



**Fashion Digital Magazine: Insider Research of Fast Fashion x Consumer Behavior**

Ashot Petrosyan

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Dr. Mica Hilson

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Capstone Reflection

## Introduction

Fashion, a constant representation of culture and identity, alters appearance. Rapid fashion is now the most famous fashion subculture. Rapid fashion is unique because it adapts to new generations. Fast fashion brands like ASOS, ZARA, and H&M modify their styles to satisfy customers who demand the latest and greatest. Fast fashion companies' average annual growth rate quadrupled in the 1990s. People aspired to create new lines by building on established fashion trends which gets highlighted and emphasized through fashion magazines particularly.

Considering the nature of fashion magazines like Vogue and GQ, this capstone project aimed to craft a fashion magazine incorporating findings about to what extent does fast fashion influence consumer preferences and purchasing behavior in the global fashion industry and Armenia for both men and women, as well as what are the specific implications and challenges associated with fast fashion regarding sustainability, particularly production practices.

The project that I have been working on is a creative endeavor of constructing a fashion magazine that would exactly mirror the insider research of fast fashion with regard to consumer behavior observed. The observation that digs into understanding Armenian designers' viewpoint on the Armenian fashion industry, fast fashion trends breaking into the industry by fast fashion giants like ZARA, as well as the evolution of the fashion community that grows in Armenia but does not seem to be of overwhelming influence on the society. Within the fashion magazine project that me and my colleague embarked on lies the importance of spotlighting exactly what Armenian fashion industry is about considering the existing global trends, designer opinions, and consumer opinions.

To facilitate sophisticated fashion magazine project alongside analytical insights multiple methodological tools have been used throughout the project. These include designer interviews

with Faina Harutyunyan and Helen Khanoyan, digital survey to fashion enthusiasts, consumer survey in shopping malls, as well as secondary research to back up the findings. To facilitate the design of the fashion magazine, the tool Canva has been used as a design tool that has all the capabilities for making the magazine look solid.

At the end of the day, living in a world where people change the way they live in accordance with global trends, such analysis with regard to values of creativity, integrity, and responsibility is of utmost importance. That is why, the fashion magazine project embarks on successfully providing insightful analysis for fashion consumer purchase behavior, fast fashion interconnectedness to sustainability, and gender-neutral clothing imperative

## Literature Review

The transition from traditional fashion magazines to digital fashion magazines has been curated by the choice of promoting the trend of sustainability in fashion and solving environmental issues like pollution. The digitalization of fashion magazines reached its peak with the existence of Multimedia Digital Library for Fashion Objects (MDLFO) content creation scheme that requires the identification, annotation, review, and digitized model creation while going through the publishing process (Luchev & Paneva-Marinova, 2013). Of course, there are no limits to being creative within the fashion industry; however, following the history and progress of well-known fashion magazines that successfully managed to become digitalized would help the successful accomplishment of the capstone project.

With the rise of sustainable solutions in fashion, multiple stores began their operations on digital platforms only and gained the label of brands being environmentally sustainable as a result of using garments that are environmentally sustainable alongside supply chain processes that do not harm the environment (Denisova, 2021). Yet, the main driving force for consumer to shop fast fashion items still adhere to affordability, apt enhancement of body and image, the representation of trendy clothing. Still, the fast fashion is not only about the representation of trendy clothing, affordability, apt enhancement of body and image. It shifts to being about sustainability, digital world, gender-just society, and more (Vijeyarasa & Liu, 2021). The consumers of these days already have the tendency to notice the level of gender justice and sustainability fast fashion brands adhere to. Whenever consumers notice a shift in one of the phenomena, they shift their preferences accordingly. In fact, the world of fashion, gender, sustainability, and digital reality has not always been in such a direct and impactful correlation. Of course, sustainability and gender-related discussions have always been within the fashion

industry; however, it has been with the fast fashion industry when the aspect of affordable clothing brought up the wave of demanding justice towards gender and sustainability.

