Vogue Magazine. Vogue Magazine is a publication that is read all over the world.

In order to know when to stop searching for further data we decided to incorporate our own ideas and reflection in the empirical findings. This made it possible to connect the data to our research question and enhance the relevance of the chosen data. It was then important to be clear with what were our own thoughts and what were the thoughts as the so called insiders.
2.2.3 Analysis method

The data analysis consisted of putting the gathered data in context with existing theories regarding sociological presented theories. According to Levy (1959), Sherry (1991) and Thompson (1997) classifications and coding is important aspects when interpreting rich data as with netnographic data and a penetration of symbolic and metaphoric interpretations is more important rather than nicety. Due to the fact that interpretation is an important aspect in the analysis of netnographic data (Kozinets, 2002) we decided to combine the data gathered together with chosen theory as well as our own interpretations. For the analysis to be trustworthy we needed according to Kozinets (2002) to follow conventional procedures. The conventional procedures used in the analysis were in this case that we have presented the analyzing after each paragraph of our empirical findings.

2.3 Ethics

As with any other research method the use of the research method netnography is concerned with ethical concerns. Most obvious ethical concerns is according to Kozinets (2002) the issues if whether or not online forums are private or public and the issues of informed consent. In this particular study either of the ethical issues is seen as a problem due to the fact that we are not gathering personal and sensitive thoughts on forums, but instead gathering fashion industry related information and discussions that is connected to the industry and not personal reflections. With this research method there is also an ethical issue regarding the fact that the information gathered were not intended to be used in research use (Kozinets, 2002), but in this case we do not see it as a problem again due to the fact that we are not using personal thoughts but information regarding the industry in itself. We also look for well known persons within the industry which implies that these persons are aware of the fact that their thoughts will be available online for everyone to read and interpret. These persons have put a consent in doing the interview after all and they often represent a brand or company and have to stand up for their statements.

2.4 Reliability and validity

We are aware of that the choice of either research method has implications on the result of the study (Bryman and Bell, 2011) which means that both positive and negative implications have
come with the choice of the netnography as research method and case study as research design as well as it has affected the reliability and validity of the study.

Firstly, the use of a case study design does hinder the thesis when it comes to the external validity and generalization of the findings according to Bryman and Bell (2002). We understand that due to the fact that we have studied one single case, The fashion week, it can seem to be impossible to adapt the findings on the fashion industry as a whole, but still we believe that the findings anyway reflects the dynamics of the industry because as was shown when conducting the literature review fashion week was a recurring topic in discussions concerning the change of the industry as a whole. A netnographic research method should according to Kozinets (2002) not be generalized to other contexts than the one studied. This means that the content analyzed in this study is merely taken from an online context, rather than from a complete observation of a community’s opinion. With this in mind it was important for us when doing the analyzing that the generalizations that we made were limited to the situation of fashion week and came from a set of interpreted data gathered in this particular thesis. Generalization to the fashion industry overall were made with carefulness.

Trustworthiness is used rather than validity when using netnography as a research method according to Kozinets (2002). The use of netnography as a research method made it possible to study a context that was not created or affected by us, which we believe strengthens the trustworthiness of the study.

Overall the using of secondary data as the only data source has implications for our study, both positive and negative. Negative implications are that data sources can disappear from the internet, which makes a replication of the study difficult to manage (Bryman and Bell, 2011). Arrangements such as publication of clear dates and web-addresses have been written out to raise the replicability of the study. The fact that all interviews and information gathered is done by someone else already is clear and for us it was important to have in mind that the text could have been angled after the interest of the one that had posted the interviews and the fact that the text can have been interpreted by more than one person other than us. The reflection regarding secondary data and the fact that someone else has written the text is as well something Hammersley (1997) have discussed regarding the use of internet when gathering data. He mentions that the use of secondary data can be hindered by the lack of an insiders’ understanding of the social surrounding, but we imply that with this in mind in combination
and in accordance with Savage (2005) that the use of secondary data also means that we can find other interpretations of the data that the original writer can have missed out. This means as well that a positive impact of the choice is that we had the ability to gather data that had not been guided by us which can be linked to conformability of the study in accordance with Lincoln and Guba (1985) because we have an objective approach towards the gathered information.
3 Background of this thesis regarding fashion week and social media

In order to get an understanding over how social media affect the fashion week we found it interesting to present a brief history about how the world of fashion has emerged and developed during the years. Questions such as what have affected the fashion industry during the years and why the industry looks like it does and works like it does today was in focus when conducting the brief chapter The History of fashion. The chapter the history of the fashion show was conducted in order to get an understanding over how and why the shows has emerged and developed during the years and until now.

3.1 The history of fashion

The term “fashion” is by Brenninkmeyer (1963:4) defined as “a prevailing usage of dress adopted by society for the time being. It is the result of the acceptance of certain cultural values, all of which are open to relatively rapid influences of change”. The term fashion has definitely gone through transformations and changes during the years and factors that especially has affected fashion is according to Kawamura (2014), Lehmann (2000), Blumer (1969) and Laver (1937) social, economical, physical and cultural changes of the society as well fashion is seen as an expression and reflection of the modern society. The term fashion seems to have its origin from the European society and the upper classes around the year of 1489. It therefore in our eyes seems that fashion started as a European phenomenon and later on developed into the global phenomenon that we now connect the fashion industry with.

What has then affected the fashion industry from being a European phenomenon to a global one? If looking back of the history of fashion the time being has definitely affected the world of fashion and in order to understand the meaning of this we will briefly describe what has happened during the history of fashion until the year of 2016. According to Noronha (2016) “to understand fashion is to realize that it is mutable and created based on various influences”. Even though this quote is not cited from a peer reviewed article the quote says a lot about how the history of fashion has emerged and it enhances the importance of studying the history of the society over the years in order to understand the fashion industry. Noronha (2016) also claims that “making fashion is looking to the past and inspiring the creations of the future”, something that has been explored and presented below.
3.1.1 Fashion - The journey from social status to democratization

There are differences of when exactly the term fashion was first appeared but fashion as a global phenomenon as we know it today can be traced all the way back to about 1489, as mentioned (Kawamura, 2014). At that period in time fashion was considered as a conventional usage in dress or lifestyle and only for the upper class of the society. During the fifteenth century the European society consisted of two society classes. At the top was the upper clergy consisting of bishops and cardinals. In the second class was the aristocracy that consisted of old warlords. During this time period a new class in the society started to emerge called the Bourgeoisie which consisted of mayors and craftsmen that fought to break loose from the control of the aristocrats. At the bottom of the ladder there was the rest of the society that were not included in any class (Entwistle, 2000). Fashion was at this period in time connected to social status and the aristocracy was the only one that had the authority to call themselves fashionable (Kawamura, 2014). The seventeenth century is known for being the most important century in creating the modern world (Sommerville, 2015). During this century the modern day consumption evolved among the court life and the most known influencer for this were Louis XIV of France (1638-1715). The king is more known for his lifestyle rather than military and political events during his time at the throne and his luxurious taste was aimed to reflect his political power (Kawamura, 2014). Mukerji (1983) claims that the focus in material beauty during this period in time was a way of putting France at the centre of aesthetic culture in order to enhance the political authority. As a result the consumption later on in the eighteenth century established among upper classes all over Europe (Kawamura, 2014).

Since the late 1700s individuality in fashion design can according to Diamond and Diamond (2013) be traced. During this period in time only royalty could afford wearing fashionable clothes and the poor ones wore the old ones, that times second-hand, or made their own. The dress makers for the royalties were mostly unknown at that period in time except for one, Rose Bertin. Her name emerged in the late eighteenth century and she was one of few dressmakers who at that period became world famous for creating fashion. She was the designer for the French queen Marie Antoinette and as her reputation spread she was honored to design hats and dresses for the aristocracy and she also started to export her designs (Kawamura, 2014). Bertin were for many years the only world known designer, but in the year of 1858 the emigrated Englishman Charles Frederick Worth opened the first couture
department in Paris. He became the court dressmaker for the Empress Eugénie of France and during this period in time Paris established itself as the world’s leading fashion capital. It was probably at this period were the fashion as phenomenon started to spread at least in Europe (Entwistle, 2000).

During the development of the couture and until the year of 1770 products were made slowly and by hand, but in the western world the middle class began to grow in numbers which created new fashion demands as well as fashion directions. Along with technological development even the methods for production started to change (Entwistle, 2000). The flying shuttle and the spinning jenny were invented along with the sewing machine later on. The industrial revolution was a fact, but until the middle of 19th century the apparel was still only affordable for the more privileged people (Diamond and Diamond, 2013). Herbert Spencer claimed in 1876 that fashion was part of the social evolution and during this period in time the social structure started to change as a result of the industrial revolution. In the years around 1900 the assortment of merchandise started to grow in numbers as a result of the industrial revolution and departments stores started to develop. At the same time the mail-order developed in order to reach people in the rural areas and the mass-production as well as mass-consumption was a fact (Diamond and Diamond, 2013). At this period the prices of merchandises also became lower as an effect of the more automated productions as well. Which lead to that other social classes than the highest could afford buying fashionable clothes (Kawamura, 2014). The globalization definitely already at this period in time had started to develop through the mass production and mail orders.

The twentieth century is according to Entwistle (2000) characterized as “the age of mass production, mass consumption, and mass media” and so called “fashion leaders” were announced. During the twentieth century each decade is known for its’ iconic fashion which has been portrayed through the timecycle of the dress for example and the dress has been affected by different forces, such as politics and occurrences in the society (Entwistle, 2000). The iconic fashion has also been copied and reshaped into new fashion during the last years.

Around 1950s leisure wear became popular due to the fact that people started to move to the suburbs along with more focus on outdoor activities. In the 1970s women started to wear pants regularly and this lead to the acceptance towards a more casual dressing (Entwistle 2000). What the twentieth century also is known for is that fashion became democratic. It did
not matter what social status you had because everyone had the same right to look fashionable and the democratization of fashion changed the people’s view of fashion. In the 1990s people started to spend their money more cautiously instead of buying extravagance clothes and “off-price” items were in focus, even for high fashion conscious people (Kawamura, 2014), which could be seen as a result of the IT-bubble around that period in time.

In the beginning of the 21st century the world of fashion, as Diamond and Diamond (2013) puts it, continued to change and the traditional way of following a specific designers started to disappear and instead young designers started to capture what happened on the streets and in politics and showed it on the runways. Later in 2011 the US fashion market for example was according to Diamond and Diamond (2013) divided into two segments, the vast majority that spend cautiously, which can include both that people are doing conscious bargains as well as saving a part of their income, and the smaller group that shopped luxury items. But according to Kawamura (2014) boundaries between classes had become blurry due to the fact that the competition had become more democratic and everyone could participate in creating fashion. To explain further what the term blurry in the industry could mean we refer to Friedman (2005) and the idea that the development of the internet has flattened the world. There is according to Friedman (2005) no longer any hierarchy in the way people consume fashion because everyone has the same opportunities. For example, say typical luxury shoppers and Walmart shoppers is no longer two separated segments because even rich people shop at Walmart and middle class people buy luxury items. Friedman (2015) now goes further in describing the world and means that the world no longer is flat but instead describes the world as fast. Maybe the term fast is a better word to describe the fashion industry of 2016. One thing that is clear is that social media is speeding up the pace of the industry.

What summaries the fashion industry of 2016 is definitely that everyone wants to have a say about fashion (Olsson, 2016). Social media has definitely changed how we experience fashion which will be examined further later on. What is clear is that social media has brought something new to the table of today’s interest and democratization of fashion. What the social media will do exactly with the fashion industry is for the future to tell but fashion now is associated to mass communication and fashion you can say is truly “democratized” for the masses. Social media has definitely connected the world and it has surely affected how we see fashion. Ariel Emanuel, chief executive of WME/IMG that hosts fashion weeks around the world, describes it as "when we look at the world, we see fashion, sports, movies, TV, books:"
They are all just different aspects of global entertainment consumption”. The owner of the PR Consulting, named Pierre Rougier, agrees with Emanuel and also believes that due to the fact that we are watching fashion as entertainment will lead to "the officialization of fashion as entertainment" (Friedman, 2015). The quote and reflections from Emanuel and Rougier is according to us important ideas that truly reflect the fashion industry from our point of view as well. In our opinion social media is equal to entertainment and due to the fact that social media affect fashion, fashion in itself has become a part of the entertainment. One example is how designers’ uses the social media tool Snapchat to livestream the fashion show for the consumers. What we experience when livestreaming different fashion shows is participation and a feel of presence.

