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Attitudes of Generation Y to Fashion Consumption: The Zara Case

Bachelor's Thesis

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Declaration

1. I hereby declare that I have compiled this thesis using the listed literature and resources only.
2. I hereby declare that my thesis has not been used to gain any other academic title.
3. I fully agree to my work being used for study and scientific purposes.

In Prague on 10. 5. 2019 Michaela Feiglová

References

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Abstract

The purpose of this thesis is to investigate Generation Y's attitudes towards fashion consumption through the example of Zara. Generation Y is nowadays a significant segment of customers on the market and as the previous reports and studies shows, they think in a different way than previous generations. That means they also have specific shopping patterns, that are also applied when they shop fashion. Today, given that the market is dominated by fast fashion retailers, fashion is associated with cheap products that are accessible to everyone. The demand for new clothing is constantly increasing, and more clothing is continuously being produced, which leads to even higher consumption. This creates an accelerating cycle that has a negative effect on the environment. Millennials are regularly included in brands' strategic plans, as companies and marketers understand that many consumption trends are determined by this significant customer segment. The research showed that although Millennials know what fast fashion is, their own style is more important to them and they will most likely keep shopping in fast fashion retails.

Abstrakt

Cílem této práce je prozkoumat postoje Generace Y ke konzumaci módy na příkladu značky Zary. Generace Y je dnes významným segmentem zákazníků na trhu a jak ukazují předchozí zprávy a studie, přemýšlejí jinak než předchozí generace. To znamená, že mají také specifické nákupní chování, které se uplatňuje i při nákupu módy. Dnes, vzhledem k tomu, že na trhu dominuje fast fashion, móda je spojena s levnými výrobky, které jsou dostupné všem. Poptávka po nových oděvech neustále roste a stále se vyrábí více oblečení, což vede k ještě vyšší spotřebě. To vytváří akcelerační cyklus, který má negativní vliv na životní prostředí. Mileniálové jsou pravidelně zařazovány do strategických plánů značek, protože společnosti a marketéři chápou, že tento významný segment zákazníků určuje mnoho trendů spotřeby. Výzkum ukázal, že ačkoliv Mileniálové vědí, co je fast fashion, jejich vlastní styl je pro ně důležitý, a udržitelná móda pro ně není dostatečně cenově přitažlivá, proto s největší pravděpodobností budou nakupovat v módních maloobchodních prodejnách.

Keywords

Apparel, Fashion consumption, Fast fashion, Generation Y, Millennials, shopping behavior, Zara

Klíčová slova

Rychlá móda, Mileniálové, Generation Y, oblečení, konzumace módy, Zara, nákupní chování

Title

Attitudes of Generation Y to Fashion Consumption: The Zara Case

Název práce

Postoje Generace Y ke spotřebě módy na příkladu značky Zara

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Introduction

Since their invention, clothing and accessories have had several meanings in human culture. Beyond their function of protecting one from external conditions, they also serve as a means of beautification, self-presentation and social inclusion. Depending on historical period, culture and natural conditions, certain aspects were emphasized more than others. Although the appearance of clothing and accessories today has changed significantly, their functions have not. What has changed, however, is our way of consuming. Now, most clothing comes from apparel stores and is not made by people's own hands; thus, the demand for new clothing is constantly increasing, and more clothing is continuously being produced, which leads to even higher consumption. This creates an accelerating cycle that has a negative effect on the environment. While a number of fashion producers and retailers are searching for ways in which to satisfy demand more rapidly, new trends in consumption are emerging. Parties interested in such new trends include both producers and consumers who choose not to participate in mass consumption and rather think about how they can contribute to making the industry more sustainable.

Although a number of initiatives and movements have emerged, they produce only a small percentage of purchased clothing. Based on the Fashion Transparency Index, which annually selects apparel brands and evaluates information concerning their supply chains, only 37 of 200 companies publish information on the wages paid to their workers. While 55% of brands report on the carbon footprints and 35% on the water footprints of their factories, less than half report on the carbon and water footprints of their supply chains (Fashion Revolution, 2019). Therefore, given the assumption that consumers' attitudes towards mass consumption could be modified, questions concerning how that outcome could be achieved follow: How many people need to change their shopping behavior? What would make them change? We can either choose to believe that such behavior is an inevitable part of human nature (despite the extent to which it has contributed to the climate crisis), or we can be more optimistic and think of solutions based on raising awareness and promoting people to voluntarily change the ways in which they think about and act towards the environment.

In a world of increasing mass consumption, Generation Y represents a significant customer segment. They are open to innovations and change, and they also live in a time when everything is easily accessible. Because they are constantly connected to the internet, they always know what is happening in the world, including the newest trends. Additionally, they are accustomed to instant gratification from an early age – anything they think of, they can have it right away. And this also includes fashion. At the same time, they rather spend their finance on experience over material things. How do these characteristics transform into their shopping behavior? What attributes are important to them, as they can easily check and compare anything on the internet, including the quality or a better price in a shop next-door? Do they like fast fashion because it changes as quickly as their ideas? But then, why would they, if they can easily find out about fast fashion's impact on the environment by a one click?

Those were questions I was asking myself when thinking about the thesis topic. Although my original intention was to focus on Generation Y's attitudes to sustainable fashion, I decided later to change the direction towards fast fashion. This was mainly due to my study exchange in Madrid during the last semester. After a discussion with my supervisor, a better idea appeared to use the advantage of studying in Spain and connect the topic directly with Spain. Spain has rich apparel history and its home to one of the biggest fast fashion brands – Zara. Thus, the idea of the focus of this thesis was born.

1 Fashion Consumption

When we think about fashion and the reasons why it is an important part of our lives today, we need to think about the role that clothing has played in human evolution and culture. The origins of fashion are viewed differently depending on the approach that one adopts. For anthropologists, human perception of clothes as a means of expressing one's personality dates back to ancient Egypt or Assyrian Babylonia, whereas historical costume studies date the creation of fashion to the late Middle Ages, when European tribes developed their own characteristic fashion styles. At that time, as a result of the development of rules of etiquette, clothes started playing an important role in establishing social distinctions and became an indicator of social status (Loschek, 2009). The opinion that fashion was a unique characteristic of Europe is widespread among sociologists, as the practice of wearing clothes for fashionable reasons is believed to have been connected with the emergence of the bourgeoisie and capitalism during the 14th-century Renaissance. In contrast, other sociologists disagree with the view that fashion is exclusively European, as there is a lack of evidence from before the medieval period, and sources concerning other cultures and civilizations are limited. Finally, Aspers and Godart propose that fashion should be dated to the invention of dresses and perhaps developed at the same time in different civilizations (Aspers and Godart, 2013).

However, such a perception of fashion is still far from the modern conception. The French philosopher Gilles Lipovetsky explains the transformation of perception of fashion into modern concept as representing a revolution in social thought, which he refers to as the *democratization of fashion*. He views fashion as a mechanism that caused a transition from a traditional to a democratic, postmodern society in which individuals express their own values and style, without being bound by conventions. As displaying individuality and autonomy started to be encouraged, traditional values changed. When fashion moved from the outer edge of society to the center, it became available to all social classes. The main reasons for the increased availability of fashion were the industrial revolution and the later emergence of haute couture, which led to an increased number of options beyond home tailoring and the services of dressmakers. Thus, trends became available and more affordable to everyone, even to the working class, and everybody could freely choose his or her own style. The emergence of mass fashion gave people the opportunity to express their individuality, but it also reduced their attachment to material possessions. Parting with belongings became easier, while the demand for new items increased. As a result, fashion grew to influence society as a whole (Lipovetsky, 2002).

In the mid of twentieth century fashion companies such as H&M and Zara were established. Believed to be the first fast fashion retailers, these companies now contribute to the global apparel market, which is estimated to be worth $2.5 trillion (Indacavage, 2018; Amed et al., 2019). The fact that apparel is one of the most valuable industries is also suggested by the fact that two representatives of the world of fashion are found among the top 10 people on Forbes' annual list of the world's richest individuals. At fourth place is Bernard Arnault and his family, major shareholders in the LVMH company, which is behind the brands Luis Vuitton and Dior, while Amancio Ortega, who owns 60% of Inditex, including the brands Zara, Massimo Dutti, Pull&Bear and others, is at sixth place (Kroll and Dolan, 2019).

Although the meaning of the world fashion was originally connected the mode, it has subsequently been applied to other goods and lifestyle products, such as food, music and cars. According to the Cambridge Dictionary (2019), "following a fashion" refers to doing what is popular at the time. This can include, for example, architecture. In this paper, the term fashion refers to popular styles of clothing.

1.1 The current state of fashion production

Today, given that the market is dominated by fast fashion retailers, fashion is associated with cheap products that are accessible to everyone (Pookulangara and Shephard, 2013). The low prices sought by most customers are achieved through the pressure that is placed on producers and on the market in general. This trend was noted at the beginning of the previous century by the German sociologist Simmel, who believed that fashion is a product of social needs, as indicated by its randomness. He provides the example of the changing trend of length of skirts – there are no rules governing why they are short in some periods and long in others. As soon as a trend is forgotten, there is no reason to not bring it back. Contemporary fashion is no longer as costly and eccentric as it was in earlier times, although, previously, clothing was generally more durable. Simmel argues that the sooner that goods become trendy, the greater the demand for cheap versions; the cheaper goods become, the faster fashion changes. As a result, an endless cycle of consumption develops (Simmel, 2006).