Considering that women corresponded to the norms that dominated the industry since the 18<sup>th</sup> century, whether to tell that it has been the construction of femininity throughout the decades or the diminishing of femininity throughout the decades is hard. However, the adaptation of fashion to social roles made a concrete difference on how choices in clothing developed preferences and purchasing behavior between men and women that evolved throughout the decades. Since the 1850s, when the phenomenon of women wearing trousers emerged, people have been separated between ‘it is too early for women to wear trousers’ and ‘it is already too late to get rid of the corsets’ (Arvanitidou & Gasouka, 2013). Considering the huge wave of imposing the style with baggy and soft trousers, including Coco Chanel, the fashion industry just started going with the flow. Yet, the other extreme that trousers brought to the fashion industry is hectic feminists blaming women who still wore traditional feminine dresses and those who encouraged giving up on female dresses just because of the weak character those could have posed. Yet, as the notion of Haute couture started developing further, women did not have any other chance but to keep the trousers and still bring back the fancy dresses (Pentecost & Andrews, 2010). Obviously, no one had the courage to go against big fashion houses like Christian Dior, Givenchy, and others. Moreover, the change in what women wore could not *not* impact their social roles. Accordingly, the comeback of fancy dresses alongside the maintenance of trousers had the meaning of making the distinction between the social roles that men and women shared.

In the words of Alreck and Settle (2001), “...while woman’s role in today’s society has extended to include many activities and responsibilities traditionally regarded as masculine, the

converse does not hold true” (p. 151). The phenomenon affirms because of men being incapable of accepting feminine responsibilities, and because of women being unwilling to share those with men. This tends to explain the phenomenon of giving women the position of being the buying agent for men and the whole family. Also, the phenomenon that women tend to like shopping more than men lies in the attitude of women holding the position of optimizing shopping strategy (Alreck & Settle, 2001). Still, psychographic and demographic factors do not allow to disregard the role of men in aiding the shopping consumption (Andrews & Pentcost, 2010). Fashion retail expenditure, when looked from the business perspective, relies on men in economic sense driving the business growth. Yet, all of the modifications that take place now has the roots within 1850s and even earlier since the battle for the trousers. Already since the 1960s the phenomenon of unisex clothing started being integrated into trend (Gupta & Gentry, 2013). With such changes the masculine fashion started being challenged yet brands like Michael Kors and Coach got a hold on the male consumer to grow revenues on targeting men with masculine collections.

Within the notion of digitalization for the fashion industry comprise a huge part the movement #DeGenderFashion with such a hashtag awakening social media activism (Edelsbrunner, 2023). With the existence of such a movement, the associations with appearances for men and women, such as ‘men should have short hair,’ ‘women should have long hair,’ started going away. Accordingly, women with short hair, for instance, and men with long hair began appearing on social media platforms as representators of fast fashion brands. Yet, there is still a specification regarding genders Even though studies affirm that men continue focusing on purchasing electronics or cars, men have a concrete shopping behavior. As McGrath and Otnes claim, “Grab and Go; Whine and Wait; Fear of the Feminine” guide men while shopping (McGrath & Otnes, 2001). In fact, when comparing digital fashion (the virtual retail experience)

with offline shopping, men tend to showing more engagement in scrolling through collections of clothes and sneakers and choosing for themselves outfits that they love and that they would never look at while shopping at store. In the case of women, the psychological stance provides them the necessity to wear the clothes before ordering which makes them more aligned to shopping at store and not online. Yet, the digital fashion is that new tool to assist new fashion space, culture, and community.

Moving on, it is not just about the consumption of 'green' clothing but also healthy consumption of labor regardless of gender (Athreya, 2016). Sustainability touches upon the concept of Corporate Social Responsibility which also includes the labor exploitation factor that concerns the fashion consumer. At the end of the day, fashion is not only about making people wear a certain type of clothing – it is more about creating the brand atmosphere so that consumers, wearing the piece of clothing, will proudly go with it. As Athreya mentions about the manifesto of fashion activists, "We love fashion. But we don't want our clothes to exploit people or destroy our planet. We demand radical, revolutionary change" (Athreya, 2016). That is the point where fast fashion brands should not only think about what they sell but also how they sell, to who they say, and who sells their product. The key is to adhere to sustainability standards touching upon environmental sustainability and sustainable labor consumption.