### 3.2 The history of fashion shows and fashion week New York

“A good show makes one or more general statements about fashion while at the same time showing individual and specific items to support or illustrate these comments” (Kawamura, 2014). This is how Kawamura (2014) defines a fashion show which is a big part of the so called fashion week. Fashion weeks are arranged four to two times a year depending on the city and at around 40 occasions around the world with 100 events which except fashion shows includes gala dinners, charity events and displays of accessories. Often the designers name are an important highlight of a fashion week and big designers showcase during the main week while smaller designers shows before and after the main week. In the fashion industry New York, London, Milan and Paris is called the Big Four and it is in this order that the fashion week is arranged year after year. The Big Four is known for their signature styles; New York is known for the sports wear, London for edgy, avant-garde design, Milan for over-the-top, yet stylish design and Paris for its couture of course. Some designers that show on fashion week season after season continues to come back to the same city while others chooses to jump between the Big four (Sese, 2009). Then why does the arrangement of fashion week look like this? A research around the history of fashion shows and the fashion week as we know it today has been investigated in order to clear things out.
3.2.1 The journey from trade-show to the democratization of the fashion week

The first fashion shows were held in Paris which actually emerged as early as in 1914. In Paris fashion shows began to attract journalists and buyers and is seen as the forerunner to fashion week which dominated the fashion industry during many years. Fashion week has since the first appearance in New York 1944 attracted audiences from year to year all over the world and grown in numbers. The shows played a major role for fashion companies and houses then, as it does today. It was the fashion publicist Eleanor Lambert that created the fashion week, or Press week as it was called at first, in 1943 in order to promote American designers and move the focus from the Parisian designers. The plan of promoting American fashion designers worked and magazines such as Vogue and Harper’s Bazaar noticed the American designers instead of only focusing on Parisian designers. Today fashion week is a well known event which has gone through changes during the years, and still are (Fortini, 2006). Until the 70’s and 80’s fashion shows in New York for example were held under the same roof in Pierre and Plaza Hotel. In the 70’s and 80’s fashion designers began to put up their own shows in clubs, restaurants and lofts (Evans, 2001). The shows were at this time an event where designers showed their collections where and when they wanted. In the 1990’s at the Michael Kors show this kind of shows came to an end when the ceiling in a loft fell down on the runway and The Council of fashion Designers of America (CFDA) decided to bring some order into the shows. This among with other unwanted surprises at other shows led to a reinvention of the fashion week under the same roof and Bryant Park as the arena for New York fashion week was born (Fortini, 2006. Friedman, 2015). In 2001 IMG bought the rights to arrange fashion week from CFDA and they have since then tried to centralize the shows. IMG is a global leader when it comes to sports, event, media and fashion and has arranged fashion week around the world since their acquisition from CFDA in 2001 (Friedman, 2015). At that time fashion week was an industry event with a limited guest list and modest media coverage (Abnett, 2014) and Fortini mentioned in 2006 how the buyers were the most important visitors on fashion week.

Fashion week was around 2009 according to Sese (2009) a way of dictating clothing trends as well as showing of the latest in accessories, even though the question still is from where the inspiration actually has its’ source. The weeks where and still are held two times a year and six months’ prior the actual season where fall/winter collections is shown around February
and spring/summer is shown in September (Diamond and Diamond, 2013). The purpose of having the collections shown six months prior was for the buyers to order the clothes for the stores in time as well as for the press to have the time to prepare the customers for must-haves before the season started. This was the original purpose of fashion week, a trade-only event for buyers and manufacturers (Sese, 2009).

In 2010 fashion week in New York moved from Bryant Park to Lincoln Centre. Even though the move was attractive to many designers the cost raised and IMG ended up 60 percent over budget. This forced IMG to search for more and more sponsorships. The result of accepting any sponsors they got was that they lost designers that did not want to be connected to any kind of sponsors and this was seen on fashion weeks all around the world. Brian Phillips, who is chief executive of Black Frame, a PR agency for fashion, architecture and art, also believes that the leave of designers also can be explained simply by the fact that some designers do not want to be displayed at the same place as other designers (IMG, 2016).

It was also in 2010 that social media hit the fashion industry and street styles, bloggers and celebrities joined the cluster and the consumers suddenly became interested in fashion shows and wanted to attend fashion weeks (Sese, 2009). Only one year earlier Instagram was created, but it took some years until it truly worked itself into the fashion industry and instead blogs and online magazines were on the radar (Friedman, 2015). Fashion week had during this period become more of a glamourous event and seen as entertainment that attracted celebrities as well as non-trade people. In 2013 WME together with the investment firm Silver Lake Partners bought IMG and the acquisition were completed in 2015. WME/IMG is now the owner, operator and representor of 13 different fashion weeks all over the world as well as they are representing world famous celebrities that attends the shows in some way or another (IMG, 2016). The main venues of fashion week of 2016 were moved to two different locations; Skylight at Moynihan Station, which is an old post office building on West 33rd Street, and Skylight Clarkson Sq in SoHo (Friedman, 2015). Friedman (2015) believes that the future of fashion week started in 2016 when the real effect of the acquisition was shown on the fashion weeks. A summary of Friedman’s thoughts on the future of fashion week is simply that the week is no longer an event by the trade for the trade and that social media is a part of the week for real now.
A shift in the ownership of fashion weeks has also led to a shift in how sponsors are displayed around the week. In New York fashion week is no longer called Mercedes-Benz fashion week but only New York fashion week and sponsors such as Lexus, Intel and Maybelline was moved from the actual shows into separate headquarters on West 14th Street that hosted live discussions and art installations. From there the shows were live-streamed for passengers to watch and there were also events hosted where consumers got the ability to participate and hang with the fashion crowd. There was also a free app that could be downloaded in order to watch the show live from home or wherever. On top of that WME/IMG is in negotiation with ABC Family to put of a two hour documentary where they will follow seven different fashion weeks figures that includes persons such as a designer, an IMG model and a buyer. More is definitely to come and expect from the so called future of fashion week and WME/IMG is definitely on its way. The fashion week needed to be reinvented according to Friedman (2015) and WME/IMG at least has the ability to do so. They have the control to lure back the designers by offering a packaging because they actually owns everything accept the designers. Still big names such as Diane Von Furstenberg and Marc Jacobs are putting of their shows on their own. So why the designers should chose to collaborate together with WME/IMG? Global designers already have good social media coverage for example. According to Friedman (2015) WME/IMG therefor needs to prove that big designers will benefit by showing in their venues instead of doing it on their own. Because the true purpose of putting of a show at fashion week is to sell merchandise and to get public relations. To do so the show must manage to hold the audience’s attention (Friedman, 2014) something that seems to be even more important when the shows are monitored and broadcasted by the social media.
4 Literature review

A literature review was first performed in order to gain insight into what historically has happened in the fashion industry, which has helped us to understand why the industry looks like it does and why it has changed and is changing as we speak. The second part of the review focuses on information about fashion and social media both included searching for press articles in fashion magazines, interviews and blogs as well as what has been written in journal articles and books both historically and in recent years. The literature review thirdly included searching for information around fashion week and fashion shows in particular and the development and change that those events have gone through. The information gathering has helped us understanding the dynamic of the industry and fashion week which will be presented later on. A mix between popular discourse, which reflects the state of the art of the phenomena and academic and scientific information and articles, which have sought to analyze them, was of interest when performing the literature review.

4.1 Related to fashion history

Historically there is less academic research in the area of fashion than in many other areas, but social scientists have started from some decades ago, to put an interest to the area according to Roach-Higgins and Eicher (1973). Already in the year of 1876 the sociologist Herbert Spencer investigated the role that fashion played in the society. The social impacts that the society has on the fashion is of great interest in our opinion and the most important academic and inspiration for our focus in studying the fashion industry from a sociologic point of view is Yaniya Kawamura (2014) who coined the term fashionology. Kawamura mentions other scientist such as Tarde (1903), Simmel (1904), Sumner (1940), Veblen (1957) and Toennies (1963) that also have studied the fashion industry from a sociological point of view and they all agrees with the fact that fashion is used as a desire for differentiation and imitation among the people in the society. Even though this thesis will not research how fashion is truly affecting the human behaviors and desires of fashion we will take a standpoint to the fact that the society is affecting fashion and this in turn will hopefully help when trying to understand how social media affects the fashion week.

The fashion industry has also been studied both from a psychological approach as well as from an economic approach. For this particular study the sociological approach is chosen in
order to compare and investigate in what way the social media is affecting the fashion industry and the fashion week in particular. Therefore, it is our opinion that social media is seen as a phenomenon that has developed from the social society.

The book “fashion-ology” written by Yaniya Kawamura (2014) has, as described, been an inspiration and help when searching for information about the history of the fashion industry as well as theories within the field of sociology and fashion. The book has also been of great help in order to unravel the term “fashion” and what it actually stands for. The usage of the terms “fashion” and “clothing” is according to Kawamura (2014) often used as synonyms, but in this particular study the term “fashion” is understood as garments and accessories with extra value added to clothing and not merely the clothing itself in accordance with the description done by Kawamura (2014). Entwistle (2000) is one that has studied the fashion industry from the sociological perspective and fashion as clothing. In the article The fashioned Body. Fashion, Dress and Modern Social Theory written by Entwistle (2000) wrote about how the change in the society has affected the dress and not the fashion as a whole, which is what we aim to explore. She has also written the article “Fashion and the Fleshy Body: Dress as Embodied Practice” (2000), which is as well connected to how the dress is a reflection of the changes in the society. The articles from Entwistle has been of great importance when conducting information regarding how the history of fashion of the dress has developed and been affected by the society, but still we did not got an answer over how the fashion as a whole, has been affected by the society and theories regarding it.

Kawamura (2014) on the other hand describes the term fashion as “not the visual clothing but the invisible elements included in clothing”. With this Kawamura means that fashion is the extra value added and not the clothes itself. With the value added Kawamura means that fashion is nothing but a symbolic cultural product that is a way of expressing status, individuality, aesthetics and a feel of belonging. The assumption that fashion is never fixed and ever changing and built on novelty is as well a description made by Kawamura (2014) that will be followed in this study. It is important for us to be clear with the fact that fashion is ever changing and new influences from the society, like social media for now, in the future can develop. At the moment, though, the social media is definitely of interest for everyone in the fashion industry because now most fashion companies have an instagram account. The social media buzz will definitely have an impact over how people understand fashion and this in turn will lead to that new business model will have to develop in order for fashion
companies to adapt to the explosion of social media and the new type of consumer behavior that is predicted (Kawamura, 2014).

Aspers and Godart (2013) as well as Kawamura (2014) mean that sociologists need to go beyond the study of the dress. Aspers and Godart (2013) has been a motivation for the decision of studying the sociology of fashion, and it was the article Sociology of fashion: Order and Change that has been important in understanding what has been studied and what areas needs further investigations when it comes to sociology connected to fashion not to the fashion of the dress. In order to understand fashion from a sociological point of view and as a social phenomenon Aspers and Godart (2013) also contributes to the definition of fashion. They define fashion “as an unplanned process of recurrent change against a backdrop of order in the public realm even if.” The physical production of fashion is a carefully and deeply planned activity. This definition is further described in the theory chapter of this thesis. The knowledgement of the fact that further investigations around the study of fashion connected to sociological aspects are needed is a motivation for this thesis when it comes to developing the theory of fashion. Aspers and Godart (2013) implies that further investigations are needed when it comes to studying the combination of production and consumption. This combination could according to Aspers and Godart (2013) be important in understanding “the institutional, organizational, structural, or cultural conditions under which fashion as change is deployed” (p.187).

4.2 Related to fashion and social media

Hanna et al. (2011) discusses in the article “We’re all connected: The power of the social media ecosystem” the way social media has taken control of the lives of the consumers and how consumers has started to take an active role in the co-creation of the company's marketing strategy. They also discuss how companies have started to realize that they have to be active at social media platforms. But companies do not know exactly how to do it effectively. Hanna et al. (2011) describes the importance of understanding that the use of platforms, such as Facebook, Twitter and Instagram, is part of an integrated system or as they put it, in an ecosystem, when it comes to marketing. They mean that realizing that social media has to be a part of the marketing plan of a company together with traditional media is important for companies of today. This whether the plan is to promote a new product or service or to engage the consumer in a dialogue, because the consumer has created a life at
social media platforms. The fact that companies do not know how to use social media effectively we think can be an explanation over the fact that the change of fashion week is such a big issue after all. The change of the fashion week is seen as ambiguous by industry people (Friedman, 2015) and one possible reason for this could be that companies do not know how to use social media or how they can take advantage of the social media in the best way. This issue is as well something that through our research will be answered.