This process was further accelerated as a result of globalization, as most textile factories are located in countries with cheap labor, while the highest consumption is in developed countries.

Clothing export is a main source of income for a number of countries; for example, garments account for approximately 80% of Bangladesh's exports (Yunus and Yamagata, 2012). However, in developing countries, regulations concerning working conditions and environmental protection are often not complied with and enforced (Kerr and Landry, 2017). This is not surprising, as the industry is complex and global, with one of the most complicated system of production and distribution of goods, and policies concerning employment and environmental protection vary from one region to another (Laudal, 2010).

It is estimated there are currently 60 to 75 million employees working in the clothing industry (Stotz and Kane, 2016). Due to the high number of manufacturers, the complicated structures of their supply chains and distance from the location of factories, retailers are not always able to control their suppliers. In fact, it is not uncommon that retailers do not know exactly where their goods are produced, as fashion companies often do not own the factories that produce their products, and the complexity of modern supply chains makes it difficult to identify the conditions under which garments are produced. After the collapse of the Rana Plaza factory in Bangladesh in 2013, it took weeks to identify the companies that were linked to the five manufactories in the building, which was accomplished by searching for brand labels in the ruins. It was found that a number of popular European and U.S. brands, such as H&M, Inditex and GAP, were associated with the factories that were destroyed in the disaster, which resulted in over 1,100 deaths (Chao, 2013; Taplin, 2014; Ditty, 2018). Although this accident was subject to public criticism, it is questionable how much the situation changed since then. A number of apparel companies have implemented binding steps (e.g., the Accord on Fire and Building Safety in Bangladesh, which was signed by more than 200 global firms) or made claims about having made changes in their supply chain, but, when one looks back after several years, it is unclear how many tangible improvements can be identified (Jacoby, 2018). For example, although companies require factories to operate under stricter safety policies, the fashion companies keep pushing prices. The price that fashion brands pay for cotton had dropped by an average of 13% (Rushe and Safi, 2018). Also, despite the increase in minimum wage stipulated by a law passed in January, 2014, inflation has erased any gains for workers (Jacoby, 2018).

Over the past years, a trend of continuously increasing apparel sales has become noticeable, and this trend will most likely continue in the future. The industry has severely streamlined its supply chains and cut expenses. Compared to changes in the consumer prices of other goods, the price of clothing has risen moderately and sometimes even decreased (Remy, Speelman and Swartz, 2016). Based on reports, retailers that have diversified globally show greater success and growth when compared to national companies, which are faced with challenges in organic development. Due to rapidly increasing labor costs in China, a number of companies that manufactured in that country have moved production elsewhere. However, China still accounts for more than a third of the global export of apparel, while the combined contribution of India, Bangladesh, Vietnam, Cambodia and Indonesia accounts for nearly 20% (Statista, 2019).

Sustainability has become one of the most important challenges faced by the clothing industry according to customers, who now question the origins of products and call upon companies to become more transparent. These research findings are further supported by those of the thredUP report, which noted the increasing popularity of the phenomenon of purchasing secondhand goods (thredUP, 2019). The following chapters describe this problematic situation in more detail.

1.1.1 The fast fashion concept

The *fast fashion* phenomenon offers customers a large selection of affordable clothing. Unlike the traditional season model, it creates trends constantly; however, the prices of these fashions are much lower than those of competitors. With the fast fashion concept came the Spanish chain Zara, which delivers new collections to stores twice a week, while H&M and Forever 21 ship new goods to their stores on a daily basis. TopShop presents 400 new pieces every week through its e-shop. It would seem that manufacturing clothing in such large quantities would not prove profitable, but fast fashion companies have average profits that are twice those of their traditional competition (Cline, 2012). The success of fast fashion lies not in advanced technology and factories in supply chain but in producing an unprecedented amount of clothing. Companies can only offer low prices when customers buy large amounts of clothing. Customers regularly shop at particular chains and return constantly to purchase new items. Several studies have demonstrated the success of these brands; according to previous research, the above-mentioned brands are the most popular among the Y generation (Bergh and Behrer, 2013).

This system of continuously changing fashion trends in clothing is maintained by means of artificially produced technological obsolescence. In this case, technological obsolescence mainly refers to the use of low-quality materials and manufacturing practices. While retailers emphasize the speed and price of production, economic growth is also required. As a result, fast fashion apparel begins to look shabby after the first use, which increases the demand for new pieces.

1.1.2 Slow fashion and other sustainable concepts

Many people have become aware of these problems and do not want to be confronted with them. Therefore, the *slow fashion* movement emerged (Fletcher, 2014). This movement seeks to promote local production, quality over quantity, craft skills and tradition while encouraging respect for biodiversity and human rights (Hebrová, 2017).

1.2 Textile industry and environment

The production of clothing is associated with a number of environmental issues. The clothing industry is believed to be one of the largest polluters due to the environmentally unsustainable way in which materials are obtained, the large amount of chemicals used during dyeing and manufacturing entering the environment and waste from both production and consumption (Dietz, 2016). The industry is based on a complex system of supply chain that can be divided into several phases, all of which occur before an item reaches the client, starting with the cultivation or manufacturing of the raw materials, their processing into textiles and the production and sale of apparel. And this is still not the end of the lifecycle, because the way consumers maintain and dispose their apparel is also included. Logistics and distribution are involved in each phase. Depending on a variety of factors, each stage of the process can have a smaller or greater environmental impact. It is estimated that around 30 million tons of clothing are consumed annually, and this figure is increasing. Given that, globally, the fashion industry is one of the largest industries, its impact on the environment is crucial. However, the negative effects of the production of clothing seem to be disregarded by both the apparel industry and consumers (Chen and Burns, 2006).

Now, despite the use of a high number of other materials, polyester and cotton fibers account for 85% of clothing production (Simpson in Fletcher, 2014). Among the most used other materials are animal-based fibers (e.g., silk, wool and cashmere) and plant-based fibers (e.g., hemp, flax, jute and pineapple). There are also materials of man-made origin, either from synthetic polymers (which are processed into nylon, acrylic, PVC, etc.) or from natural polymers, which are used to create for example, lyocell, viscose and polylactic acid (Fletcher, 2014).

All of the procedures associated with the fashion industry are highly connected and complex. Due to a lack of information and tracking technologies, many aspects of the fashion industry's impact on the environment remain unknown. Hence, many initiatives are shortsighted in that they focus only on a part of the process or mistakenly claim that one material is superior to another based only on a specific unit or a particular perspective. In addition, the variety in terms of the plants used in the production of clothing is also required to promote biodiversity, as the cultivation of specific crops and agriculture have a noticeable effect on both flora and fauna (Fletcher, 2014).

Another issue associated with fashion consumption is inaccurate use of terms. Words such as *eco-friendly*, *sustainable* or *ethical* are often used in a misleading way, with the result that, instead of helping customers to orient themselves on the market, they cause confusion. Brands occasionally provide such information intentionally to increase profits, which is referred to as greenwashing (Carey and Cervellon, 2014). A lack of information can lead to exaggerated opinions – for instance, by refusing all synthetic textiles, a consumer denies him or herself several options and may ultimately consume more. The use of artificial fibers adds functionality to products – they do not change color fast, are water-resistant and shabby slower. Simultaneously, clothing can be made more comfortable and wrinkle-resistant. According to backpack designer Alex Monhart, some customers have unrealistic expectations: "*People are surprised that their cotton backpack loses color or soaks up, but that's because it's not made of artificial materials. I don't want to put my hands away, but some things are not technically possible. (...) We make things that are made of leather and polyester, but people wear them for years, they don't buy four leather backpacks imitations that have been thrown away in the meantime*" (Monhartová in Suntychová and Feiglová, 2018). Each material has its own advantages and disadvantages, which should be considered before making a purchase. Some of the most used materials are briefly described in the following sub-chapters.

1.2.1 Cotton

Cotton is one of the oldest textiles and among the most common presently used; it is estimated to be used in up to 25% of fiber manufacture globally. While the size of cotton fields has not changed dramatically over the past 80 years, production had almost tripled. Although cotton is often perceived as "more sustainable" by customers, its cultivation involves large amounts of pesticides and fertilizers, which are linked to issues such as waterways pollution, decreased biodiversity and loss of soil fertility. Furthermore, cotton farming has been linked to unfavorable water balance changes due to this crop's high-water requirements (Fletcher, 2014). In comparison, the cultivation of organic cotton significantly lowers the risk of toxic pollution. Cotton crops are generally vulnerable to pests and diseases; thus, in the case of organic cotton, pesticides are often substituted with beneficial insects that prey on pests (Chen and Burns, 2006).