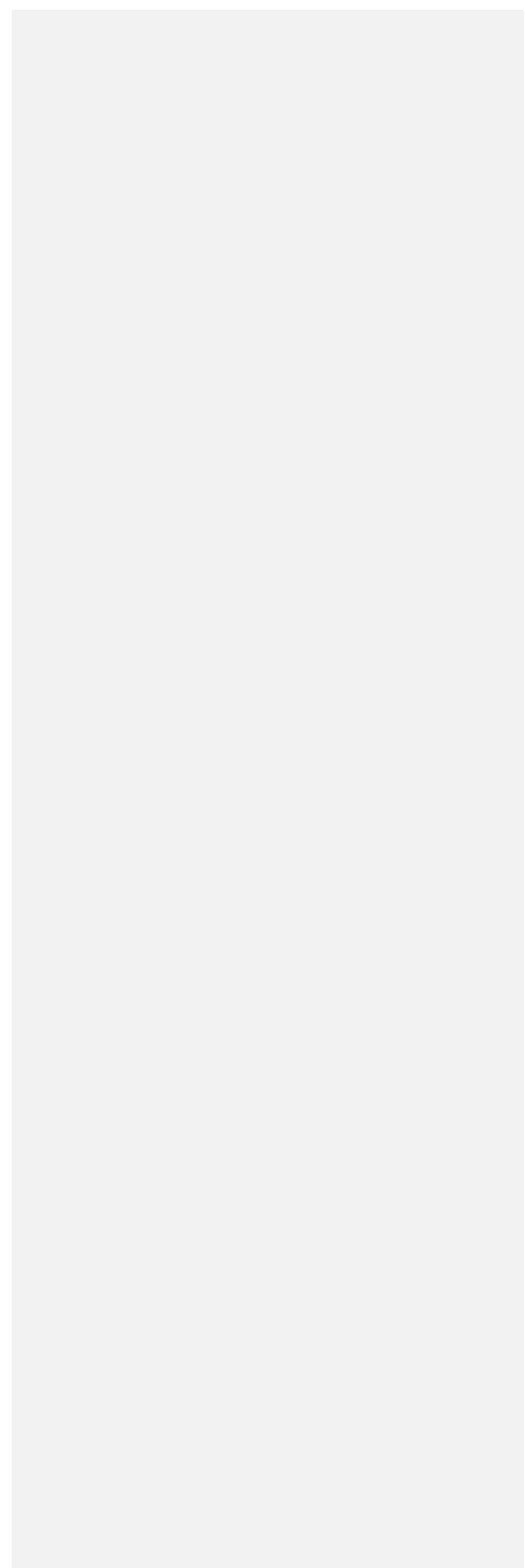
With the guidance of Sustainable Development Goals (SDGs) brands tend to go towards a more sustainable production that also considers the preferences of male and female consumers regardless of the aspect whether clothes identify gender or not (Vijayarasa & Liu, 2021). Yet, what is of utmost importance, designers should not close their eyes on the history of construction of femininity and masculinity. Accordingly, they should not bring forth the 'genderless' fashion with asymmetric clothes for women and femininely touched clothes for men (Loureiro, 2022).

Yet, there does not stand the question of whether someone should or should not bring it forth. There stands the phenomenon of directing the future fashion industry in a way that makes the fast fashion consumer in Armenia value the products one obtains for the brand's spirit and its capability to mirror the consumer's character rather than the feeling of adherence to be of a certain look to fit the gender stereotypes to wear that piece.

Even though Armenia tends to follow the fashion trends later than, for instance, the UK, it still moves in line with the international fashion industry. Accordingly, as everywhere, in Armenia as well the fast fashion consumer goes for the digitalized fashion media replacing traditional shopping with online shopping either through the website or on social media (Hatley, 2021). Multiple brands like ASOS, Nasty Gal, and others saw the ecommerce growth instantaneously just because they were at the forefront of fast fashion consumers which has been and will always stay the Internet in the US. This means that when different brands find themselves missing the digital fashion world, they should immediately step on it because their consumer stopped shopping in a traditional manner, and that consumers shifted to online shopping (Hatley, 2021). On this note, it lies on the Armenian fashion designers and brands to make the fashion consumer cautious of such measures. Armenian designers Aram Nikolyan and Faina Harutyunyan in Armenia alongside Irina Yeritsyan from California tend to have the influence of guiding the Armenian fashion consumer on digital platforms like Instagram. With this influence and expertise in the fashion industry, these people are going to be a part of the research to examine the way the notion of sustainability leads Armenian consumers to the digital media for fast fashion shopping.

Not only the fashion industry shifted from its traditional roles but also ended up bringing a strong concreteness between male and female consumer preferences, gender-just fashion

trends, sustainability, digitalization. Yet, all of this need in-depth analysis with the aid of experts to add information to the literary analysis and understand how designers and fashion experts see it all.