The article named “The effect of social media communication on consumer perceptions of brands” written by Schivinski and Dabrowski (2014) investigates how social media is affecting the consumer when it comes to purchase intentions. They investigate how firm-created and user-generated social media communication affects the purchase intentions and the conclusions they draw upon is that user-generated social media has a positive effect on both brand equity and brand attitude whereas firm-created social media communication only affected the attitude towards the brand. User-generated social media is defined as the social media created by the consumer through sharing of pictures of products on social media and firm-generated social media is the spread of information that is posted on companies’ Instagram accounts for example (Schivinski and Dabrowski, 2014). Both brand equity as well as brand attitude were shown to have a positive impact on the purchase intention. The conclusions they draw upon, that user-generated social media is more effective than firm-generated social media, when it comes to brand equity and brand attitude, is interesting when it comes to exploring how social media is affecting the fashion week. Because the awareness brings clarity to the fact that social media is affecting the fashion industry, but still the question remains how it affects the fashion week and the industry as a whole.

According to Hampp (2010) Lady Gaga is the number one artist that can increase a product's sales and awareness among consumers. Gaga has 5.2 million Facebook followers and 2.8 million followers on Twitter. Even though we are living in a society where CDs sales are in step decline Lady Gaga has sold over 20 million for her digital single and 8 million on her album since 2008 to 2010. According to Hampp (2010) this is why she is the ultimate social climber and why companies want her to do the same for their products.

Lady Gaga has been compared with Madonna, also her idol, several times (Hampp, 2010). This is because both of them have been ahead of their time and why they seem to turn anything into gold, pure success. Two examples of Madonna and her influence with product
sales and awareness to consumers is her commercial for Pepsi in 1989 and her single “Like a Prayer” featured on MTV. Lady Gaga followed in her idol’s footsteps and got Virgin Mobile to sponsor her Monster Ball tour, have her own lipstick created by Mac and become the spokesperson and brand creative director for Polaroid’s. Compared to Madonna, Lady Gaga, has managed to launch her career and product relations within 18 months and not over a decade. According to Hampp (2010) Lady Gaga’s role at Polaroid is to build up their brand and to make it more hip to the market. According to Hampp (2010) Lady Gaga has succeeded thanks to social media. When she launched her music video “Bad Romance” at Universal Music their server crashed, over 110 million views on YouTube while that topic surrounding her resurrection lasted a week on Twitter. According to Hampp (2010) 20% of the traffic people did when streaming videos at Vevo was about Lady Gaga such as “Poker Face”, “Just Dance” and “Love Games”. Vevo belongs to Universal Music Group and is a music video site. When Lady Gaga launched her lipstick, Mac Viva Glam Lipstick, it was sold out within a week. Estée Lauder Group President, John Demse, confirmed the instant lipstick success was due to social media (Hampp, 2010). Estée Lauder had never seen anything like this in a 16 years’ history (Hampp, 2010). The ad for the campaign generated almost 20 million views in traditional social media.

Steve Berman, Universal Music's president of sales and marketing said:

When you're dealing with someone as good as Gaga, a lot of it is how to stay the fuck out of the way,” and "Gaga has worked tirelessly in keeping up daily if not hourly communication with her fans and growing fan base through all the technology that exists now.

To better understand the life of social media and how and why it has a great impact on the society, Lutz (2012) gave the chance to understand. When looking at the society everything goes hand in hand. Lutz (2012) showed how one thing is connected to another and clarified how the human being's brain is working, in relation to hard economic times and consumption. Kim and Ko (2012) gave good reflections about the connection between retailers and consumer and how the technology made it possible for them both to grow together and create an exclusive engagement.
The literature review has helped us realize what the actual issues of the fashion industry are, what has already been studied and in what areas are missing surrounding the topics of sociology, social media and fashion week. Before we conducted the literature review we knew that the fashion week as we know it, the closed runway shows only for industry people is changing, but after the literature review we know quite a lot more about the change. We now know that the core of the change seems to have its origin from the New York fashion week and that social media actually is affecting the fashion industry and the fashion week in particular. We also know that the globalization and social media is connected in some way and that social media is a big part of the globalization of the fashion industry. Social media is definitely playing a central role at the fashion week as well, but how social media really affects the fashion week is yet unknown for us. Due to the fact that the change of the fashion industry and fashion week is happening now as we speak there are few studies done on the role of social media at fashion weeks. Our aim is not to prophesy the future of the industry and fashion week, even though we hope to get a glimpse over how it could look like in the closest years. Our aim is instead to investigate how social media is affecting the fashion week as we know it and try to contribute to the theory of fashion and not the theory of the dress.

### 4.3 Related to fashion weeks

The journal “The Enchanted Spectacle” written by Evan (2001) highlights the relevance in studying the fashion show and fashion week due to the fact that she claims that “the fashion show has played a key role in the development of the modern fashion industry” (p.271). This highlight was important for us because then we knew for sure that the studying of social media and the impact it has on fashion week definitely will lead to clarifications regarding how the industry as a whole is affected by the change in fashion week. Evans (2001) implies that it is at the fashion shows that every fashion has been borne through the history of fashion. She also discusses how the fashion shows has been seen as an enchanted spectacle, that everyone wants to be a part of, but behind this glamour the fashion show has and is truly business focused. This lead to an interesting reflection that even though social media democratizes the fashion week of today and destroys the glamour of the week, we know that the designers and business people do not mind getting publicity for free through social media, but the question still remains: how social media is really affecting the fashion week and industry as a whole?
Vanessa Friedman, Fashion Director and Chief fashion critic at the New York Times, has been an important source when searching for current information about fashion week and fashion shows. Friedman raises the awareness over the fact that information spreads fast visually and that people actually want to talk about what and why they are dressing as they do (Business of fashion, 2016). The assumption that people want to talk about fashion got us even more certain of the fact that fashion is taking a greater place in the society, which strongly makes the studying of fashion of importance for not only industry people, but also as a way to understand the society from a sociological point of view in our opinion. The sociological consequences that surrounds fashion is also something Friedman focuses on and in particularly the socio-political consequences of the role of fashion in today’s society. She truly believes that fashion reflects aspects of the human psyche (Business of fashion, 2016). This assumption goes well in hand with Kawamuras’ (2014) beliefs of the affection that the society has on the fashion industry. The beliefs and focus of Friedman, that fashion reflects aspects of the human psyche, lead to an interesting reflection over the fact that social media is taking a greater place in the society as well as within the fashion industry, which can be seen as a result of the reflection over the human psyche or maybe better described as behavior and interest of the humans. In this particular thesis the human psyche is seen as the focus that the society has on the insta-culture.

As mentioned Friedman raises awareness of the virtual spread of information and she has recently written a paper named “Fashion Week, Reinvented” (2016). In this paper Friedman highlights the fact that fashion week as we know it, with runway shows and front row seats, has started to change and that live streaming of fashion shows as well as whole fashion weeks is starting to establish. She also discusses the issue of how fashion weeks and shows have become more of an entertainment and creative tool with the underlying interest to seduce both industry people as well as people outside the industry (Friedman, 2016). Knowing this made us even more interested in doing a research around fashion week and what role social media have on the fashion week due to the fact that we wanted to find out how social media is affecting the fashion week and the business of the fashion industry. Fashion week that has, since the starting point back in the 1940s, been an event only for industry people. Social media has definitely something to do with the shift of focus from being an industry event to an entertainment event instead discussed by Friedman (2016), but little academic research about the effects that social media are having on fashion weeks has been published, which makes our study of interest.
The overall focus in Friedman’s (2016) paper is the New York fashion week and in particularly the development and future of that week with the digitalization and social media in spotlight. Warkander (2016), associate professor with specialization in fashion knowledge at the University of Lund, mentions how studies are being held in New York as we speak that surrounds the issue of how the future of fashion week should look like, which also is an indicator of the fact that the change of the week has it epicentrum in New York. At the moment, 2016, WME/IMG is hosting centralized shows at New York fashion week where most designers are showing. At the same time there are other designers that choose to put up shows in other locations on their own during the week (WME/IMG, 2016). Friedman (2016) reflects upon why some designers chooses to participate in that kind of constellations like WME/IMG is arranging and some designers are putting of their own shows, as Marc Jacobs and Diane Von Furstenberg do for example. It is hardly unnoticed that WME/IMG is putting a lot of efforts to make the New York fashion week, to start with, a social media phenomenon. For the fashion week of 2016 they had arranged livestreaming of the shows that could be seen on 14th street for passengers to watch. They also created an app that livestreamed the shows that could be downloaded for free. Other social media initiatives are surely to be seen for the next fashion week as WME/IMG is negotiating with companies such as ABC Family to put up a documentary from behind the scenes as well as a unique collaboration with apple TV (Friedman, 2016).

The question Friedman (2016) raises is the question why for example global designers should choose to show at the WME/IMG arranged fashion week when they already have a working social media channel. Friedman (2016) ends the paper with the conclusion that WME/IMG has to convince the designers that an collaboration would benefit the designers and the tool or carrot for this is according to Friedman (2016) the spread that a collaboration would lead to when it comes to social media. Friedman (2016) ends the paper with highlighting the fact that one thing with the future of fashion week that is for sure is that it will be televised, as in a show like the Academy Awards or Olympics. This implies that the fashion week will become an even bigger spectacle that it is already. Even though our thesis will not focus on whether or not to collaborate with WME/IMG this kind of discussion is interesting due to the fact that it seems to be that media in general, including social media, are more and more controlling the fashion week.
Titton (2015) discusses the sociological theories in relation to fashion theories. She discusses the relation between blogs as fashion media and how bloggers are a part of fashion week. Fashion blogs are according to Rocamora (2011) of interest when looking at sociological connection to fashion because it is seen as a link between fashions as a system connected to media and fashion as the dress itself. A fashion blogger converts the dress into fashion by documenting through pictures and inviting about their choice of wardrobe by publishing pictures and a storyline on their blogs (Rocamora, 2011). Titton (2015) examine the fashion bloggers and how they construct a “fashion prosoma”. Titton (2015) also discusses how bloggers plays an important role and a sign of status through their present at the runaway show during fashion week. Since 2010 fashion bloggers are seen as big influencers of fashion and has been an important guest fashion week. The traditional fashion media such as journalists have since 2010 felt treat and competition by the increasing influence of bloggers (Titton, 2015). The distinction between fashion created by the fashion industry and the consumer has been blurred out as a result of fashion blogs (Titton, 2015). This study examines the fashion week and the impact from bloggers from a sociological point of view which goes hand in hand with our thesis topic. However, it does not examine the impact social media has on fashion week.

Mohr (2013) has examined social media and how it is a marketing tool connected to brands target group with focus on the shrinkage of the luxury fashion. Social media is also seen as the “missing link” in the fashion business model. This study is done on the Mercedes Benz fashion week in New York with conclusions that the exciting fashion business models lack the use of social media in order to connect and build deeper relationships with customers (Mohr, 2013). Mohr (2013) pinpoints, given that social media influences the media surrounding fashion week and that bloggers share their view in fashion, that it essential to create a wider understanding over how social media is influencing the fashion. This in order to improve the fashion business model (Mohr, 2013).

An interview with Susan Lehman (2016), editor of The Times Insider at The New York Times and host of the section’s Inside The Times Podcast Series, was as well an important source when searching for up-to-date information around what is really going on within the fashion industry and the fashion week in particularly. Lehman (2016) had an interview with Vanessa Friedman where they discussed the see now buy now behavior that is starting to appear among designers, which means that designers are starting to put up fashion shows and
releases of collections at the same time. The interview helped us focusing the thesis writing towards what issues that the industry is really facing. In the interview it appears that designers is starting to feel that the gap between the shows and when the clothes hit the stores has been unworkable and highlights the fact that if the consumers gets to see the clothes six months prior sales then there is a high possibility that the consumers will be tired of the clothes when they hit the stores (Lehman, 2016). This seems to us to have a lot to do with social media and the fact that fashion week through social media has become closer to the consumer. Lehman and Vanessa (2016) also discussed the fact that everyone wants to be apart of fashion, wants to be a designer and wants to comment on fashion. They also state that fashion has become a major industry in a way that it was not before and implies that fashion has only been a industry since about 2000. But people were wearing clothes before 2000 of course, but they claim that it was more of a smaller business with private small houses with a couple of stores in their own country. It was not Burberry with over 200 stores worldwide and x number of instagram followers (Lehman, 2016). The conclusions after considering Friedman and Vanessa (2016) is that fashion has truly become democratized and globalized. Everyone wants to be a part of fashion and they can because of social media. The globalization and democratization seems also to be coincided with the globalization of the societies around the world.