The growing of cotton is often associated with more ethical business practices (e.g. Fair Trade) and can thus promote social change (Fletcher, 2014). However, the lengthy process of preparing soil and seeds prior to sowing and the challenges associated with pest control put pressure on farmers. Moreover, the trade creates uncertainty for farmers, as retailers make projections months in advance, which poses a financial risk for growers. Without advanced contracts between retailers and farmers, the latter are disproportionately subject to economic uncertainty. Under the present circumstances, the organic cotton market share is approximately 12% (Grose, 2009; Sustainable Cotton Ranking, 2016). There are alternative approaches to cotton cultivation, including genetically modified cotton, which is less vulnerable to pests. The main advantage is lower environmental toxicity due to reduced pesticide usage, without fiber quality being impacted. This is in contrast with rain-fed cotton, which relies solely on rain water for irrigation, which leads to better soil quality; however, the fiber quality is generally lower (Fletcher, 2014).

1.2.2 Polyester

Another widely used material is polyester. The main benefits of the fabric are its inexpensive production and the possibility of controlling every step of its manufacture. In general, the quantities of water used in the production of man-made fibers are lower than for natural fibers (Fletcher, 2014). Since polyester fibers are derived from non-renewable petroleum resources, they are by nature nonbiodegradable (Chen and Burns, 2006). The production of polyester and other synthetic materials requires immense quantities of energy and crude oil, while a great number of hazardous emissions are discharged, such as acidic gases (including hydrogen chloride), which can lead to serious health issues (Claudio, 2007). Due to its attributes, polyester is suitable for recycling. During recycling, other polyethylene terephthalate (PET) sources could be added, such as water bottles. Polyester can be recycled repeatedly. Of the polyester fibers, PET is the most widely used in the apparel industry. The reasons for the wide use of polyester are its inexpensive and convenient production, great customizability and the ability to manage this material as a complex; other advantages include its "*thermal and dimensional stabilities, transport, and mechanical properties*" (Jaffe and East, 2007). The environmental risks are linked to the extraction of the raw material, the production of the fiber, the application of chemicals and water pollution during printing and dyeing and waste management (Fletcher, 2014). However, as polyester fibers are hydrophobic and lack ionic properties, the process of dying is far more complicated than with nature fibers and is done using synthetic dyes. Less harmful dyeing options are now being tested, yet little research has been conducted on them, and the available technologies are limited (Samanta and Agarwal, 2009).

1.2.3 Other materials

A large number of other materials are known besides cotton and polyester, and new ones are invented frequently. Different materials require varying amounts of resources, including raw materials, water and electricity, for their production. However, they also differ in vulnerability to pests and threats, which has an influence on the usage of chemicals during their cultivation. Finalized materials also have different attributes, which have to be evaluated before they are used for particular purposes, as some materials might be more suitable than others (Fletcher, 2014). A common routine is to mix fibers with fabrics and to thus benefit from the best features of both. The ethical and environmental impacts also vary during maintaining (in the pre-consumer and consumer phases) and recycling; this applies to both manufactured and natural fibers.

1.3 End of the lifecycle or a new beginning?

At the end of its life, apparel can be recycled, reused or, most likely, sent to a landfill. While some materials can be easily decomposed or recycled, mixed fibers and certain material treatments make recycling problematic. According to the European Commission, the annual textile waste in the EU is estimated at 16 million tons, while only 13–25% of textiles are recycled in some way (Interreg, 2018). The fashion industry is also often accused of exacerbating environmental issues for superficial reasons, as apparel brands often burn unsold stock. They do so to prevent it from being sold cheaply on the illegal market or from entering the market through unofficial but legal retailers who fall outside of a brand's approved distribution channels (Ferrier, 2018).

1.3.1 Fabric recycling

The options for recycling a particular fabric depend on its origin. When recycling natural textile fabrics, the fibers are broken down, resulting in fibers that are far shorter than those of the original material, with the product being a low-quality yarn with a bulky structure. The quality of this fiber can be improved by fusing it with longer virgin (non-recycled) fibers (Fletcher, 2014). In contrast, when recycling polyester, the quality of virgin fiber can be achieved, depending on the method used. Two recycling techniques – mechanical and chemical – are currently being used, and the method used determines the number of times that a particular material can be recycled. Since polyester fibers are not the only product that is made from PET, when recycling polyester fabric, other products made of PET (e.g., plastic water bottles), can be added. Additionally, only 59% of the energy is used during manufacturing fabric from recycled fibers compared to virgin polyester (FOEN, 2017).

1.4 Self-regulations and commitments

An increasing number of companies in the industry, including suppliers and smaller manufactures, have adopted sustainability strategies. They do so through implementing Corporate Social Responsibility (CSR), committing to policies and regulations and/or publishing annual reports in which they report on sustainability.

In order to satisfy consumers' expectations and forecast demand, some companies voluntarily commit to implementing policies and regulations into their strategies. A number of organizations and movements have adopted various ethical and sustainable innovations and developments. One example is the non-profit organization Ceres (2019), founded in 2009, which promotes awareness of clean energy (i.e., energy from renewable sources) and climate threats. Another example is Global Reporting Initiative (GRI), which is a global, autonomous organization for norms which assists companies, governments and others in understanding and communicating their impact on climate change, corruption and human rights (GRI, 2019).

Although a number of initiatives and movements have emerged, they are still a minority of the total goods consumed. According to Fashion Transparency Index, the first step towards more sustainable and ethical production is ensuring transparency through the entire supply chain (Ditty, 2018).

1.4.1 The Fashion Revolution project

Similar trends can also be found in the world of fashion. For example, the worldwide project Fashion Revolution (2019) is attempting to change the way "*clothes are sourced, produced and consumed, so that our clothing is made in a safe, clean and fair way"* through uniting people and sources across the entire value chain. According to the project's ethical funding policy, funders among multi-brand retailers and supplying organizations must, for example, publicly state their social and environmental policies and standards, while retailers and brands with an annual turnover of more than €42 million must publish a list identifying the suppliers on the first tier chains (Fashion Revolution, 2019).

Established in the United Kingdom on the day of the collapse of the Rana Plaza factory in 2013, which was mentioned previously, the movement now has participants around the world. The hashtag #whomademyclothes is used for an annual April campaign titled Fashion Revolution Week. During this week, people share pictures of themselves wearing their clothes, showing the brand labels, and ask the relevant brand "Who made my clothes?" on social media. In 2018, 173,000 posts were shared, reaching approximately 275 million people and prompting responses from almost 4,000 brands. Global brands such as Zara, G Star Raw and Marks and Spencer were among those that responded (Fashion Revolution, 2018).

1.5 Fashion marketing

Clothing brands use many methods to persuade customers to spend money on new clothes in a return for a temporary feeling of satisfaction. Many people already have a large amount of clothes in their wardrobes, yet they continue to buy new outfits. Why do people continue buying new clothes? Fashion scholar Bruno Remaury believes that fashion can be likened to a factory that produces desire. While traditional marketing is based on demand, fashion marketing is based on creating a demand where, in reality, there is none (Remaury in Tungate, 2012). According to Mike Easey, fashion marketing refers to the usage of a range of marketing methods and strategies targeted at fashion products and their potential customers in order to achieve a company's long-term goals (Easey, 2009). This largely follows Kotler and Keller's definition of marketing, which states that "*Marketing is a societal process by which individuals and groups obtain what they need and want through creating, offering, and freely exchanging products and services of value with others*" (Kotler and Keller, 2012, p.5)

However, Easey argues that two main differences exist between traditional and fashion marketing. First, the nature of fashion is that fashion trends change quickly, and a different emphasis should be placed on the use of marketing tools. Second, the role of design in supply and demand has led to a wide range of approaches to fashion marketing. For example, in the fashion industry, the differences in terms of the sizes and structures of brands both on the domestic and international levels are so significant that there is also great diversity in fashion marketing. Easey also notes the gap between designers and marketers, as designers lack skills and experience in business; similarly, marketers often fail to recognize the role of design in business. Each of these groups appreciates different values and has different approaches to the product, although both sides would only benefit from better communication (Easey, 2009).

2 Fast Fashion Retail: The Zara Case

The history of the brand Zara dates back to 1963, when Amancio Ortega Gaona, the current owner of Inditex, started the textile company Confecciones GOA (his initials in reverse) to produce dressing gowns and similar products. Coming from a low-income Spanish family, he started working in a textile company at the age of 14, where he gained the skills required to create a clothing chain (Ghemawat and Nueno, 2003). In 1975, Ortega and Rosalía Mera opened their first shop in A Coruña, in the north of Spain. They called it Zorba, after the popular 1964 movie *Zorba the Greek*. However, there was already a bar with that name a few streets away, and Ortega and Mera thus had to invent a different name. Since they already had the molds for the shop's sign, they decided to rearrange the letters. They thus created Zara, an exotic-sounding name (Zara is pronounced "Thara" in Spanish). A number of Zara stores were opened across Spain in the following years. In 1985, Zara was incorporated by the new launched holding company Inditex (Industria de Diseño Textil), which laid the foundations for a retail chain that was able to rapidly respond to changing customer preferences. Soon, Inditex started expanding internationally, and it acquired and introduced other brands alongside Zara, including Pull&Bear, Massimo Dutti, Bershka, Stradivarius, Oysho, Zara Home and Uterqüe (Roll, 2018; Inditex, 2019). Zara now produce clothing for men, women and children, as well as shoes and accessories.

