

## **Sustainable Innovation 2021**

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## **How Second-hand Garments Can Be Branded, Promoted and Re-glamorised to Compete With Brand-new Manufactured Garments.**

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My work investigates digital brand advertising that promotes clothing sourced from the past as a desired ideal for consumers to construct their identity around. The brands include 'Rokit Vintage', 'Adidas' and 'Retro Reprise' to explore vintage clothing promotion in the contemporary fashion industry. My work sets out to understand why vintage is fashionable in the present day and how brands can capitalise on this trend by understanding and tapping into consumers desires and reasons why they choose vintage over contemporary fashion. Throughout my research, it is understood that it is adolescents who are initiating and popularising this trend and the reasons for doing so span over many reasons other than a nostalgia for a specific era. It can be understood that brands should actively promote specific core values in their brand identity, advertising and social media that connect with modern consumer desires if they are to be successful. Using theorists such as McRobbie and McRobbie (1994), Cassidy et al (2012), Cross (1998) and Negrin (2009) these values can be understood as society wearing vintage to subvert societal confinement and contemporary fashion promotion which includes the ideal that western fashion brands promote. They aim to construct a better future that is alternate to modern fashion's expensive low-quality mass-produced fast fashion which promotes an unattainable body ideal for consumers and its contribution to global warming and pollution. Consumers of vintage desire to find enjoyment in using vintage clothing to challenge oppression against gender, race and social class and create a fashion ideal that is achievable for all consumers. Vintage clothing itself expresses a nostalgia for a time that was still hopeful for a future, before technology advanced to enable fast fashion and pollution, yet wearers of vintage actively remove cultural ideologies of the vintage garments specific era that do not align contemporary societies values. My research continues with theorists such as Jameson (1991), Fisher (2012), Chaney (2004) and Jenss (2015) to observe that we live in an unoriginal a-historic present. Western society has stopped developing new experiences and so lack societal identity which has left society fragmented and without an authoritative dominant culture to rebel against. Modern-day consumers must select their performed identity from a selection of cultural groups and results in consumers not only desiring an original independent identity but also for vintage brands that promote individuality so that they can stand out as original whilst also belonging to a community. Contemporary brands can observe a cycle of consumers' reclaimed interests into a selection of past styles and market similar old clothes as a new innovative ideology that interconnects values of vintage clothing such as having history, experience and unconventional aesthetic to effectively appeal to modern consumers desire for vintage clothing. Overall, brands must embody the consumers desire to produce an all-round better future including the environment, quality of clothes and positive achievable body image if they are to sell their clothes successfully. The visual examples that I will use to discuss this argument are positioned below.