Someone who has focused on the globalization and the effect it has had on the society is Thomas Friedman (2005), award-winning New York Times columnist. He has also been an inspiration and a source when it comes to trying to understand how social media is really affecting the society. Friedman (2005) has written the book The World Is Flat where he reflects upon the fact that the world became flat in the beginning of the twenty-first century and describes the world as the brave new world. The brave new world as he refers to is the internet evolution that is the only world we, the authors of this thesis, know of. The assumption that the world at that time became flat was according to Friedman (2005) a direct effect of the globalization. The globalization was in turn an effect by the development of the internet, which in turn made the world flat because then everyone had the same opportunities and it did not matter from where in the world you were or came from. This is the time when Asian supply chains also became globalized and wealth in the middle classes raised as an example (Friedman, 2005). In our opinion social media is most definitely a part of the flattening of the world as Friedman (2005) first coined. Now everyone, regardless of where you are in the world, can be a part of the fashion industry for example. You can run a fashion
house from Australia, like Karen Walker, and still be a part of the global fashion scene. According to Karen Walker (2016) “the biggest challenge for brands from distant markets is not their geography but the timing and pace of the global fashion system”.

The theory of fashion

Fashion is according to Aspers and Godart (2013) a social phenomenon that can be applied to every human activity. They further go as far as defining fashion, which they imply has not been correctly done earlier. They define fashion, as mentioned in the literature review, that “fashion is an unplanned process of recurrent change against a backdrop of order in the public realm.” (2013, p, 186). This definition can be described in different terms. Aspers and Godart (2013) firstly implies that fashion only can exist if there is a possibility for persons to act freely. By this they mean that people decide on their own if they should adopt a new object due to the fact that fashion is a social process of adaptations. People can as well be influenced by others, but according to Aspers and Godart (2013) fashion can not be planned or forced. Planned fashion as Soviet Union tried to arrange has been studied by Gronow (2003) and Gurova (2009) and they both came to the agreement that there are too many contradictions and difficulties regarding planning fashion. Even though the Soviet Union as an extreme example of planned fashion that is almost what producers and especially PR-agencies are doing when they try to convince people to use what they offer, through advertising (Luhmann, 2000). Aspers and Godart (2013) mean that fashion stops when it is not driven by the choices and wants by the people that uses it. Our reflection of this statement is that this definitely concerns the fashion week that has come to heavily rely on advertising you could say, because of the social media focus and the democratization of the week.

Secondly Aspers and Godart (2013) describes fashion as a process which is extended in time. Fashion as we all know changes over time and this process of change is the thing that makes the fashion recurring. There is truly no beginning or end in fashion, which is probably the most important aspect about fashion in order for it to survive. Thirdly fashion is according to Aspers and Godart (2013) relational. This means that fashion has to be adopted by many people in order for it to be in fashion. But when too many people start to adopt the fashion and it becomes too common then it falls out of fashion. Maybe social media is pushing this process, because social media spreads the fashion out to everyone which adapts the fashion faster. Fashion is fourthly both inclusive and exclusive. According to Watts and Dodds (2007) different actors have different interests in the adoption process of fashion. Some wants to create differences and some just wants to be as everyone else as well as others do not participate in the process at all. This can be connected to the theory that some actors are
leaders and some are followers. According to DeLong (2016) the distribution of fashion regardless from where and from whom it comes from, leaders and followers will always exist. The leader first adopts the fashion and then communicates the fashion to the followers that then adopts the fashion. But the leader is often not the creator of the fashion. It is the innovator, often designer, that presents the new fashion to the leader that due to its’ urge to stand out then adopts the fashion from the innovator (DeLong, 2016). Diamond and Diamond (2013) discusses the importance with influencers and fashion leaders in order to actually get a look popular and accepted. An efficient way is then to have the style to be worn by influencers and fashion leaders. The influencers and fashion leaders are people that are highly admired by the society or the intended target group (Diamond and Diamond, 2013). In either way the influencers or fashion leaders seems to be important building blocks in the promotion of new collections and of the fashion brand itself. Examples of influencers and fashion leaders of time is Jackie Kennedy, Lady Diana, Michael Jackson and Lady Gaga (Diamond and Diamond, 2013).

Fifthly fashion is according to Aspers and Godart (2013) public, which means that fashion must be observable by others through for example social media. It must as well be reachable in that sense that fashion is affordable. Finally, the sixth term for describing the definition of fashion defined by Aspers and Godart (2013) is that fashion is connected to order. By this they mean that the change of fashion has to occur in some case of order because their can be no fashion in a society with a lack of structure. Fashion is according to Belleau (1987) connected to what it replaces. Aspers and Godart (2013) are at the same time reflecting over how we can talk about both fashion in management, that does not change more than a few times each decade as well as talk about fashion when it comes to lipstick color that changes all the time. The conclusions they draw are the fact that we have to connect both order and change to time when it comes to fashion. This because they assume that social constructions like habits and styles is stable whereas fashion changes. Our reflection over this statement is what happens when all of the social construction is changing along with the development of social media within the industry? Aspers and Godart (2013, p187) believe that “order and change are the conditions of how long a fashion is to exist and of whether we shall speak of fashion at all.” What happens with the fashion industry when order and change is put in rock as a result of social media, social media that in this case are affecting the order of the other “stable” society?
5.1 The creation of fashion

There are different theories on how fashion then is created. Either fashion is created by legendary designers such as Saint Laurent and Lagerfeld which is called trickle down or top-down fashion, or fashion can have its’ origin from the streets which is called bottom-up fashion (Diamond and Diamond, 2013). There is also a theory called trickle-across which implies that fashion patterns move horizontally between similar social groups (King, 1963). Trickle-down theory, which is the oldest theory, is described by Veblen (1899) as a movement from the top strata of the society down to those in the lower strata. This model implies that the top strata want to find a distinction in style from the lower strata and that the lower strata want to copy the looks of the higher ones. This also means that when the lower strata start to copy a style the higher strata leaves that look for another. The trickle-up theory implies that fashion patterns are created from the streets and adopted by the lower income strata and works its’ way up to the higher income strata. Chanel was an example of a trickle down designer of fashion. She believed that it was the people on the streets that inspired the couture and she strived to create comfortable and functional clothes out of that. The navy and army fashion grew out of the World War II when the young ones started to wear khaki pants and pea jackets, which is another example of the theory trickle up. The trickle-across theory implies that there is a little time span between the adoption of fashion between different groups in the society. This theory is strengthened by the fact that some designers showcase the same look but in different price ranges from high end to ready-to-wear (King, 1963). Reasons for the trickle-across distribution of fashion are according to King (1963) due to mass communication and the fact that a look is often worn by the fashion leaders which is monitored by all of the society.

These different theories are as described created in different periods of the history and in our opinions this means that the theories reflect the society at that particular period in time. The question we asked ourselves when reading up on the theories was whether or not any of these theories fits with todays’ democratized view on fashion.

5.2 The fashion adoption process

In the end whether or not the process of fashion adoption will be done depends on the consumers and not the influencers per say (DeLong, 2016). According to Rogers (1983)
individuals goes through five different stages when it comes to fashion that includes awareness, interest, evaluation, trial, and adoption. More described the fashion becomes in the awareness of the consumer and the consumer starts to show an interest towards the fashion. Then the consumer starts to evaluate the fashion and if the evaluation ends up in a positive manner then the consumer proceeds towards trial and adoption (Rogers, 1983). When reading about the five stages a reflection was done connected to the fashion week. The level of acceptance for a fashion can according to DeLong (2016) be measured with graphical data. Sproles and Burns (1994) described such data as a bell-shaped curve that indicates level of acceptance by consumers, duration and degree of adoption and the curve consisted of time and number of adopters. In this way patterns in adoption of a fad or classics can be seen as well as what type of consumer that adopts a fashion when and where. Typical patterns that already are known is that the innovator adopts fashion in the beginning of the curve, fashion leaders at the peak of the curve, mass market at its’ fall and at last the laggards adopt the fashion (DeLong, 2016). Again we refer to Friedman (2005) and the assumption that internet, as he describes it, has flattened the world.

5.3 How social media become one with the society

According to Kozinets (2006) internet has made it possible for fashion to be everywhere and to reach everyone. Blogs has made it possible for consumers to co-create in the marketing of a brand. The bloggers are seen as the new journalist influencers in the eyes of the brand. Fashion apps has been created since some years ago which enable consumers to get the latest fashion trends directly in their smart phones which makes it able to share picture with one and other (Kozinets, 2006). In order for companies to keep engagement with their customers they need to find innovative business models that fits with the evolution of the society. Social media is an important platform for the fashion industry to be able to keep a strong relation with their customers. Social media is of great value when measuring the quality of a show and a designer (Mohr, 2013). Today social media needs to be in a company’s business model as well as a marketing strategy (Kozinets, 2006).

Fashion is according to Wilson (1985) an essential part of the mass communication, and spectacle as he describes the society. In conjunction with the financial crisis in 2008 retailers got affected negatively. The demand for fashion, especially luxury brands, was low. Retailers had to postpone orders, place smaller orders and so on. The fashion industry was really
hurting. Fashion companies and designers needed to find something else that could draw the customer’s back. According to Lutz (2012) the financial crisis led to that sales figures were dropped. The financial crisis also got a psychological effect on people and the lack of confidence was high. In the beginning of 2009 the use of social media started to get common within the fashion industry. This not just due to hard economic times but the technology started to change in the same time. Customers found a benefit with what the technology and social media could offer. By interacting customers with the brand, awareness, involvement and engagement was built, (Kim and Ko, 2012). Word of mouth has a great positive impact on the fashion industry. Word of mouth means when information is spread between customers about the product or service. Channels like Facebook, Instagram, Twitter, Pinterest and Snapchat opened a whole new world for the fashion industry and their relationship with customers got stronger. Internet made it possible for everyone to connect with fashion (Kim and Ko, 2012).

5.4 Fashion week and the effect of the social media

The original purpose of fashion week to impress buyers and editors has evolved into a generation of social media coverage and publicity according to Abnett (2014). The social media development has made it possible to open up the shows for the mass audience and the new audiences are not the wealthy clients but the online mass audience that searches for entertainment and to watch high-end fashion shows to get inspired and to spot celebrities, not to shop as the main priority. This instant coverage demand has affected the fashion week and not at least the schedule of the fashion industry (Abnett, 2014). No one really knows what will happen to fashion week but everyone have something to say about its’ future.

Abnetts (2014) thoughts of the change of fashion week first of all is about the fact that bloggers, buyers and shoppers can watch the shows at the same time which leads to a desire of a non-existing time table between clothes showing on the runways and arriving in stores, which before took 6 months. The reality and possibly the problem according to Abnett (2014) is that fashion week as an event is used trying to suit both the mass audience and the industry elite at the same time which appears to be confusing. Abnett (2014) goes as far as describing fashion week as schizophrenic due to the fact that fashion week is both business driven yet party-fuelled, commercial yet creative and elitist yet open for the masses. One solution to the confusion is according to Abnett (2014) to arrange a so called under-wraps industry fashion
week and a separate “entertainment” fashion week that show the clothes for media and shoppers at the same time as the clothes hit the stores and are available to shop.
6 Events and reflections

We, the authors, have chosen to fold together both the empirical data and our analysis. The discussions and analyzing with connection to theory will therefore be found after each section.

6.1 Tom Ford’s business strategy in response to social media

Tom Ford is a well-known luxury fashion designer that at the age of 32 took over Gucci as a creative director. When Tom Ford took over Gucci the luxury brand was almost bankrupt (Foxman, 2016). Ford helped Gucci as well as the fashion brand YSL back up on their feet and in 2004 he started his own luxury brand. Ford named his brand after himself and now makes menswear, women’s wear, beauty and perfumes and colognes (Foxman, 2016). Ford is one of the biggest fashion designers in the world and by 2014 he had 1 billion dollars per year in sales retail (Schreyer, 2015). According to Foxman (2016), Tom Ford wants to change the way consumers consume fashion. Before, luxury brands were only for the rich people and royalties (Tomas, 2008). Luxury was considered exclusive and defined as a brand that was delivering outstanding service and quality throughout the brand. However, nowadays, the definition of luxury is something totally different, it stands for a brand that sell their goods focusing on profit, visibility and growth and not quality and service (Tomas, 2008).

Illustration 6: a picture of the handsome Tom Ford (Time, 2016)
In January/February 2016 Ford announced that he will not present his collection for men’s and women’s wear during the fashion week in February. Instead he will present the collection at the fall fashion week in a “see now buy now customer-friendly time frame”. At the same time another famous designer, Christopher Bailey chief director and CEO at Burberry announced the same kind of news. According to Foxman (2016) these two messages came as a big shock to the fashion industry. However, this was something that many designers and people working with fashion had discussed as the way to show clothes in now, presenting clothes five to six months before the actually season, is more or less an old way of doing it. According to Foxman (2016):

Tom Ford's aim is to change the game he has been influencing for so long. Tom Ford thinks this way is a more direct way of communication to the customers, as the clothes and accessories will be accessible in the stores to buy at the same time.