Zara's main competitors are H&M and Mango; GAP and Topshop also have a share of the fast fashion retail market (Roll, 2018). Mango is also a Spanish fast fashion brand, selling fashionable and durable clothing and accessories for reasonable prices (which are, however, slightly higher than those of Zara or H&M). Campaigns featuring celebrities are common; in the past, these companies have featured Penelope Cruz, Kate Moss and Cara Delevingne in their advertising campaigns (Rainey, 2015). To keep up with competitors, Mango changed its price and delivery strategy in 2016. Since then, new arrivals have increased by 22%, while average prices have dropped by 14.3% (Smith, 2016). The Swedish fast fashion brand H&M focuses on trendy, affordable apparel and accessories. In contrast with Zara, H&M does not manufacture its items in-house. While this allows H&M to offer lower prices, it also means longer processing time. An important part of the company's business strategy is marketing, which varies by market and targets specific groups. Unlike Zara, which hires unknown designers, H&M often collaborates with famous designers and brands as a part of its strategy to bring affordable luxury to the masses. In past, the company has created collections in collaboration with Stella McCartney, Karl Lagerfeld and Moschino, among others. H&M also focuses on global issues and has launched various campaigns, including H&M Conscious (Lee, 2016). Another competitor to Zara is the on-line store Asos, which launched in 2000. Asos' own production accounts for only a small part of its range, with the remainder consisting of more or less known brands. Asos offers its customers a wide selection of styles and emphasizes uniqueness and quality over price (Smith, 2017).

2.1 Zara's business strategy

Today, Zara operates 2,259 stores in 96 countries worldwide and e-shops in additional markets, which, together, generated net sales of €16,620 million in 2017 (Inditex, 2018; 2019). The company offers three different categories of apparel: women, men and children. The success of the brand stems from the company's unique enterprise model, which, given that it is based on a strategic supply chain, demand-oriented delivery and an elaborate distribution network, is capable of delivering new products weekly while also responding to the latest global trends. With around 12,000 styles produced per year (with the retail average being 3,000), Zara constantly seeks new designs, and it is therefore not surprising that the company has been repeatedly accused of copying other designers (Harbott, 2011; Shazni, 2016). Zara's sales concept is "*medium quality fashion clothing at affordable prices*" (Moutinho, 2016). While other clothing companies manufacture their products throughout the world using outsourced suppliers and often do so in developing countries due to more affordable labor, Inditex's main production takes place close to its headquarters in Spain, with a manufacture chain including over 5,000 employees. There is a number of different departments, including a team of designers, sales, e-commerce or photography (Hanbury, 2018). This centralized approach to production and distribution allows Zara to not rely on trend predictions but instead to produce limited runs of clothing items in response to the newest trends and styles, which can be delivered to the company's stores within two weeks. Only a few items from each range are produced, which minimizes the number of leftovers and the financial loss incurred from less popular styles. In addition, smaller quantities of products allow the brand to work with urgency and scarcity, which increases shop attendance frequency and motivates customers to buy items immediately, as they may no longer be available during their next visit. Customers may also not find a particular product in other Zara stores, as the mix of goods varies from store to store (Roll, 2018). This is linked to another of Zara's core strategy, namely a focus on consumers' needs, which is facilitated by research conducted in the company's stores. Sales managers are trained to identify customers' opinions and demands and report them to their supervisors on a daily basis. The concepts that customers suggest are further developed and implemented into new designs (Roll, 2018). Managers play a key role in creating the stores' product mixes based on demand, as Zara allows them to decide what styles should be sold in their stores. Thus, the selection of styles offered by an individual store will match local consumers' tastes. Furthermore, working under pull-driven conditions, rather than under directive leadership, creates motivating environments for store staff (Moutinho, 2016).

These strategies have led to high foot traffic[1] and a high number of returning customers. While other apparel stores are visited an average of four times per year by loyal customers, Zara shoppers return 17 times on average during the same time period (Weinswig, 2017).

2.2 Zara's marketing strategy

Zara's advertising strategy is illustrated in the way in which it has chosen to minimalize its spending on traditional marketing, as the company believes it does not add any value to clients. Instead, Zara invests in design, store displays and expansions, which the company claims is its way of communicating with its customers. Zara is highly customer-oriented, and market segmentation is essential to its success. By understanding its customers, the company has successfully developed brand loyalty (Tungate, 2012). Amancio and his family also rarely appear in the media or give interviews. Compared to its competitors, which devote, on average, 3.5% of their sales budget to advertising, Zara only spends 0.3% of its budget on sales. Therefore, rather than advertising, the positions of stores and displays are the key features of the company's commercial strategy (Roll, 2018). To attract large numbers of customers to its stores, Zara chooses the most popular areas in cities. Special teams work on store window displays, where the most exceptional items of each collection are displayed; attention is also devoted to the interiors and facades of stores (Tungate, 2012).

With regard to public relations, Zara does not spend more money on public relations than it does on other marketing methods. However, the brand has become so popular that celebrities wear its clothes. The impact of a photograph of a celebrity wearing one of the company's products is often far greater than that of a multi -million-pound contract (Tungate, 2012). In the

[1] *Foot traffic* refers to people walking in a particular period of time on a specific place, e.g. a store (Kenton, 2018)

past, photographs of Kate Middleton, Emily Ratajkowski, Selena Gomez and Queen Letizia of Spain wearing Zara were taken (Harding, 2018). Again, if Zara notices an increasing demand for a particular style (e.g., for a dress that a celebrity has posted on Instagram), the company will shortly deliver it to its stores.

Since 2010, Zara has also operated an online boutique, which is currently available in an additional 106 markets beyond those markets with stores. Sales from the e-shop generated approximately 10% of the company’s overall sales in 2017. To increase its profits even further, Zara uses multiple social media platforms, including Facebook, Instagram, YouTube, Pinterest and Twitter. The official Instagram account is set to English and features an online shopping tool that allows that allows customers to tag the brand's products in photographs and redirects the user to the relevant product page on the company's e-shop. In addition, Zara’s Facebook page informs users about the latest collections and provides a link to the website. To reach as broad a range of users as possible, Zara uploads posts in multiple languages, with the displayed language being set to the user's default language.

2.3 Zara’s customer profile

Zara’s core customers are women in their mid-20s to 40s who wish to look stylish and classy but seek affordable prices. The majority of its core customers are students or office workers who want to look well-dressed and professional. Their preferred style is smart casual and simple, yet individualistic. They may have little interest in quality as long as they can purchase the latest trends at a reasonable price. Half of the company's female customers are mothers; thus, they shop both for themselves and their children. Another Zara target audience consists of men between the ages of 25 and 40, who, like the company’s women customers, want to be well-dressed and appropriately dressed for their jobs (Siiri and Vu, 2014). While most customers shop mainly at Zara and its competitors, such as H&M and Mango, some also purchase second-hand items, and a few also shop luxury brands such as Dior or Gucci but seek diversity in their outfits (Tungate, 2012).

3 Generation Y's Consumption Patterns

To describe different generations' attitude towards consumption, it is important to explain the concept of a generation from a wider perspective. A generation can be defined either biologically or sociologically. However, as the biological interpretation traditionally refers to the period between the births of parents and their descendants, which can extend over significant periods of time for humans, a sociological interpretation is more appropriate for this thesis (McCrindle, 2014). Thus, from a sociological point of view, a generation is a group of people born in a certain period of time characterized by significant events (typically a conflict or war or by significant circumstances) who share particular values and lifestyle. It is important to note that the approach of dividing people into generations was invented in Western countries, which experienced a different historical and political evolution than did other parts of the world. Generation ranges cannot be readily transferred from one civilization to another (Strauss and Howe, 1991). However, as Strauss and Howe predicted, in the age of globalization, young people from all around the world are influenced by the same events and trends due to the existence of the Internet and modern technologies (McCrindle, 2014).

3.1 Characteristics of Generation Y

Every new generation is characterized by certain expectations and subject to certain predictions and comparisons. Each generation builds on the base developed by that which came before it but does so using a different approach, which allows it to move on. Thus, members of new generations are innovators who develop new perspectives, opinions and points of view. The boundaries are rather obscure, and it is difficult to determine who belongs to one generation and who falls under another. For this reason, various authors and researchers have defined Generation Y using slightly different date ranges. For example, while the Nielson research agency (2014) defines Generation Y as those born between 1977 and 1995, the Pew Research Center (2019) sets the year range for this generation as being between 1981 and 1996 and the Public Interest Research Group (2014) identifies the birth years of 1983 to 2000. This generation overlaps with members of Generation X, who were born previously, and Generation Z, which followed. The common events related to this generation are the expansion of the Internet, the September 11 terrorist attacks and the Great Recession, all of which shaped the environment in which the members of the group were raised. The term Generation Y started to appear in the media as the first members of the group entered their teenage years, and it was first used in 1993 in the U.S. magazine *Advertising Age* to refer to the generation that followed

Generation X. Another widely used term is “millennials,” as members of this group grew up during or close to the arrival of the new millennium (Bronner and Clark, 2016). There are a number of synonyms, such as Generation Why, the dot.com generation, Echo Boomers and digital natives. These terms often reveal certain problems that millennials have had to confront, such as unemployment, finance, housing shortages and abstract concepts such as hesitation. Local name variations based on countries' particular experiences and historic events are also common. For instance, in Poland, Generation Y is called the generation of John Paul II, referring to the Polish pope John Paul II, who was pope for more than 26 years and influenced the lives of many young people. In Japan, the term “*nagara-zoku*” is used, meaning “people who are always doing two things at once.” The Spanish use the term “*Generación Ni-Ni*,” referring to millennials’ life uncertainty and the fact that they often neither work nor study, “*ni trabaja, ni estudia*”, as a result of the recent to the recent Spanish financial crisis (Lyons, 2016).