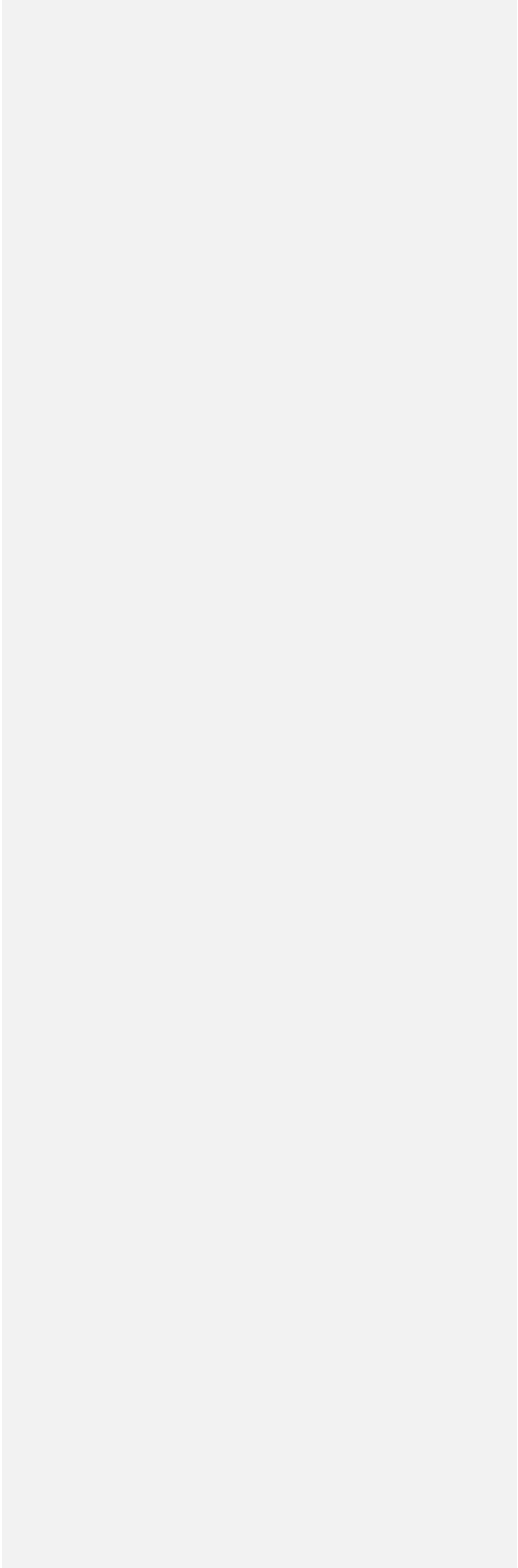
## Methodology

One of the crucial aspects in crafting the fashion digital magazine has been the design and representation of the content it aimed to convey to the audience. The Canva digital platform has been used to create the fashion digital magazine's cover and the whole design of the magazine.

The choice of Canva digital platform has been made as a graphic design tool, as well, has been conducted after thorough research on tools that would aid the creation of the digital fashion magazine. According to Gahred (2020), "It utilizes a drag-and-drop format that will be familiar to the average user as well as design professionals. It features fonts, graphics, vectors, and templates, and in 2019, the company purchased free stock photo sites Pixabay and Pexels, giving users access to diverse array of free photos in the program itself" (p. 338). Considering the breadth Canva provides not only to professional designers but also average users, using the tool have been to the benefit of the project to have a visually pleasing representation of the digital fashion magazine.

On top of that, the research methodology included in-depth interviews with an Armenian designer, Faina Harutyunyan, and Phubber Armenia's brand director Helen Khanoyan. As a result, the interviews have given an understanding of the Armenian fashion people's outlook on the influence of fast fashion on consumer behavior in Armenia. Moreover, due to their experience-based answers, it has given insights on whether affordability, environmental sustainability, and gender impact consumer purchasing behavior in Armenia. Most importantly, the answers these designers provided shed light on whether fast fashion brands drive the consumer purchasing behavior with regard to their digital platform representation when they incorporate the aspect of sustainability on digital platforms. These interviews have been

accompanied by a survey distributed to digital platforms accompanied with consumer surveys conducted at shopping malls.



## Designer Interview Analysis

In the dynamic world of fashion, where trends emerge and evolve at a rapid pace, the concept of sustainability has emerged as a critical focal point, shaping the practices and ideologies of designers and consumers in Armenia. Through a series of illuminating interviews conducted with a diverse range of fashion designers, this exploration delves deep into the multi-layered realm of sustainable fashion, fast fashion, consumer preferences, the current market, and purchasing habits.