He highlights that the collections will be presented before hand to buyers so that they can place orders as usual. And he keeps explaining that this shift that is about to happen is not all worked out yet which means further discussion will be during the shift. As explained before, for a luxury brand the key for its exclusiveness is in the quality and service. However, today instant gratification is something that has become very important. Ford states that today no one can wait for anything. Ford explains further that as a creative director one need to constantly develop and see what is right at a certain time and adopts the presentation of fashion to that time Foxman (2016).

If looking back at Tom Ford's pattern of his fashion shows one can see that a change was about to happen. One time Ford said no to the audience about being connected to social media during his shows (Foxman, 2016). Let's say that the luxury has in one or another way disappeared, or at least lost the original meaning, maybe this is the way for Tom Ford was to create more exclusivity within brand. Another fashion show Ford chooses to welcome Lady Gaga to perform and present the collection in a fashion music video, together with supermodels. Even thus Tom Ford tried a few different ways of showing his collections over the years; however, as of today the collections need to be available at the same time as they presents. This is because the consumer’s behavior has changed and that can not wait for the next season (Foxman, 2016).
Bahsin (2016) states that Christopher Bailey confirmed that they will make the same change as Tom Ford. Burberry host two fashion shows per year. One in February and one in September and shows will be a combined fashion shows between men’s- and women’s wear. The customers will get the chance to buy the collections directly after the show online and in stores. Consumers that have to wait five to six months to buy pieces after a show is no longer relevant for them.

In the interview Christopher Bailey state:

> The changes we are making will allow us to build a closer connection between the experience that we create with our runway shows and the moment when people can physically explore the collections for themselves. Our shows have been evolving to close this gap for some time. From live-streams, to ordering straight from the runway, to live social media campaigns, this is the latest step in a creative process that will continue to evolve.

Christopher Bailey also changed the fashion lines so that lines like Burberry Prorsum, Burberry Brit and Burberry London all came under one label. These news Christopher Bailey announced last November and made comments such as “We believe this will make it simpler and more intuitive for our customer,” and “This is certainly not cosmetic. It is a huge change” (Bahsin 2016).
Simmonds (2016) also demonstrate that the runway and retail will be synchronized. The new fashion cycle that Tom Ford and Christopher Bailey for Burberry are making is all about putting the consumers in the center. However, one can’t forget that there are many people in the industry that still believe in the traditional fashion calendar. During Fendi’s autumn/winter 16 show Karl Lagerfeld put a comment similar to that he thought the speculated future of the fashion week was a big mess. He believes in the current traditional system, (Simmonds, 2016). Lagerfeld said; “I can show my collection and sell them and give people the time to make their choice, to order them and to make them beautifully produced and editors can photograph them. If not, that's the end of everything” (Simmonds, 2016). Thus, Lagerfeld pointed out that he is not against a change; he highlights the fact that consumers are demanding fashion in another way now, but maybe that does not need to contain a change for the whole traditional fashion system in his opinion. Karl Lagerfeld’s own idea is to offer an internet-only capsule collection: "Fifteen things, you buy them and you get them immediately” (Simmonds, 2016).

Brand after brand is abandoning the traditional separation between men’s and women’s wear fashion show calendars, (Friedman, 2016). More brands go from presenting two different fashion shows, one for men’s wear collection and one women’s wear collection, to a combination of men’s and women’s wear in just one show. This to see if it gives more of an
affecting, thinking of the change fashion industry faces. Latest it was the brand Brioni that confirmed a combined fashion show with men’s wear and women’s wear. Gianluca Flore, chief executive of Brioni commented “we are not a fashion brand, so we do not need to mimic fashion”, “we are a style brand, so we are going to follow the customer”. Both Gucci and Bottega Veneta also confirmed that they will choose the same road in 2017 (Friedman, 2016).

See now buy now is more a challenge for the high fashion brands and not the mass industry or fast fashion. This because the fast fashion companies most often do not have shows and most often they have a fast production and manufacturing that they can change and adapt when they see what is selling. It is a great success for the fast fashion business model. The problem with high fashion is that it should be hard to get and that it is special, you should have to anticipate it and if that is true then making something available immediately undermines that entire idea. The lead time of the production is also longer with high fashion brands. Right now there is a kind of debate going on in what a brand should do. Should they hold to its belief or should they do as Burberry “We love you people, come on in” (Lehman, 2016).

Illustration 9: a picture showing that fashion weeks are aware of the see now buy now model that is a hot topic now (Imasworld, 2016)

To better understand the change that is going on and to understand consumer’s behavior The Council of fashion Designers of America, CFDA, revealed in December 2015 that they have hired Boston Consulting Group to analyze” the way it does fashion shows”. CFDA is a non-
profit trade organization for North-American designers of fashion and fashion accessories. The aim by engaging Boston Consulting Group is to “make runways more consumer-friendly, rather than a trade event”. Everyone will have their eyes on Burberry this upcoming fall, (Bahsin 2016). In the survey held by Boston Consulting Group, the participants were 50 fashion industry insiders, including 20 designers and fashion executives, eight wholesalers and online retailers, and nine editors, as well as show producers, casting agents, fashion bloggers, and representatives of international fashion trade organizations, (Phelps, 2016). The outcome showed that the old fashion week system requires a change. The designer Helmut Lang was the first one to make something new during the fashion week in New York back in 1999. It was not until this year designers like Tory Burch’s Tory Sport, Michael Kors Collection and Oroenza Schouler tried the see now buy now model. Which means, like explained above, the fashion collections are available to buy in the same moment they are showed. The big issue is the merchandise delivery cycle. Phelps (2016) summarize the article with a great sentence that goes “there’s something wrong with a system that delivers sandals and bikinis in the dead of winter and fur coats in high summer; it seems like that’s where the fix has to start”.

6.1.1 Analysis

To summarize the impressions from this chapter we can see a pattern in the way designers are changing the way they present fashion. The emergent ideas of the see now buy now interest that is seen with designers we connect to the emergent social media impact and how it is affecting the fashion curve, described first by Sproles and Burns (1994). Social media is pushing the fashion adoptions process earlier in the time schedule than it earlier has. This shows, like Tom Ford said, that the consumer can not wait for something in the way the industry is used to. This implies that the fashion adoptions process that according to Rogers (1983) consists of five stages has been speeded up as a result of social media. This conclusion also leads to a reflection of the fact that the bell-shaped curve described by Sproles & Burns (1994) also has been affected in speed as a result of social media. This curve might no longer be a correct description of today's fashion industry and insta-culture. Maybe the whole fashion business model is changing. If we connect these reflections to fashion weeks it is clear that social media has made fashion available so much faster now due to the spread of pictures and videos on social media during fashion weeks, and designers seems to start to adapt to this process.
So if designers will adopt the way Tom Ford is thinking with presenting the fall collection in the fall and not in the spring, this will lead to that the fashion model will be changing. Now consumers have six months “to get tired” of the fashion, but if the time for presenting the collections is changing consumer might not be tired of the fashion in the same way. The emergent change of the seasons and the see now buy now idea is a clear sign of how the social media is controlling the fashion industry. Why else should designers even think about changing the seasons? If designers do not change their fashion model, with showing their collection six months ahead, the social media will change the fashion curve described first by Sproles and Burns (1994), which probably will be noticed in the purchase intentions by the consumers. The one that surely will lose if they do not adapt the fashion model seems to be the luxury brands. The fast fashion brands have better abilities in adapting the fashion production to fit with the fast purchase intentions that will be the results of the democratization of fashion weeks, without the adoption of the see now buy now events.

Illustration10: a picture showing pattern with a curve on it, to give the reader a felling of the Bell-shaped curve (Sewbeautifulmag, 2014)

Ford is talking about time and how we can not wait for anything anymore, and we agree. From our own experience there are a few things in life that we need to wait for as a result of social media. As soon as you want something you can get it almost directly, from streaming a movie to order food. The technology has made it so easy for us. The technology has really given social media the possibility to take over so many practical things, from our apps on the phone we can pay our bills and now it's become a way of socializing. In our experience it is
more people those priorities to capture the night out with friends or a runway than really enjoying the event. Today it is more important to tell your audience on social media then reflects what is actually happening. The affect social media has on the society one can see on the runway. As we discussed above the old traditional fashion system is no longer the right way to present and deliver fashion anymore. We have said it before, and we say it again, today consumers are demanding a change due to social media, and this is fast.

We can also see a change in the luxury segment and our question is if we even have luxury today? A decade ago fashion was only addressed to the upper class, and then luxury signalized a certain social status. Historical seen the society and fashion always has gone hand in hand and the fact that social media is playing a central role in the fashion industry as well as the society is a sign that the history repeats itself. Looking back to the history of fashion social status was reflected in the fashion. So with other words, fashion more or less explained one's lifestyle and had the power over the society. Today it is rather through social media that the status is shown. On Instagram you can even trick the reader in believing that you live a more glamorous life than you actually do, but the most important aspect with social media is that it is for everyone to enjoy and share. It's no longer the luxuriousness of a brand that reveals one’s social status because fashion is now for everyone. Think how much power the consumer has here. It is really interesting how a phenomenon such as social media is reshaping a traditional system. This is called fashion democracy.

As Hampp (2010) described Lady Gaga as a social media star that can transform any product to become popular. The fact that Tom Ford chose to use Lady Gaga as a tool to reach out with the presentation of his collection is clear how important social media is for designers. Here you can see how Tom Ford is using social media as a strategic business tool. Tom Ford is truly adapting his business towards the phenomenon of insta-culture by incorporating social media as part the marketing strategy. According to Hanna et al. (2011) it is important to include social media in the so called ecosystem, which many companies are not aware of. Tom Ford is a great example of a designer that truly has adapted to the social media revolution.
6.2 Karl Lagerfeld at Cuba

For Chanel's previous fashion show in May 2016, Karl Lagerfeld decided to host the show in Havana, Cuba, at the old streets of Havana. According to BBC news Karl Lagerfeld found his inspiration from Cubas “cultural richness”. Even thus Chanel’s goods can not be purchased in Cuba. The guest list of the big celebrities was long. However, ordinary Cubans were also present at the fashion show. At the event the police had closed the area where the VIP guests were sitting including the supermodel Gisele Bundchen, also the face for Chanel. The Cubans that were at the event had to sit behind the area from the VIP guests. The VIP guests arrived in antique Americans sedans. This fashion show was the first time an international fashion show was arranged in Cuba since the 1959 communist revolution with Fidel Castro. This was also the first sign of engagement with the West by Cuba (BBC News, 2016). Today it is Fidel Castros brother, Raul Castro, who is the president of Cuba (Carroll, 2016). According to Oppman (2016) Raul Castro is going towards capitalism to be able to enter the world economy and a consumer culture has grown. The Cuban government is known for not allowing people to have their own opinion and the way they are handling it in is a harsh and violent way. Also the press freedom is under attack. For example, Alan Gross a contractor for the American United States Agency for International Development was put in prison for 5 years between 2009 to 2014 for spying. In December 2014 Barack Obama normalized the relation between USA and Cuba (Carroll, 2016). Which has led to that Cuba once again became a hot destination when it comes to traveling for the world’s population, especially for the Americans.

Illustration 11: a picture showing Gisele Bundchen at Chanel’s fashion show in Cuba (Telegraph, 2016)
6.2.1 Analysis

We decided to embrace Karl Lagerfeld’s decision about arranging Chanel’s spring fashion show in Cube, this to bring awareness about the impact a change in society has on fashion. What is mention in the theory regarding the trickle-down theory according to Veblen (1899) we think can be connected to the chose by Lagerfeld to arrange Chanel’s fashion show in Cuba. In our opinion it is very interesting to see how much of an impact society actually has, and especially on the fashion industry, since Cuba now is a hot travel destination. We think this is of interest to bring into our thesis because we can also see a clear connection between the society and fashion in how a designer is using a change in the society in order to display and indirect promote a company. What we want to say is that the fuss surrounding this show exploded on social media, which of course was a strategic move by Karl Lagerfeld in our minds. This includes everything from the arrangement of hundreds of colorful Americans sedans that we connect with Cuba to Gisele Bundchen that has 8.5 million of instagram followers (BBC News, 2016). Everything with the show was insta-friendly.