For the generation that produced the parents of most millennials, the baby boomers, it was common to have children later than in previous generations. Therefore, their approach to parenting was more mature, as they treated their children as equal partners in discussions from an early age. As they grew up, millennials were supported in their individuality and encouraged to form their own ideas and decisions. A generation of young people confident in their opinions, open to dialogue and unafraid of new experiences was raised under these circumstances. They are also critical and difficult to surprise and tend to question their surroundings (Bergh and Behrer, 2013). In contrast, Bronner and Clark argue that, as parents, baby boomers constantly controlled and overprotected their children, a practice that is referred to as “helicopter parenting.” As a result, millennials did not engage in spontaneous actions and are now afraid of making mistakes. It also takes them longer to mature compared to other generations, as they tend to repeatedly postpone taking up adult responsibilities and spend a great deal of time procrastinating. They are often described as self-centered and selfish. Millennials are also the first generation to grow up with easy access to the Internet and being constantly surrounded by digital devices and new media; this developed their multitasking skills and ability to adapt quickly (Bronner and Clark, 2016). The American advertising expert Simon Sinek describes millennials as a generation accustomed to instant gratification from an early age. If they need anything, they buy it on Amazon; if they want to talk to someone, they contact their friends on Facebook; if they wish to receive more attention, they post a picture on Instagram. They do not check television schedules when they want to watch a movie, as they can log on to Netflix and watch anything they wish. Similarly to Brooner and Clark, Sinek assumes the main reasons why millennials are believed to be excessively self-confident, unfocused and lazy are the superficiality of the Internet and their parents, who taught them that they are special and "*can have anything just because they want it*" (Sinek, 2016).

Following the path of Generation X, millennials became very active in the market. Millennials are regularly included in brands' strategic plans, as companies and marketers understand that many consumption trends are determined by this significant customer segment. The shopping behavior of millennials is fairly distinct from that of other generations. According to the Forbes Millennials Survey, they like to buy products that make them feel good and have additional value. They choose products based on whether they meet both logistical and emotional needs, such as TOMS shoes with a system buy-one, give-one. Half of the millennials surveyed reported that they would rather spend money on experiences than on material possessions and they do not mind having to pay more for a memorable experience. They are also more likely to make purchases based on the recommendations of friends or individuals whom they trust. Millennials appreciate personalized products and services, including social media content and ads. However, they are not loyal to brands, as they constantly seek innovations and new brands (Woo, 2018). Of all of the living generations, they spend the most per shopping trip, at $57 on average. However, they do not spend the most throughout the year, which indicates that they make fewer shopping trips (Nielsen, 2018).

3.2 Fashion consumption

The majority of millennials' general characteristics are also reflected in their fashion shopping behavior. For brands, it is crucial to persevere and engage these customers through understanding their needs, emotions and attitudes. While this is not an easy task on its own, it becomes even more difficult with millennials, as they tend to claim particular priorities but to act differently when making purchases. One example is the claimed importance of a brand's authenticity, as well as local and ethical manufacture; however, when they go shopping, the price of an item is the main criterion for 80% of millennials (Kestenbaum, 2017). Although they are highly aware of the ethical and environmental issues associated with textile production, other aspects, such as price and quality, are more important when making decisions. They state that they would like to buy more ethically produced products, but they cannot afford to do so due to their prices. According to Pookulangara and Shephard's research, when the participants were asked if they were sure that slow fashion clothes are actually more expensive than other products, none of them knew (Pookulangara and Shephard, 2013). In addition to their spending, 79% of the surveyed millennials are financially supported by their parents, and this extra money is more likely to be spent on reckless purchases, including clothing (Epley and Gneezy, 2007; Fingerman et al., 2009).

Millennials use brands and products to help them determine who they are and who they want to be, as they fluctuate between individualism and the desire to belong to their peer groups (Noble, Haytko and Phillips, 2009). Loyalty towards labels is not high among the members of generation Y; in fact, they prefer to create their own style by mixing different brands (Mincer, 2014). Millennials also shop more impulsively than other generations, with 95% of millennials admitting to such behavior (Crouch, 2017). More than other generations, they enjoy buying gifts for themselves, especially when it comes to more luxurious brands (Deloitte, 2017). This “treat yourself” behavior is usually spontaneous, as, when they shop for others, it is easy to purchase an item for themselves. This mainly applies to online shopping (Voight, 2015).

Although millennials grew up in the Internet age and are more accustomed to shopping online than older generations, they prefer to shop apparel in stores. The top 10 favorite brands among millennials are New Look, Asos, Primark, H&M, TopShop, River Island, BooHoo, Dorothy Perkins and Zara (Adoreboard, 2018).

4 Methodology

In this chapter is described how I adopted the methodology and what is the methodological position of this thesis. The method of data collection is then described, followed by evaluation of used method.

4.1 Methodological positioning

Among a number of available methods of qualitative research, I chose to conduct semi-structured interviews. This was due to the fact that it would not be possible to conduct quantitative research with a sufficiently large sample within the limitations of this bachelor's thesis, although such a method would have yielded more valid data and would be more likely to produce generalizable findings. Instead, a different approach is used – a general problem is examined on a specific case. A quantitative feature is added to the research by conducting the interviews with a higher number of respondents, while the interviews were short (between 5-10 minutes each). I chose the particular brand Zara because it is an example of fast fashion retailer popular among generation Y and also because I spend the last semester of my undergraduate studies in Spain, where was Zara established and it is a popular brand. I will also mention a few observed facts about the Millennial customers as I spent almost 10 hours in front of Zara's stores. The primary data are then compared to the secondary data coming from other quantitative studies focused on millennial's fashion shopping patterns administrated on a high number of respondents.

The qualitative research gives a broad overview and deep understanding of a problematics. The questions are specified prior to a data collection and could be modified during the research. The researcher analyses and looks up for any information that could clarify why millennials act in a certain way while collecting the data. Qualitative research is mainly used for understanding interactions, motivations and values (Hendl, 2005).

The interview is a research technique that allows not only to capture the facts but also to understand the motives and attitudes of the respondents. The semi-structured interview is the most widespread interview. The interviewer creates a set of questions and may change their order during interview and add additional questions as needed, such as asking for further details or explanations to fully understand the respondent. Attention needs to be paid to the beginning of the conversation, when it is necessary to gain confidence from the respondent. Depending on the complexity and length of the interview, various methods to recording answers and taking notes are used (Hendl, 2005; Miovský, 2006)

4.2 Aims of the study

For a purpose of this thesis, I set the aim to describe the attitude of Generation Y towards fashion consumption. This is done through two research questions:
(1) to describe Generation Y shopping behavior in fast fashion retailer (on the example of Zara)
(2) to describe Generation Y consumer attitudes towards fast fashion consumption cycle

4.3 Data collection and analysis

To conduct the interviews, I collected the data through semi-structured interviews from 53 respondents, including both man and woman, all between 20-38 years old. The questions were prepared in advance (Appendix no. 1), with expectations of further questioning depending on the respondent and the flow of the interview. Questions were prepared both in English and Spanish and depending on the preferred language of the respondent was the interview held in one or another language. During the interviews, notes were taken during the interviews and finished immediately after the end of the interview. Later they the notes were transcribed to Microsoft Excel. The data were coded manually and categorized in the manner that appeared to be the most relevant.

For the purpose of the interview, customers who made a purchase in Zara were approached when exiting the store, recognized by holding Zara's shopping bag. Only individuals who seemed to be in the desired age group were selected. Other selection criteria were not applied. At the beginning of all interviews, respondents were briefly informed about the background and purpose of the research.

Data were collected between the end of April and beginning of May 2019 during three sessions, two of them during week-day afternoons and one on a weekend afternoon. This is because this research focuses on members from Generation Y, who are most likely to be students or work, hence the data collecting time had to match with the time they will likely appear in the Zara stores. The interviews were conducted in front of two different Zara stores, both of them located in the center of Madrid in Spain. One location was Zara at Calle Gran Vía 34 in Madrid, and other location was Calle de Carretas 8 in Madrid. First location Gran Vía is a main shopping street popular between both locals and visitors. Second location Calle de Carretas is also in the center, although it isn't surrounded by as many apparel stores as the first location. Photos of both stores from the outside are located in Appendix no. 3 and Appendix no. 4.

5 Research results

5.1 Generation Y's shopping behavior in the fast fashion retailer on the example of Zara

Data were collected from 53 respondents 79% were females, 21% were males. Respondents were between 20-38 years old, from 22 different countries. On average, the customers bought 1,5 items. The average for female was slightly higher – 1,55 items compare to 1,18 items for man. While 85% of respondents bought apparel for themselves, 15% shopped for someone else – including siblings, partners, children and mothers. They buy items in Zara 20 times per year on average, and 19 times in other apparel shops. When asked about the frequency, one of the respondents, a 25 years old female, explained that she goes to Zara more often when she gets pocket money from her father. She normally goes every week, and the week she gets extra money, it could be four or five times.