6.3 Kanye West - A social media phenomenon

As many of us already know, the music genius Kanye West, is no longer just in the music business, he has also stepped into the fashion industry. Kanye West started his fashion journey in 2005 with his Pastelle Clothing line and did his first collaboration with Nike in 2009 and later with Adidas 2013. He had his first fashion show with Adidas, called Yeezy * ADIDAS, during the NYFW (New York fashion week) in February 2015. Kanye’s second fashion Show, Yeezy * ADIDAS Season 2, was called out completely unpredicted to the rest of the designers the last minute according to Wilbur (2015). Vanmetre (2015) states that many designers got upset by his actions as the agenda for NYFW had been set for a long time ago. The luxury brand designer Anne Bowen even called his behavior for “unethical”. According to Vanmetre (2015) Anne Bowen also commented:

We have been prepping for a year for this at considerable financial, labor- and commitment-cost to our company,” “Our show date has been scheduled for months and has been on the fashion Calendar for weeks. We went through all the proper channels to make this a reality. And just yesterday we heard that Kanye West is having a show at the same time on the same date as ours.
Anne Bowen had to move her show to be sure that media was present during her show which, of course, was a big nightmare for all involved (Wilbur 2015). The designer Naeem Khans show also got affected by Kanye West’s surprise fashion show. According to Wilbur (2015) Kanye West also used Beyoncé and her “surprise album” as a marketing trick for the fashion show.

Illustration 12: a picture of Kanye West at his fashion at Madison Square Garden when he stands in the audience with his hands up looking like his God of fashion (NewYork, 2016)

The latest major fashion show that Kanye West held was in February 11, 2016, which really was a combination between a fashion- and music show. This time Kanye West choose to have his fashion show at the same time as NYFW but not in the program for NYFW (Phelps, 2016). Kanye West had an open fashion show at the Madison Square Garden where anyone could buy a ticket. According to Phelps (2016) Kanye West himself put in his own money in this fashion show. The fashion show presented Yeezy Season 3 and his new music album The Life of Pablo (Phelps, 2016). NYFW has never seen anything like this fashion show. The arena welcomed 18,000 visitors, mostly already fans of Kanye West. Last time the industry saw anything like this show was in 2015, when Givenchy’s Riccardo Tisci presented his fashion show 9/11 for 800 members. For this collection Kanye West did collaboration with the Italian artist Vanessa Beecroft, who also was present at the show. At the end of the show, 1200 models stood divided by gender, circling a pair of refugee tents on top of some models in Yeezy Season 3 (Phelps, 2016). Naomi Campbell was the host model at the show. Yeezy Season 3 is a collection made of joggers, deconstructed knits and stellar footwear.
As a support to Kanye West the whole Kardashian family was in attendance along with Khloe Kardashian's former husband Lamar Odom (Mitzeliotis, 2016). Apparently this was Lamar Odom’s first appearance since his overdose in October, (Mitzeliotis, 2016). Lamar Odom was found at a brothel taking an overdose in October last year and has not seen since then on a public event (The Guardian, 2015). Even thus, one would think that his appearance would end in bad press for Kanye West, Kanye in somehow twisted the bad press into more press and the fuzz regarding his show just got bigger. Except for all the celebrities, models, designers, fashion icons like Anna Wintour, Kanye West also let theaters live-stream the show internationally so fans could buy a ticket and watch the show (Mitzeliotis, 2016). Additionally, famous artists such as, Kid Cudi, Desiinger, Rihanna, Ty Dolla $ign, The weeknd, Young Thug Swizz Beatz and Metro Boomin, that featured his album “The Life of Pablo”, all made an appearance at the show (Mitzeliotis, 2016). So Kanye West did not just plan and arrange the biggest fashion show in the world, he also made it impossible for the world to notice his show on social media. Imagine how many pictures, hashtags and tweets Kanye West succeeded to create within a couple of hours due to his audience. Artist mentioned above are all on social media.

Kim Kardashian has 53.1 million followers on Instagram, Kylie Jenner 43.6 million and Kendall Jenner 42.5 million; together they have 139.2 million possible views. This argument is building on that for us, the authors, assuming that many of their followers are the same. Imagine how many people that can get updates about Kanye's show on different types of social media. This is a strategic move made by Kanye West. By inviting Caitlyn Jenner and Lamar Odom, to attend his fashion show he is able to increase his audience to include transgender and sports fans alike.

The Kardashian family is one with the fashion industry. Kim Kardashian has her own mobile game, where no one less than Karl Lagerfeld is a star avatar. She has a fashion collection dedicated to her by designer Olivier Rousteing for Balmain (The Perfect Guide, 2016). Kim Kardashian and Kanye West have a common hashtag that one can see all over the internet. The hashtag is called #theworldsmosttalkedaboutcouple (Barsamian, 2016). Caitlyn Jenner is the new face for H&Ms sport collections, Kylie an ambassador for Puma (The Perfect Guide, 2016).
6.3.1 Analysis

According to Friedman (2016) fashion week and fashion shows have become more of an entertainment event where the aim is to not just satisfy people working within the industry but also satisfy everyone outside the industry. This is something that Kanye West has adapted to by creating a fashion show as an event for everyone, regardless if you really like his fashion style or not. Kanye West has built an event with many milestones including social media, which Friedman (2016) also states is something that leads the focus from an industry event to an entertainment event. Friedman (2016) is also talking about the fact that fashion week will be televised in the future as it is become such a big event similar to the Academy Awards or Olympics. This is really interesting as the Kanye West’s fashion show was built with the ability to be presented as a televised event. Kanye West is really one of a kind; everything he is doing seems to be at the right time.

People that have truly taken advantage of the social media revolution within the fashion industry are Kanye West and the Kardashian family. Kim Kardashian has made her own name to a brand which has become her living. We love Kim Kardashian just because she is the first one that builds her own name and carrier through social media. We believe that Kim Kardashian has change social media to a tool that can make one a well-known profile around
the world. This has not just Kim Kardashian done but all of the sisters Kardashian. They all have collaboration with a designer or similar. For example, the designer Olivier Rousteing dedicated the latest collection from Balmain to Kim Kardashian. His whole collection matches Kim Kardashian wardrobe on Instagram. He also confirmed in the same article that “Kardashians are good friends. They help me and I love them” this sounds for us like a “under table collaboration” and by that we mean that they both have a win in it. Kim has 53.1 million followers on Instagram and of course this is something that designer Olivier Rousteing is clearly aware of. Which designer would not be more perfect to win more followers? Olivier Rousteing wins by having Kim (Fashion GPS 2015). So by dedicating a whole fashion line to Kim Kardashian Olivier Rousteing takes advantage of her power on social media. We believe this is exactly like Christopher Bailey who chose Brooklyn Beckham as Burberrys photographer. Brooklyn Beckham is a well-known profile on Instagram. This is also what Christopher Baileys confirmed by choosing Brooklyn Beckham. He was an obvious choice because of his strong social media presence; social media has taken over the world.

But according to Kawamura (2014) boundaries between classes have become blurry due to the fact that the competition has become more democratic and everyone could participate in creating fashion. To explain further what the term blurry in the industry could mean we refer to Friedman (2005) and the idea that the development of the internet has flattened the world.

As Kawamura (2014) explains the fashion industry has become more democratic and to create fashion is for everyone today. This shows that each and every one of us can create fashion. Kanye West highlights this when he hosted the world's biggest fashion event. He started to create fashion, used music and began to compete with the world of fashion designers and totally succeeded. Kanye West bought his way to the big scene at Madison Square Garden and took away the social media publicity from other designers that had fashion shows at the same day and time.

As both DeLong (2016) and Diamond and Diamond (2013) explained the use of icons in the fashion industry such as Jackie Kennedy can be seen through the history of fashion. Historical seen fashion icons have been royalties and people that got attention through politics or the music industry. Kim Kardashian is a living example of an instant icon just by the spread of social media. We now see a pattern in the use of highly known social media icons, which from the beginning is not connected to fashion, going in collaboration with fashion designers
like the collaboration between Kim Kardashian and the designer Olivier Rousteing. This confirms what Abnett (2014) implies about the development of fashion week, that it is no longer an event for the trade, but a chase for social media coverage. The use of Kim Kardashian as a tool to chase for social media spread can also be connected to Schivinski and Dabrowski (2014) discussion regarding the user-generated social media and firm-generated social media. In this case we see Kim Kardashian as the user-generator of social media which leads to a positive effect on the brand equity and brand attention of the designer. The social media spread apparently has become bigger with the use of Kim Kardashian than what the designer would have managed by themselves.

A conclusion that can be seen is the fact that social media has changed the rules of the game when it comes to putting up shows at fashion week. The traditional runway shows seem to have come to an end. Because fashion week now is trying to satisfy both industry people as well as consumers and the winner that has found the magic recipe for success at today's' fashion week seems to be Kanye West. The success factor seems to be the social media spread that he gets through a combination of his music and the connection to the social media phenomenon of the Kardashian family as well as he truly puts of a show that has never been seen before of course.

6.4 Social media and the effect of Instagram

Once upon a time, being thousands of kilometers from New York or London would have made it impossible for a brand to have a global presence. Now, it’s seamless and virtually unnoticeable, because in the digital conversation and retail arena, no one cares or notices where you are. All that matters is the quality of the ideas and the conversation (Walker, 2016).

For fashion firms such as PR agencies, the impact of social media means two things, the first; it's cheaper and the second; it seems more personal and authentic for the audience, (Hope, 2016). Apparently fashion firms that are in the beginning of its development share more on social media. Then why is it so attractive for customers with social media? Probably because the customer thinks that they are getting a peek inside a famously exclusive and private world". However, according to PR agencies, the truth is the opposite. Emma Parlons at the agency Push PR claims "They do not reveal too much. What we see is highly curated. Yes,
fashion houses are using social media to engage with their fans, but it's in a very controlled way." Either way, social media has a great impact on fashion industry”. Emma Parlons continues "It's a walking, living magazine”, "People think 'oh that's what it looks like with a denim skirt’” and “The three key platforms for fashion houses are Instagram, Facebook and Twitter” (Hope, 2016). Social media is a fast growing channel for fashion brands. Burberry had 15 million views on various social media platforms during the eight hours shoot with Brooklyn Beckham. But one should not forget the backside of social media especially the loss of control it feeds for a fashion brand. In a survey based on 7 000 shoppers more than the double respondents, 3 out of 4 actually, confirmed that they are influenced by what consumers see, do and hear online (Hope, 2016).

Illustration 14: a picture of Brooklyn Beckham that was on his Instagram when he released that he was the new photographer for Burberrys fragrance ad campaign (Morungexpress, 2016)

The news that Brooklyn Beckham, son of David and Victoria Beckham, would be the new photographer on Burberrys fragrance ad campaign made headlines (Hope, 2016). Everyone was asking why a fashion house like Burberry did not select a professional photographer, instead of a 16-year-old boy. Was this just another case when a celebrity paid its way into the industry? One could read and hear comments like “insulting to every artist out there; "completely disrespectful to the artist community” (Hope, 2016). Hope (2016) explains that many people were upset due to his young age, lack of experience and being the son of the Beckhams. It was Brooklyn Beckham who revealed the news on his Instagram. However, Burberry probably saw an interest in that he had 5.9 million followers on Instagram and that that could have been the reason for their decision. Christopher Bailey, the chief creative and executive officer at Burberry said "Brooklyn has a really great eye for image and Instagram
works brilliantly for him as a platform to showcase his work”. In fact, this is the new reality; it is a living proof of how social media has changed the fashion industry (Hope, 2016). The shared pictures and videos Brooklyn had with Burberry had 15 million views on Instagram and snapchat. Nowadays one can create a future on the numbers of Instagram, Facebook, Twitter and Pinterest followers because that social media has become such a powerful strategic business tool in the society.

According to Scott Galloway, clinical professor of marketing at the NYU Stern School of Business in New York, and founder of "digital benchmarking” firm L2, "You do not want to be a commercial photographer unless you're famous". Another example is the super model Kendall Jenner, Kim Kardashian's little sister. She started her career in the reality TV- show “Keeping up with the Kardashians” that got her 48 million followers on Instagram and 15.3 million on Twitter. Mr Galloway believe that the number of followers in combination with one’s skills secure their job within the fashion industry. Unfortunately, it is quite tricky to be able to see if sales have a correlation to the social media campaigns. However, fashion brands get ranked for website offerings, e-commerce, digital marketing and social media awareness in L2’s Digital IQ Index, where Gucci, Hermes and Chanel get a lower score than Tory Burch. Apparently if traditional luxury brands do not follow this social media trend that could affect them negative. Meaning that social media has become a strong business tool. When selecting a model, a firm does not just look at the models affection on social media, the whole team, such as the stylist, makeup artist, studies. According to Mr Venneri, “We won't do a photoshoot that goes on a billboard somewhere unless everyone involved has some sort of [social media] following and some sort of leverage" (Hope, 2016).