There were similar proportions of individuals who planned their fashion purchases and those who bought products on the spur of the moment. When asked about main criteria to purchase clothing in Zara, the most common answers were price, quality and whether or not they liked a particular style. On the other hand, the most often mentioned facts they do not like about Zara were quality, price and that all clothes look similar. Some said that there was nothing about the brand that they disliked.

Among their other favorite brands, these were the most frequently mentioned ones, following this order: H&M, Mango, Bershka, Stradivarious and Massimo Dutti.

I also noticed that most of the Millennial customers went shopping with their friends, siblings and partners. While women usually went shopping and browsing with other one or two females, men were usually accompanied by a female or a group of other men. Only a very few people went shopping alone or with kids. Furthermore, many of them took pictures of themselves showing the shopping bags – they didn't take pictures of what they've purchased, but usually a photo of them holding the shopping bags.

There were observed some differences between shopping behavior of Spanish millennials compare to other nationalities. While most of the customers participating in the research purchased fashion for themselves, 8 respondents bought something for their relatives or partners. Out of 8, 5 respondents were from Spain. When this trend was noticed after two data collection sessions, additional question was asked during the next session, regarding buying fashion for others. A Spain girl who has just bought a shirt for her brother explained it is a common practice to buying clothes for their relatives in Spain, perhaps more than in other countries. In addition, Spaniards purchase in Zara more than is average among the age group – 14 times per month as opposed to 13 times for the same time period. When conducting the interviews, it was observed that many people entering Zara stores already holding a Zara shopping bag, which means they shopped in there earlier the day, and most of those seemed like locals. A respondent from Spain was asked why he goes to multiple shops of the same brand during one day, which was followed by an answer: "*Yes, every Zara shop is different. They have different styles here than in the other shop.*"

5.1.1 Comparison with secondary data

To compare primary data from a qualitative research method with secondary data, I chose the Connected Consumer study on US millennials. The average number of times millennials in this study purchase clothes annually is 19.3, which is similar to the number of Zara's customers – 19. The US millennials spend around $100 per one transaction when buying apparel. In my interview the question about spendings wasn't included, however, the average number of items bought in Zara was 1.5. The average price of clothes in Zara is between $40-50 (Smith, 2014). This means that the millennials in my research spent on average $60-70. According to the study, the main criteria when selecting favorite store was its selection and price. The favorite stores in the study were Forever 21, Oldy Navy, Macy's.

5.2 Generation Y's consumer attitudes towards fast fashion consumption cycle

Regarding to awareness about fast fashion, 18 respondents (34%) answered that they don't know what the term means. Others were asked to describe what they think it is, and these are some examples:

> *„Fast fashion is that nowadays the clothing don't last long, because people don't even want them to last... they like to change every few month their style and keep it up to date. "*

„Mass production of cheap clothing. The brands convince consumers to purchase so they don't miss the opportunity. "

„I think it's like a fast food. Buying and using rapidly. "

Most of the respondents connects fast fashion with quickly changing trends and affordability. One mentioned negative influence on the environment, one mentioned sustainability in the answer. There is a contradiction between what the respondents claimed as most important when buying new clothes, which is material, but they also like to shop in Zara, where they are aware of low quality, as they mentioned it when answering the question concerning what they did not like about Zara.

Among the other brands the respondents mentioned were other fast fashion retailers. At the same time, many of them claimed they also shop in thrift stores. Based on the high number of purchased items per half year, I asked a few interviewees what they do with clothes they don't use anymore, and 9 out of 12 said they donate it to the charity, 2 give them to their friends and 1 of them sells old cloths to thrift stores.

6 Discussion

The results of the study show that when members of Generation Y go to shop apparel in fast fashion retailer, they look for affordable prices and trendy fashionable clothing. Half of them buys apparel planed and half spontaneously, but they mostly shop for themselves. They purchase new items 19 times per year, buying 1.5 items during each shopping trip on average. They mostly come to shop with their friends or partners. Current research suggests that milleniums are often aware of the issues in fashion industry, but do not reflect them in their purchasing habits. This study shows that although they know about the issues related to fast fashion, it is more important for them to look stylish and not to spend much on apparel.

Compared to the other studies, some results were similar, while others were not. Although many studies show that millennials are not loyal to the brands, this is not true in a case of Zara. The customers come back regularly and a many of them refer about Zara as their favorite fashion brand, without mentioning. According to the results, half of millennials plane what they buy and a half shops apparel spontaneously. This varies from previous studies that claim that Generation Y is makes more impulsive purchases. Another fact is that millennials use fashion for balancing their individualism and at the same time as a tool to belong to social groups. To shop in Zara, both can be fulfilled, as many of the respondents claimed they like the style which allows them to wear something they feel comfortable in and let them express their style, while its guaranteed that if it comes from Zara, it will be fashionable. Since it's a popular brand, they can rely that their peers also shop in there, which might create a sense of belonging to other social groups.

It can be assumed that the results would be similar for customers of other fast fashion brands, as the respondents also mention them as shops where they like to go buy apparel. A further quantitative research on diversification among Millennials from different countries could be conducted to understand characteristics for the market. That could be useful for companies entering a new market or companies creating marketing strategy for a market they are not familiar with. This however shows contradiction between the claimed importance of quality and the commodity when buying clothes, but at the same time they like to shop in Zara, where they are aware of low quality as mentioned it when answering the question what they don't like in Zara. One of the observed facts was a tendency of Spanish millennials to shop for their relatives. This could be an opportunity to find what are the reasons behind it.

7 Conclusion

The purpose of this thesis was to investigate Generation Y's attitudes towards fashion consumption. Generation Y is nowadays a significant segment of customers on the market and as the previous reports and studies shows, they think in a different way than previous generations. That means they also have specific shopping patterns, that are also applied when they shop fashion. Understanding of this behavior might help to apparel brands and marketing agencies to create better strategies and products. As the millennials are often not loyal to brands, for the companies is even more important to know how to make and keep millennials interested.

According to the research that I conducted, when the members of Generation Y go shopping apparel, they look for affordable prices and trendy fashionable clothing. They shop both planed and spontaneously, but mostly for themselves. Although they are aware of fast fashion, it is more important for them to look stylish and save their finance.

Generally, there is a high number of reports on millennials, but there are not many quantitative studies about millennials shopping behavior. When there are some, they are often about a particular region or country. However, for global brands but also for politics or environmental protectionist this could be an important source of information. One of the most common claims I came across when searching information about generation Y was their knowledge about environment and negative impact of fashion industry, but their shopping behavior shows contrary. This is something that surprised me, this consciousness, but pretending this is not their problem. When I was asking the respondents about their attitudes towards fashion, they seem to enjoy it, however when I firstly asked about fast fashion, they almost looked quality, that I've just caught them shopping in a fast fashion retailer. Thus, this is where I see the biggest potential for further research and implementation.

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Institut komunikačních studií a žurnalistiky FSV UK **Teze BAKALÁŘSKÉ diplomové práce**	
TUTO ČÁST VYPLŇUJE STUDENT/KA:	
Příjmení a jméno diplomantky/diplomanta: Michaela Feiglová	**Razítko podatelny:**
Imatrikulační ročník diplomantky/diplomanta: 2016	
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Studijní obor/forma studia: Marketingová komunikace a PR/prezenční	
Předpokládaný název práce v češtině: Postoje generace Y ke spotřebě v oblasti módy	
Předpokládaný název práce v angličtině: Attitudes of generation Y to fashion consumption	
Předpokládaný termín dokončení (semestr, akademický rok – vzor: *ZS 2012/2013*): (diplomovou práci je možné odevzdat nejdříve po dvou semestrech od schválení tezí) LS 2018/2019	
Základní charakteristika tématu a předpokládaný cíl práce (max. 1000 znaků)**:** The purpose of this paper is to investigate Generation Y consumers fashion consumption in terms of sustainability. Since Generation Y becomes a very important segment for the fashion market globally, fashion brands and marketers are interested how to engage with such generation, which is believed to be the most complicated and unpredictable generation so far. Although Generetion Y claims its interest in environmental issues, such consumer behavior in fashion industry is not presented. The aim of this research is to find the attitude of Generation Y towards sustainable fashion. This will be achieved through an analysation of available data and in-depth qualitative interviews. The author of the thesis will attend the University of Queensland in the winter semester 2018/2019, where the thesis will be further specified, as well as some important sources of drawing data and theory will be find, depending on the possibilities of the host university.	

Předpokládaná struktura práce (rozdělení do jednotlivých kapitol a podkapitol se stručnou charakteristikou jejich obsahu)**:**

1. Introduction
2. Literature review
    a. Fashion industry
        - Fashion - history and current situation
        - Fashion industry
        - Current trends in fashion industry
        - Sustainable fashion
        - Slow and fast fashion
        - Sustainable fashion marketing
    b. Generation Y
        - Definition
        - Generation Y consumers behavior
        - Generation Y and attitude towards fashion
        - Intercultural differences
3. Practical part
    a. Research design
    b. Research results
4. Conclusion
5. Discussion
6. Bibliography
7. Appendices

Vymezení zpracovávaného materiálu (např. konkrétní titul periodika a období jeho analýzy)**:**
To analyze the theme, the author will use academic publications and articles as well as annual reports, websites and social networks of selected companies. The research will be conducted in the form of semi-structured in-depth qualitative interviews in the period from July 2018 to April 2019.