As mentioned in the background, it was not long ago just the fashion elite that had the golden ticket to visit fashion week (Lanquist, 2016). Part of the same information will be explained in this paragraph and in the next paragraph, as it is of great importance to understand this chapter and easier for the reader to get a reminder. Nowadays everyone can get behind the closed door at fashion week, (Lanquist, 2016). Social media such as Instagram, Twitter and fashion bloggers has made it happened. Lanquist (2016) states that “fashion week belongs to the people now and the industry is finally catching up”. This means that consumers no longer need to wait six months to see the next season’s trends. This has made the designers to rethink their appearance at fashion week and some of them have changed the availability of the purchase of collections. Now the focus of fashion week has changed towards the consumer.
But what will the consequences be? What will happen to younger designers/up-and-coming designers, the seasons fashion, the pre-fall, resort and so on. These are questions that are hard to predict. To illustrate an example Burberry refers to their collections as “seasonless, immediate and personal”. For larger designers like Burberry and Tom Ford the risk is smaller than for the younger designers. For a younger designer the capacity is not the same, for example they can’t delay their collection a season (Lanquist, 2016). Younger designers can’t afford this risk according to Lanquist (2016). They do not have the money to overhaul their design and production schedules in favor of a new movement, and they can’t absorb the cost of a garment that is not popular with consumers. It’s more difficult for these up-and-coming designers to participate in a consumer-facing show (Lanquist, 2016).

Illustration 15: a picture from Burberrys Instagram showing their posh lifestyle (Pujesdiary, 2013)

For brands social media like Instagram is a way of communicating to their audience. Instagram makes it possible for a brand to communicate the latest trends, collaborations, short videos from fashion shows, pictures from behind the scenes and so on. Instagram can resemble as a great marketing tool for the fashion industry (Fashion GPS, 2015). Instagram can be build as a brand's storytelling. The fashion industry is all about visuals and graphics, so the use of Instagram within the fashion industry is a must. By using Instagram brands strengthen their image and increase the growth. According to Instagram’s Head of fashion Partnership, Eva Chen Instagram democratizes fashion. The exclusiveness of the fashion industry is now public. Instagram makes the relation between a brand and the customers more unique. According to Fashion GPS (2015) there is four ways Instagram is redefining the
fashion Industry; brand identity, community engagement, behind the scenes and monetizing social. Instagram has made it possible for fashion brands to create a personality around the brand. Instagram is communicating the brand's culture, lifestyle and products (Fashion GPS, 2015). For example, Burberry has created a very posh image on their social media. Instagram has created something that is called “hashtags”. A hashtag is connected to the brand, for example #Burberry. This hashtag collects all pictures taken by customers that have used the hashtag. Brands also have campaigns letting customers use Instagram or snapchat to take a picture, post it and tag the brand. For example, Marc Jacobs had a competition with the hashtag #CastMeMarc, where nine lucky winners to feature were in Marc Jacobs fall campaign. Lancome also launched a similar campaign where it generates 50% of sales for that specific product in the campaign and a 4% conversion rate on the serum. Nowadays customers seek “behind the scenes” pictures that deliver a deeper storytelling around the brand (Fashion GPS, 2015).

6.4.1 Analysis

The use of social media clearly has both positive and negative effects of a brand's identity. The use of social media opens up the brand so that it feels more authentic, but at the same time the brand's open up for the consumers to become a part of the communication of the brand which means that whoever can be a part of creating the brand's image. To illustrate an example Burberry stands for posh living on their Instagram and encourages consumers to use their hashtag #Burberry. However, this could also harm the brand because they lose the control over who is promoting the brand.

This is something that Hanna et al. (2011) as well confirms in the discussion regarding that the consumer is taking an active role in the co-creation of the company's marketing strategy. This also confirms the fact that Hanna et al. (2011) describes, that companies do not know how to use social media effectively. All communication and social media spread is not positive for the brand. As soon as a company makes the consumer a part of the communication of the brand they loses the control, which is a sign of the fact that brands not yet is sure how to use social media effectively.

What Walker (2016) says about social media and how it has affected the fashion industry in the way that fashion brands all over the world can have a global presence goes well in hand with the flattening world that Friedman (2005) has coined. The virtual society has made it
possible for fashion brands all over the world to compete on the same rules. Walker (2016) also discusses the fact that it does not matter where in the world you are because no one cares of anything else than the quality of the ideas and the conversation of the brand on social media. We of course agree with the fact that social media has opened up the playground of the fashion industry, but we can not totally agree with the statement that no one cares at all of where you are in the world. After studying the fashion weeks, we have noticed that the week that is in focus is the New York fashion week. Even though fashion weeks all over the world can be livestreamed it for sure the New York fashion week that draws the most attention. These reflections are also confirmed by the fact that Kanye West chose to host his show in New York. To us it seems to be at the New York fashion week that the core of the change is actually born.

Illustration 16: a picture of Kanye West fashion show at Madison Square Garden, the picture is telling the power of his show (TheAtlantic, 2016)

Even designers such as Tom Ford and Christopher Bailey for Burberry seems to adapt to the idea that fashion has become entertainment, as described by Foxman (2016). This is clear in the example of Burberry and the choice of using Brooklyn Beckham as photographer. Why else should they use a young boy that happens to have one of the worlds’ most famous parents before a professional photographer? This is for sure an outcome of the evolution of social media within the fashion industry. Actually it is funny that we are saying “even designers
such as Tom Ford and Burberry”. Kanye West is obviously also a designer but when we think of Kanye West we first do not think of him as a designer but an entertainer. At the same time if we should name the one person that has hosted the best and most memorable fashion show of all times it is for sure Kanye West.

Lehman (2016) explains the fact that consumers will get tired of the clothes if they have to wait six months for the collection to reach the store. However, if the gap between the fashion show and when the clothes are up for purchase gets smaller this will not be the fact anymore. So by changing the old traditional way of presenting the clothes on as Tom Ford is doing social media once again had a great impact of fashion week. It is like Tom Ford says “no one can wait for anything anymore”. Ford is spot on. It is no wonder why the fashion industry is in need of a change. The consumers have no patience when it comes to time.

6.5 Fashion week is changing fast, giving power back to the people

The aim for a fashion show is to present the brand for buyers and editors so that they can connect to the brand and if younger designers can not do that the traditional way will make it hard for them to break through. A new strategy is necessary. People who are working with forecast are also up for a change like editors and buyers (Lanquist, 2016). According to Lanquist, (2016) questions like “Who needs to be told gender-bending is everywhere when they can see it for themselves? Why deem Vogue magazine as the only source for creating trends when Snapchat is covering the runways in real time?” is up for discussion. Even thus consumers receive news in their phones through social media; consumers still lack the experience and knowledge that buyers and editors have (Lanquist, 2016). Quoted by Simmonds (2016);

Picture this: you're sitting front row during a spring/summer fashion show that's held in September. The models are wearing lots of floaty florals and spaghetti strapped things. It's freezing outside so you probably wouldn't want to wear any of this now, even if you could, which you can't. Because the collection isn't available to buy for another six months. By which time the high street will have produced countless, similar, cheaper versions and the original designer will be about to show a new collection, so the spring/summer stuff that's finally in-store won't feel current.
According to Simmonds (2016) CFDA is keen on doing fashion weeks open and to the consumers. More like an event for the public where one can buy the collection at the same time. Diane von Furstenberg, chairman of the CFDA, claimed that due to social media consumers are confused and the fashion industry needs to do something about that. Like Tom Ford said, no one can wait for anything nowadays, how the world is consuming has changed. It's like the demand for music, TV shows/movies and food, all of that one can have imminently if wanted. One can download music, order food to the door and stream movies and TV shows. Simmonds (2016) states; “instant satisfaction is normalized”. The access to fashion has transformed by social media and both Tom Ford and Burberry are spot on this. In the UK designer Thomas Tait skipped the traditional runway show in March 2016 and only did a one-on-one appointment with press and buyers. Rebecca Minkoff, US label, announced that for the spring/summer collection that presented in 2015, they also presented in February. A big part of the invited where consumers and they were able to shop on the location. As for Karen Walker there will be no more fashion shows, because she states that “these days, there are simply much better ways to engage with the industry and the customer” (Walker, 2016). Simmonds (2016) thinks that the fashion industry is up for a big change in the nearest future as we see and it will change much more and much faster.

Illustration 17: a picture showing a symbol that explains the impact that the people have in the society connecting to what we are saying regarding that fashion week is giving back the power to the people (Zazzle, 2016)
6.5.1 Analysis

The democratization of the fashion week we believe is necessary in order for the fashion industry to stay interesting. It is clear how consumers expect fashion brands to communicate through social media and how social media has made fashion more available. Aspers and Godart (2013) implies that fashion can not be planned or forced. Maybe the whole idea of waiting for fashion has run its course as a result of social media and how the consumers are getting used to be connected to fashion. Aspers and Godart (2013) also mean that fashion stops when it is not driven by the choice. If the consumer no longer feels a desire to wait for fashion to hit the store, as the old fashion model is built after, then the fashion model will probably have to be adopted in order to fit with the new demands by the consumer. Fashion is as well according to Aspers and Godart (2013) a process which is extended in time. Fashion will not exist if it is not out concurred by something new. The fact that there is truly no beginning or end in fashion, is probably the most important aspect about fashion in order for it to survive. The statement that fashion is relational and that there is a fine line over whether or not fashion is in or out is being put in rock with social media. Due to the fact that the consumer gets so much information on social media probably will result in that they will get tired of the fashion before it even hits the stores. Social media is truly pushing the fashion adoption process, because social media spreads the fashion out to everyone which adapts the fashion faster. Fashion is as well both inclusive and exclusive according to Aspers and Godart (2013). We believe that social media has created new types of leaders and followers of fashion. Kim Kardashian and Kanye West are the new kind of leaders of fashion due to the fact that they are connected to entertainment. Through social media it has also become easier to be a follower of fashion. Fashion is no longer about magazines and closed runway shows, fashion is about entertainment that is open for everyone to enjoy.

6.6 Spotlight on fashion week Stockholm

We choose to take a deeper look at how social media is affecting fashion weeks. To do so we have used fashion week Stockholm as a comparison with what we have come to realize of New York fashion week and the impact that social media has. By analyzing fashion week Stockholm, we will be able to see if there are similarities or not regarding fashion week as a phenomenon. As we described in the method all interviews are secondary data, which also is the case with the presented interviews below.
Fashion week Stockholm that earlier were named Stockholm Mercedes Benz fashion week saw its first light in 2005. Sweden needed to create a platform for the Swedish fashion industry where the industry could meet, discuss and drive industry questions as well as a national and international platform for press, buyers and opinion-former. Before 2005 there were no fashion week to speak about and instead there were shows held during three week periods which made it difficult to invite international press. During the years of 2005 and 2006 was the years when H&M was becoming international and much things happened around Swedish brands which made creation of the Stockholm fashion week in perfect timing. The Association of Swedish fashion brands are an independent organization that since 2009 is working towards supporting the Swedish fashion industry. One of the corner stone for this is fashion week Stockholm which is an expensive event. Fashion week Stockholm has earlier years been sponsored by Mercedes Benz but is now sponsored by different companies such as airport and bankcard companies (Patriksson Kellers, 2016).

Illustration 18: a picture showing how the audience at fashion week Stockholm is using the hashtag at a fashion week in 2015 (Hv-textil, 2015)

Fashion week Stockholm is as we speak changing according to Ljung (2016). Ljung (2016) mentions that fashion week Stockholm 2016 definitely is democratized. With this she means that the end consumer is also invited to shows during the week in different ways. Ida Klamborn where live streaming her show through robots located by the audience and end
consumers were able to buy tickets to many of the shows during the week. This democratization is discussed by Ljung (2016) as one of the reasons why fashion week as a phenomenon is debated as we speak.

**Lena Patriksson Kellers**, founder of Patriksson Communication and initiative taker for the association of Swedish fashion brands (ASFP) mentions that the most important function of fashion week Stockholm definitely is to have the platform for Swedish brands that wants to expand both national and international where there are possibilities to discuss questions connected to the industry. There are as well other bigger questions that Lena thinks fashion week should work for as for example design educations. What differs from now and ten years ago when it comes to fashion week in Stockholm according to Patriksson Kellers (2016) is the big media landscape in the way of how fast everything reaches the customer. The big bloggers in 2005 were of great importance even then but in 2005 the customer and new bloggers did not know that much about the industry compared to today when everyone knows about the season system and when the collections are shown on fashion week for example. For the future Patriksson Keller (2016) wants to see how fashion, music and movies is combined together with digital platforms and with digital platforms she means both to reach out fast but also how you do not have to be on set to take part of the magic. She compares a concert with watching it live and watching it from home. The same should work with fashion shows. There is a difference in reactions she admits such as nerves that you never can catch but believes that will also change. This kind of fashion week will be what she calls a sustainable fashion week and it will work because she does not think that people will have the time to travel that much.

**Emma Olsson**, secretary-general for the Association of Swedish fashion brands, was interviewed and tells her point of view of fashion week Stockholm and mentions that international and Swedish press is the most important guests at fashion week Stockholm as well as the buyers. Olsson (2016) also mentions that she thinks that the democratic fashion week and live-stream is a good idea because it has shown that the end consumer is very interested in fashion and trends both in Sweden and globally. To have the ability to watch the show through social media is definitely something Emma and her team wants to make possible. She wants to make it easy for the consumer to engage in fashion and to reach out to the end customer is important she believes. The fact that the customers gets to see the collections already six months prior it hits the stores is something Emma thinks will raise the
expectations and create a desire. In Stockholm Olsson thinks they have the possibility to use the development in technology, to break patterns and let the end consumer become more involved in a dialogue instead of a monologue as it has been earlier. An example of a step in that direction is the democratic front row that Ida Klamborn was putting off with robots that live-streams the show. This made it possible for people to watch the show from the computer or phone. What is new and never done before is that the person watching can press like and review the show live. Earlier buyers and press were the ones that in a professional way judged the collections. Now everyone wants to have a say and it puts pressure on the business model of fashion according to Olsson. Emma says that she does not have the answer on where the fashion week is heading but she thinks that by embracing the technological development and social/digital media fashion week Stockholm has a good possibility to be the driver of the development of fashion week.

Carina Eriksson Värn is an acting arts and design chief with responsibility for the fashion that were showed at Kulturhuset stadsteatern in Stockholm. She felt that fashion week Stockholm needed a change and at the same time the team at Kulturhuset stadsteatern wanted to make the fashion week available for the end consumer. Carina has noticed that many people are interested in fashion weeks and she wanted to display what a fashion show really is. On the question why democratize fashion shows, which from the beginning does not have a democratic purpose, Carina mentions firstly the joy to get the chance to invite people to something that usually is a closed event but also that the fashion concept seems to be at a place where it has to be redefined. She actually thinks that this redefinition of fashion is going on now as we speak. Carina believes that there are misunderstandings of what should be included in the expression of fashion. To invite people to fashion shows is according to Carina a step towards this redefinition of the concept of fashion. For the future she hopes for more art and culture influences at the fashion shows and believes buyers can buy clothes even though they do not visit the shows.

Susanna Strömquist that works for the Swedish magazines Dagens nyheter and Elle believes that fashion week Stockholm is an important platform for the industry and fashion week has meant a lot for the Swedish fashion scene that has emerged since the millennium. Susanna mentions how fashion week has worked as an arena for the Swedish fashion brands to show of and also raised the creative content of the shows and collections. Christoffer Andersson, chief director for Bon.se and editor-and-chief for the magazine Bon, agrees with Susanna but
also mentions that designers do not have the possibility to meet and see each other’s collections which affects the creative level. He also believes fashion week is a great springboard if you have an international ambition. Both Susanna and Christoffer believe that fashion week firstly is for the industry to meet and are not that positive towards the democratization. Christoffer mentions how the purpose of why the press, buyers and bloggers should be on front row due to the fact that they are the ones that brings the fashion brand forward in forms of capital to the brand. Susanna is positive towards the fact that there is a greater interest in fashion now but mentions the difficulties with lead-times for the brands. Susanna mentions how brands are discussing if it is a good idea to show the collections six month before to the end consumer due to the fact that the collections can feel out of date when it hits the stores months later. Christoffer believes it is difficult to go back to fashion weeks as it was before but at the same time believes that a closed fashion week for the industry is the best for the fashion companies.

The years of 2007 and 2008 was according to Susanna the year when the fashion week in Stockholm reached its’ peak and newspapers in Sweden, that usually did not write about fashion, did so. Today there is a bit less written about fashion, especially in Swedish newspapers, and reason for this Susanna believes is trends of writing about fashion as well as a lack of interest for Swedish fashion compared to 2008. Christoffer does not agree that Swedish fashion had its’ peak in 2008 and explains that the way we create fashion for the body has changed in combination with instagram for example. Swedish fashion he believes now is in the middle of the old and the new way of looking at fashion and this, how Christoffer puts it, what we notice right now. Susanna puts her hope for catwalks and fashion shows in the future due to the fact that catwalks are an unprecedented way for the designers to show all of the collection. She mentions how it during the 2016 fashion week has been both fashion shows and smaller presentations of collections but the catwalk still gives the little extra compared to more showroom looking events. Susanna believes that it is not the show itself that has been out of date but instead the season system that today often consists of four or five different collections each year. The fashion week is only two times a year which also makes the season system crooked? It is not sustainable to update the wardrobe every season and not that many do so either. Susanna highlights that the season system definitely is an important issue for fashion weeks.
Philip Warkander is an associate professor with specialization in fashion knowledge at the University of Lund. Why the purpose of fashion week is questioned right now he explains as an outcome of the fast digital development that captures the shows and enables the pictures of the collections to be consumed before the collections hit the stores. He also mentions that it has arisen a discrepancy between the visual of fashion and commercialism and therefore people are asking the question what function fashion week actually fills. According to Philip there is an ongoing study in New York about this where they are looking at the possibility of developing the idea of fashion week. Fashion week has according to Philip a line full of functions such as tools to strengthen the myth of the city that it is displayed in as well as displaying on fashion weeks is an important way for brands to communicate to the consumer and an important event for the market within fashion. Philip describes the study in New York that sense that they are investigating the possibility to have a show that is synced with what is available in stores. In that way you strengthen the myth of the city and turns to the customer that can go directly to the store and buy the collection Philip explains. To do so the study also includes looking at the possibility to develop a fair for the fashion industry parallel. Philip believes that the fashion week needed to be democratized and he believes it will continue to do so. The fact that New York is looking at open up the shows to the public he believes is in line with the visual development such as with Instagram. Philip also thinks that fashion is an important cultural manifestation and therefore fashion week Stockholm is important and contributes to a richer cultural life in Sweden. Fashion week should also according to Philip have the possibility to work as a moderator for ethnic and health issues.

6.6.1 Analysis

We can see a lot of similarities in the discussion between fashion week Stockholm and New York fashion week like the issues of the see now buy now model as well as the democratization of the fashion weeks.

Patriksson Keller (2016) states that by the development of social media consumers know more about fashion than ever before. This we believe has increased the demands for a faster fashion adoption process. As the consumer knows more about fashion, they also have made it possible for themselves to participate at fashion weeks through making the designers understand their power. Consumers want to be a part of fashion week Stockholm as well as New York fashion week.
It seems that fashion week Stockholm is moving towards entertainment thinking as the next step for fashion weeks as we already see is happening in New York. In Stockholm they want to combine music arts and movie which is typical connected to entertainment. Kanye West has already brought the entertainment to fashion week. The conclusion is that even thus social media has started an important role at fashion week Stockholm, New York is a step ahead in embracing the insta-culture. We also believe that regardless what kind of adoptions to insta-culture that is made at fashion week Stockholm it is a result of a change that has already been done in New York.
7 Conclusion

*How are social media, insta-culture changing the fashion weeks and what are the implications for the fashion industry?*

Social media has made it possible to experimenting when it comes to fashion week and how designers should display fashion and communicate with its consumers. The society has shown how they want fashion to be delivered where social media owns a big part. A conclusion that can be seen is the fact that social media has changed the rules of the game when it comes to putting up shows at fashion week. The traditional runway shows seem to have come to an end. Because fashion week now is trying to satisfy industry people as well as consumers and the winner that has found the magic recipe for success of today's fashion week seems to be Kanye West. It seems that the social media icons, such as Kanye West, have become the new bloggers in that sense that social media icons are the new influencers of fashion weeks. The success factor seems to be the social media spread that he gets through a combination of his music and the connection to the social media phenomenon of the Kardashian family as well as he truly puts of a show that has never been seen before of course. The success factor of Kanye West and the Kardashian family is truly how they use fashion as an entertainment tool.

Kanye West, Kim Kardashian and Brooklyn Beckham are living proofs that social media is taking over the fashion industry. They have succeeded to build a strong profile on social media especially on Instagram and by that built a career. Who could have guessed that social media would have the influence on the society that it has today. We can clearly see a development in how social media has grown and made it essential to fashion week as well as the fashion industry in general.
Social media has made fashion for everyone and now it is the consumer that has the control and not the company. The company is losing its control of the brand identity through the use of social media. Social media has made it possible for consumers to get fashion delivered immediately. This also confirms that bringing in social media to the fashion business model as well as in the marketing strategy is of great importance in order to keep a strong relationship. This will also help fashion companies to have a strong position on the market.

Tom Ford has noticed the importance of social media and he has definitely changed his business model and adjusted to a new model that includes social media, which is showing in his fashion shows. Today it is all about social media and by choosing Lady Gaga who is a social media star in his fashion video proves how important social media is to the consumer and for fashion. Now social media has made us trust that we can get what we want delivered in no time. Why also Tom Ford, as well as Christopher Bailey for Burberry, has chosen to focus on the see now buy now fashion model. The consumer will have the ability to get what they see at the same time as it hits the runway. The one that surely will lose if they do not adapt the fashion model seems to be the luxury brands. The fast fashion brands have better abilities in adapting the fashion production to fit with the fast purchase intentions that will be
the results of the democratization of fashion weeks, without the adoption of the see now buy now events.

The exclusiveness around a brand has in a way disappeared as it is available to everyone through social media. It does not matter if you are rich or poor anymore, one can still be stylish and considered stylish and fashionable by the society. Fashion does not say anything about social status anymore, but social media is. It is the creation of the different social media tools that has made it happen. Today it is all about building a profile on social media. Social media has also made it possible for companies to make their consumer to a seller or promoter for their brand. When you are on Instagram, and by using a hashtag that is connecting to a brand everyone of us promote that brand. And for free. People perceive brands to be more personal in the way they are active on Instagram and it is through social media consumer feel a deeper connection to the brand. The relationship between the consumer and the brand gets stronger. What the fashion industry is doing is to listen to the society and change the traditional fashion model after it. The society has made social media to a big component in life that is necessary to use to exist in the fashion industry. By interacting customers with the brand, awareness, involvement and engagement are built. However, one can not forget the loss of control that social media creates for a brand. We now know that social media is positive to a brand but we can also see that brands yet do not know how to use social media effectively in so it does not harm the brand. So brands need to be on social media but they still need more fact in what way they should use the different tools.

When we started to write this thesis we did know that social media had some kind of influences on fashion. However, what we did not know was how much social media really is changing fashion. After a short while in the thesis writing we, the authors, asked ourselves if fashion weeks really is necessary when social media can spread the visual information so fast, but we soon realized that fashion week still is an important tool for designers as a marketing tool. It is more about finding new ways of using fashion week when social media is included in the marketing strategy, as we have realized it is necessary to include social media as a marketing strategy. There is no doubt that fashion week will remain, but the week has to change in order to survive and to feel meaningful. As strong as the term change is connected to fashion it also is connected to the industry as a whole. The insta-culture is truly a useful term to describe the society and an answer on why the society is changing because it truly captures the life we are living. Everyone wants to be a part of fashion and they can because of
social media. The globalization and democratization seems also to be coincided with the globalization of the societies around the world.

The contribution of this thesis is that we have brought attention towards the shift in the culture of the society and how it affects the fashion week as well as the fashion industry. Social media has created an insta-culture in the society that also affects the fashion industry. It is of interest for people within the fashion industry to be aware of the effects that the insta-culture has in a fashion brand and the fashion business model in order to be successful in today’s business climate. This thesis also highlights the great impact that the society has on fashion even today. This study therefore further develops the sociological theory when it comes to the impact from the society and how it affects fashion.

For future research we believe it would be interesting to further investigate how fashion brands should use social media in the best way. As mentioned companies do not seem to know how effectively they should use social media, which can end in a negative outcome for the brand. It would also be interesting to investigate in what way social media can negatively affect a brand. We believe that social media has to be controlled in some way in order for it to create positive outcomes for a brand and future research regarding who really has the control and in what way could that be controlled, would therefore be of interest to investigate.
8 Discussion

We are ambiguous regarding the future of fashion weeks. Both designers and consumers has realized that social media is here to stay even in the fashion industry. Fashion weeks has been reinvented in order to fit the demands that comes with the explosion of social media, by changing the fashion model to a buy now see now sort of model. At the same time social media makes it possible even for a person such as Anna Wintour to watch a show from home. Before the spread of social media the industry people really needed to go to the shows in order to get a preview over the coming collections, but now you do not have to attend the fashion show in order to see the collections. At the same time there will not be a good instagram moment to post if the front row seats are not filled with celebrities and fashion icons. Even if Kanye West has millions of instagram followers his show would not have been that big of a success if it were not for the guest list. This implies that there is a lot more to it than to display your brand and yourself on instagram. You have to create the right recipe that includes a combination of aspects in order to make it in today's' fashion industry, and entertainment seems to be the most important aspect. It seems that it is all about putting up the best insta-culture that suits both the industry people and consumers. Kanye West seems to have found the secret recipe for success.


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