Postup (technika) při zpracování materiálu:
Firstly, available literature and data from particular companies will be analyzed. The author will then conduct semi-structured in-depth interviews with the relevant number of international students. Subsequently, the obtained answers will be analyzed and backed up by data from literature. The work will be supplemented by recommendations on how fashion brands should engage Generation Y.

Základní literatura (nejméně 5 nejdůležitějších titulů k <u>tématu a způsobu jeho zpracování</u>; u všech titulů je nutné uvést stručnou anotaci na 2-5 řádků)**:**

BLACK, Sandy. The Sustainable Fashion Handbook. London: Thames & Hudson, 2013.
The Sustainable Fashion Handbook discusses various aspects of sustainable fashion, including not only environmental issues that represent a rapidly changing fashion cycle, but also the social impact of the global fashion industry.

BERGH, Joeri van den and Mattias BERER. How Cool Brands Stay Hot: Branding to Generation Y. London: Kogan Page Publishers, 2013.
Based on 5 years research, this book provides insights into the consumer psychology and behaviour of Generation Y as well as how marketers can develop the right brand strategies to reach this generation.

MUTHU, Subramanian Senthilkannan. Textiles and Clothing Sustainability Sustainable Fashion and Consumption. Textile Science and Clothing Technology. Singapore: Springer Singapore, 2017.
This book introduces the concept of sustainable consumption with reference to the clothing sector while using many case studies to detail sustainable consumption behavior in the industry.

FLETCHER, Kate. Sustainable Fashion and Textiles: Design Journeys. London: Earthscan, 2008.
This book gather information on the effects of fashion and textiles on lifecycle sustainability, practical alternatives, design concepts and social innovations.

NOBLE, Stephanie M., Diana L. HAYTKO a Joanna PHILLIPS. What drives college-age Generation Y consumers?. Journal of Business Research. 2009, 62(6), 617-626.
This article attempts to deal with gaps in literature by examining the antecedents of consumer behavior by Generation Y. The study discusses the Y consumers' issues as well as their theoretical and managerial implications.

Diplomové práce k tématu (seznam bakalářských, magisterských a doktorských prací, které byly k tématu obhájeny na UK, případně dalších oborově blízkých fakultách či vysokých školách za posledních pět let)

HAVRDOVÁ, Karolína. 2017. Vliv udržitelné módy na marketingovou komunikaci českých módních značek. Praha, 121 s. Bakalářská práce (Bc.) Univerzita Karlova, Fakulta sociálních věd, Institut komunikačních studií a žurnalistiky. Katedra marketingové komunikace a PR. Vedoucí bakalářské práce Ing. Petra Koudelková, Ph.D

Datum / Podpis studenta/ky

....
22.5.2018

TUTO ČÁST VYPLŇUJE PEDAGOG/PEDAGOŽKA:
Doporučení k tématu, struktuře a technice zpracování materiálu:
Případné doporučení dalších titulů literatury předepsané ke zpracování tématu:
Potvrzuji, že výše uvedené teze jsem s jejich autorem/kou konzultoval(a) a že téma odpovídá mému oborovému zaměření a oblasti odborné práce, kterou na FSV UK vykonávám. **Souhlasím s tím, že budu vedoucí(m) této práce.** **PhDr. Denisa Hejlová, Ph.D.** **………………………** **Příjmení a jméno pedagožky/pedagoga** **Datum / Podpis pedagožky/pedagoga**

TEZE JE NUTNO ODEVZDAT **VYTIŠTĚNÉ, PODEPSANÉ** A VE **DVOU** VYHOTOVENÍCH DO TERMÍNU UVEDENÉHO V HARMONOGRAMU PŘÍSLUŠNÉHO AKADEMICKÉHO ROKU, A TO PROSTŘEDNICTVÍM PODATELNY FSV UK. PŘIJATÉ TEZE JE NUTNÉ SI **VYZVEDNOUT** V SEKRETARIÁTU PŘÍSLUŠNÉ KATEDRY A **NECHAT VEVÁZAT** DO OBOU VÝTISKU DIPLOMOVÉ PRÁCE.

<u>TEZE SCHVALUJE NA IKSŽ VEDOUCÍ PŘÍSLUŠNÉ KATEDRY.</u>

9 List of Appendices

Appendix no. 1: List of questions – Shopping behavior (list)

- **Demographic characteristics**

  - Sex:
  - Age:
  - Occupation:
  - Origin:

- **Shopping behavior**

What have you just bought?

Are the items for you or for someone else?

What do you like about Zara?

What don’t you like about Zara?

On average, how often do you buy apparel?

How often do you shop in Zara?

Where else do you usually shop?

Do you know what is fast fashion? If yes, what is it?

What are your main criterias when purchasing clothing?

Are your purchases usually planned or spur of the moment?

Why do you most often buy new clothes?

Appendix no. 2: Table of respondents (table)

	Sex	Occupation	Age	Country of origin:	What have you purchased last time you went to Zara?	Were the items for you or for someone else?	What do you like about Zara?	What don't you like about Zara?	Where else do you usually shop? (name other brands)	On average, how often do you buy clothes in general?	What are your main criterias when purchasing clothes?	Are your purchases usually planned or spur of the moment?	How often do you shop ir	Do you know what is fast fashion? If yes, what do you think it is?
1	Female	Student	22	Australia	Pants	myself	Clean lines and well made studd	mainly the quality	ASOS, the iconic	1x per month	Comfort	spur of the moment	1x per 3 months	A version of designer clothing made by more accessible brands
2	Female	journalist	31	France	jacket, purse, shirt	myself	diversity, paterns and colors, style	the cuts	Bash, Les Petites	2-4x per month	How it feels me	planned	1x per 3 months	buying smth without thinking too much
3	Male	Student	20	Colombia	Coat	myself	Price and style	Nothing	H&M, pull and bear, primark	1x per 3 months	Style	planned	1x per 3 months	desire to buy it
4	Female	Student	22	Germany	Tops	myself	latest styles	competitors	Vero moda, mango, only	2-4x per month	Style, price	planned	2-4x per month	clothes (?)
5	Female	Student	21	Spain	Shirt	myself	Prices	Quality	Stradivarious	2-4x per month	The fit and price	spur of the moment	2-4x per month	Fashion stores that have high revenue on trends/clothes (?)
6	Female	Student	21	Poland	Shorts	myself	Clear and open space	Fast fashion model	Bershka, pull and bear, h&m	1x per month	price, the way it looks, colours, materials	spur of the moment	more than 5x per month	fashion that change quickly, it's quickly outdated
7	Female	consultant	24	Spain	blouse and jeans	myself	variety, it is always trendy	everyone wears the same	Mango, Massimo Dutti, Oysho, Uterque	1x per month	Suits my individuality	planned	1x per month	previously a Dior bag could be worn for decades and be called as classics, now the last year Dior bag is not into fashion anymore
8	Female	Student	20	Russia	2 t-shirts	myself	Zara produces low cost clothes inspired from haute couture trends	Zara's collections in Russia are older and less various as the ones in Europe	Mango	1x per month	my taste	spur of the moment	1x per 3 months	fast fashion is about mass-market, consumer and trends-oriented brends
9	Male	Student	21	USA	pants, shirts	myself	lasts a while. Good, stylish clothing	Bad return policy	h&m, j crew, gap	1x per month	Quality	planned	1x per month	people don't even want them to last… they like to change every few month their style and keep it up to date
10	Female	student	21	Russia	t-shirt	myself	dependence on trends	price/quality ratio	vintage shops	1x per month	Price and look of the thing	planned	1x per 6 months	mass markets brands
11	Male	architect	36	Mexico	shirt, sweatshirt	myself	price, fashionable	quality	Massimo Dutti, El Gaso	1x per 6 months	Price, quality and whether I need them or not	planned	1x per 6 months	I think fast fashion is that they are quite short lead times so that a brand can purchase the new products really fast!
12	Female	Student	21	Spain	Shoes	myself	Style	You see their clothes on everyone	Mango,	2-4x per month	Cheap, easy accessible shops, ok quality	planned	1x per 3 months	environment because of the mass produktion and chemicals that are being used. Sadly, price and accessibility mostly takes over for me,
13	Female	Curator	26	Sweden	A top	myself	Cheap, big collections, different styles	Bad quality	H&M	1x per 3 months	Clothes, my will	spur of the moment	1x per 3 months	I think it's a pulsion for buying clothes
14	Female	Student	21	USA	Dress	myself	Stylish	It's always really busy	Pull&bear	1x per 3 months	how it looks	spur of the moment	1x per month	it's connected to bad influence on environment, I try to reduce it
15	Female	student	22	China	sweatshirt, skirt	myself	cheap a lot of collections	quality	H&M Sandor Maje	2-4x per month	quality, design, if it fits	planned	2-4x per month	low cost brands copy fashion from the catwalks
16	Female	marketing agency	29	Spain	t-shirt	brother	style	nothing	Mango, Massimo Dutti, Oysho, Uterque	2-4x per month	needs to be comfortable	planned	2-4x per month	low-cost brands copying latest fashion from the catwalks
17	Male	sale asistant	25	Venezuela	t-shirt	for my partner	style	nothing	Nike	2-4x per month	Cost, if it fits, style, if I need that type of clothing	spur of the moment	1x per month	Mass production of cheep clothing…. the brands convince consumers to purchase so they don't miss the opportunity.
18	Male	Student	24	Spain	Dress	for my partner	choose and always up to date on trends	The poor quality	Oakley, carhartt, nike, adidas…	1x per 3 months	I don't need it	planned	1x per 6 months	Mass-produced clothes, Sold cheap to follow the trends
19	Female	Student	25	Sweden	Shirt and trousers	Myself	They offer good styles to reasonable price	I've heard that they don't have the best working conditions for the staff	Sthlm Limited, H&M, Wera	2-4x per month	Quality price balance	planned	2-4x per month	I think it's like a fast food. Buying and using rapidly.
20	Female	Student	21	Turkey	Jacket	myself	Casual wear	Prices	H&M, Bershka, Stradivarius	1x per month	if it follows the trends	planned	more than 5x per month	new styles every week or two
21	Female	maternity leave	32	Argentina	trousers	for my children	it's cheap	too many people inside		1x per 6 months	I must like it	spur of the moment	1x per month	no
22	Female	Student	21	Argentina	Dress	myself	Style	They change the cloth too quickly	and bear	1x per 3 months	price	planned	1x per 6 months	no
23	Female	student	23	Belgium	Dress, top, shoes	myself	Nice clothing, good price	It's not sustainable	Mango, HM, Boutiques	2-4x per month	Quality	planned	1x per 3 months	no
24	Female	Student	23	Brazil	A shirt	myself	the clothes. Also that they are always similar (the design of the clothes), regardless of the	The clothes are too expensive.	Pull & Bear, Stradivarius, Primark	1x per month	style	spur of the moment	1x per 6 months	no
25	Female	communication agency	30	France	jacket, top, pants	myself	cheap, diversity	it could be in more places	local french brands, COS	1x per month	Price, style, whether I need it or not	planned	1x per 3 months	No
26	Male	Student	21	Italy	jeans	myself	brand	Low quality of some item fabric	Benetton, H&M, Hollister	1x per 6 months	Quality, shop environment, brand	spur of the moment	1x per 6 months	no

	Sex	Occupation	Age	Country of origin:	What have you purchased last time you went to Zara?	Were the items for you or for someone else?	What do you like about Zara?	What don't you like about Zara?	Where else do you usually shop? (name other brands)	On average, how often do you buy clothes in general?	What are your main criterias when purchasing clothes?	Are your purchases usually planned or spur of the moment?	How often do you shop in	Do you know what is fast fashion? If yes, what do you think it is?
27	Female	insurence agent	31	Izrael	t-shirt	for my children	style	nothing	Nike, Adidas, Diesel, Mango	2-4x per month	it has to look good	spur of the moment	1x per month	no
28	Female	Physician	26	Mexico	A skirt	myself	Low prices	Small sizes run out fast	Bershka, springfield	2-4x per month	Price and comfortable	planned	1x per 6 months	No
29	Female	Student	21	Philippines	A sweater	myself	It's much cheaper here than in the Philippines	Sometimes the quality isn't very good	Stradivarious, H&M, other local boutiques	1x per 6 months	style, material	spur of the moment	2-4x per month	no
30	Female	Studenr	22	Poland	Pants	myself	It usually has nice hats	Its clothes are too elegant for me for a daily basis	Bershka, Pull & Bear, Lefties, Primark, Stradivarius	1x per 3 months	Looks and quality	planned	1x per 3 months	No
31	Female	Student	20	Russia	Jeans	myself	Interesting assortments, new look on how mass market's clothes should look like	Prices and sometimes I couldn't match clothes in my wardrobe with clothes in Zara	Stradivarius, Massimo Dutti, Marks and Spencer	1x per 6 months	price □ quality □ style	planned	1x per 3 months	no
32	Female	teacher	38	Spain	dress, t-shirt, trousers	myself	modern style, the cuts	sometimes its too modern	Springfield, T.K. Maxx	2-4x per month	Have to try clothes on	planned	2-4x per month	No
33	Female	Student	21	Spain	Shirt	Mother	There's always something different	The cues	Mango	1x per 3 months	Best cost benefit of the clothes: price, brand and quality.	spur of the moment	1x per 3 months	No
34	Female	Recruitment	28	Spain	Shirt and trousers	myself	The classic and basics section it's perfect for working clothes	It had become a bit too colofull	H&m, l'index, reserved, Orsay, bershka	1x per 6 months	Fashonability and cheapness	spur of the moment	1x per month	No
35	Female	Student	21	Spain	Compre una camisa y un pantalon.	myself	Me encanta la ropa y la calidad de la misma	El precio es elevado.	Stradivarius, Mango…	more than 5x per month	if I like the way it looks or not	planned	2-4x per month	no
36	Male	Student	23	Switzerland	Shoes	myself	low prices	low quality of goods.	United Colors of Bennetton	1x per 6 months	material, price, style	spur of the moment	2-4x per month	no
37	Male	Barista	21	USA	Pants	myself	Their minimalist fashion	Their gender and size restrictions	Thrift stores	2-4x per month	Price, Fit, Look	planned	1x per 6 months	No
38	Female	student	25	France	parfume	myself	it's trendy and affordable	it feels like they have the same things20%jw neneřišla	no	1x per month	That I like	spur of the moment	2-4x per month	No
39	Male	Student	23	Norway	T-shirt	myself	The style and prices	Clothes are not too solid	Jack and Jones, Bershka	1x per 3 months	Cheap and cool looking	spur of the moment	1x per month	Poorly made clothes that are targeted towards a season. Usually cheaply made and cheaply sold
40	Female	communication agency	30	France	pants, trenchcoat	myself	it's stylish	nothing	COS, Vinted, small french designers	1x per month	Price, style, quality	spur of the moment	1x per month	Producing clothing for the mass market regardless of the process by which companies take to do this
41	Female	office	27	Germany	jacket, trousers	myself	fashionable, cheap	crowded	Mango, Oysho, Asos	2-4x per month	if I like the style	planned	more than 5x per month	Yes, overproduction and continuous renewal of clothes
42	Male	Psychologist	28	Mexico	T-shirts'	myself	Prices and design	Quality	Mossimo dutti	1x per 6 months	style, sometimes price	spur of the moment	2-4x per month	something only for a one season
43	Female	Barista	38	Mexico	blazer	myself	The blouses	Jeans, sizes	New York company	2-4x per month	quality, price	spur of the moment	2-4x per month	something that changes often, doesn't last long
44	Female	administration	31	Spain	dress, shirt, shoes	myself	style, good quality for the price	nothing	Mango, Massimo Dutti, Oysho	2-4x per month	reasonable price for reasonable quality and simple looks (nothing extravagant)	spur of the moment	1x per 3 months	The concept of providing clothing at a rate that outpaces sustainability?
45	Female	student	24	Spain	shirt and blouse	myself	everything	nothing	only Zara	1x per month	quality, design, if it fits	spur of the moment	2-4x per month	trands that change quickly
46	Female	student	24	Spain	hand bag	sister	affordable prices, variety each season, fast when buying online	quality, everything looks same, copying from other brands	Bershka, Oysho, Stradivarious	1x per 3 months	Style and price	planned	1x per 3 months	Trending clothes used only for one season
47	Male	Student	20	USA	Jacket	myself	Style	Excess people	Adidas, Nike, Gap	1x per 3 months	cute, comfortable	planned	1x per 3 months	trends that come and go?
48	Female	office work	27	Germany	blazer	myself	fashionable, new styles	nothing	H&M	2-4x per month	Price and comfy	planned	2-4x per month	Wearing whatever comes to your mind first
49	Female	Student	20	USA	Tank tops	myself	Ok price	Quality	AX	2-4x per month	Inclusivity, corporate influence, humanitarian	spur of the moment	2-4x per month	Yes
50	Female	sale assistant in Zara	29	Spain	trousers	for my partner	everything	nothing	only Zara	more than 5x per month	None	spur of the moment	more than 5x per month	Yes
51	Female	Student	21	Canada	shirt, crop top, pants	myself	Young but classy style	Not much casual clothes	Express, Forever 21, Bershka	1x per 6 months	quality	spur of the moment	2-4x per month	yes but can't explain
52	Female	Student	21	France	Dress	myself	Some pieces	Prices	Newlook , H&M, Stradivarius	1x per month	Price, size, design	planned	1x per month	Yes, tons of pieces design in height volumen according to the season
53	Female	student	20	Germany	Dress	myself	extraorinary style	mostly not for tall people	Mango, H&M	1x per month	Fit	planned	1x per 3 months	Yes. It's companies revolving their inventory multiple times a year to constantly have new collections available for consumers

Appendix no. 3: Zara store Gran Vía (photo)

Picture 1: First location of interviews (Feiglová, 2019)

Appendix no. 4: Zara store Calle de Carretas (photo)

Picture 2: Second of interviews (Feiglová, 2019)