The discussions with these industry insiders offer invaluable insights into the challenges and opportunities presented by the shift towards sustainability in fashion. From reimagining supply chains to incorporating eco-friendly materials and production techniques, designers are innovating and adapting to meet the demands of an increasingly conscious consumer base. Moreover, the interviews shed light on the broader implications of fast fashion—a phenomenon characterized by its rapid production cycles, low-cost manufacturing, and often questionable labor practices. As consumers become more aware of the environmental and social impact of their purchasing decisions, there is a growing demand for transparency and accountability within the fashion industry.

Central to these conversations is an exploration of consumer preferences and purchasing habits, which play a pivotal role in shaping the direction of the fashion market. By understanding the motivations and priorities of consumers, designers can better tailor their offerings to meet evolving demands. Whether it is a preference for sustainable and ethically produced clothing, a desire for unique and personalized pieces, or a penchant for the convenience and affordability of fast fashion, consumer behavior serves as a barometer of industry trends and attitudes.

To delve into the questions and better understand where these fashion designers stand in the current market, it has been important to ask a set of questions that would have further highlight their stance on fast fashion, how to shift alongside trends that are cheap and fast to produce and how to maintain brand identity and ethos. For example, when asked about whether sales have gone down with the rise of fast fashion and the overall availability of various clothing pieces, one of the designers, Faina Harutyunyan, answered that it was, in fact, on the contrary (*See Appendices*). While stores like Zara provide mass-produced goods targeted toward specific trends, the current purchasing landscape proves that consumers look for unique pieces that set them apart more than fitting in with trends. While there is certainly a demographic of Armenian girls who focus on fit over function and purchase cheaply produced goods to wear for one season and get rid of them the next, fashion designers now see a rise in the need for individuality and uniqueness when purchasing clothing items.

Another trend in understanding the relationship between designer and consumer that can be analyzed from these interviews is the tendency for designers to better sell the items that they themselves love and believe in, rather than what is trending at the given time. Faina mentions that her clients "grew up" alongside her because her values align exactly with the values of her customers (*See Appendices*). She says that she heavily focuses on elegance and designs her pieces with elegance in mind. Hence, her customers, in turn, prefer elegant items over flashy garments. This insightful perspective underscores the intrinsic connection between a designer's personal ethos and their creative output. While trends may come and go, true passion and authenticity endure, shaping the essence of a designer's work. The sentiment expressed reflects a profound commitment to integrity and self-expression, where the garments created are not

merely dictated by market demands, but rather emanate from a deeply rooted sense of identity and individuality.

In considering the landscape of fashion in Armenia, a nuanced understanding emerges, shaped by the cultural nuances and preferences of its consumers. While the notion of unisex clothing finds resonance in some global fashion spheres, the Armenian context presents a distinct perspective (*See Appendices*). Here, the emphasis on femininity holds sway, with many women aspiring to project a carefully cultivated image of grace and elegance. This sentiment, rooted in a cultural appreciation for femininity and refinement, permeates various aspects of Armenian society, from everyday attire to formal occasions. While acknowledging the emergence of a more casually dressed generation, particularly among the youth, the prevailing desire among many Armenian women to accentuate their femininity remains palpable. Thus, while the concept of unisex clothing may find traction elsewhere, its resonance within the Armenian market is tempered by a cultural affinity for traditional notions of beauty and elegance. This divergence underscores the importance of understanding and respecting cultural nuances in fashion design and marketing strategies.

When it comes to the discussion of sustainable clothing items, the perspective offered by the fashion designer highlights a pragmatic approach to sustainable fashion, rooted in longevity and durability rather than explicit adherence to eco-conscious practices. While the designer admits to not actively prioritizing sustainability in their work, they acknowledge the importance of creating garments that withstand the test of time. This emphasis on timeless design and quality craftsmanship speaks to a broader ethos of sustainability through longevity. By crafting classic pieces that transcend fleeting trends, the designer inadvertently contributes to a more sustainable fashion ecosystem, where garments are cherished and worn for years to come. Moreover, the

consideration of fabric choice and construction techniques underscores a commitment to practicality and functionality, further enhancing the wearability and longevity of the garments. In this way, the designer's approach embodies a subtle yet impactful form of sustainable fashion, grounded in the enduring appeal of timeless design and enduring quality.

Upon the discussion of sustainable practices, the response from the fashion designer sheds light on the complexities and challenges inherent in implementing sustainable fashion practices within the Armenian context. While some designers may tout environmentally friendly initiatives as part of their marketing strategy, the reality of sourcing sustainable materials poses significant hurdles. The limited availability of eco-friendly fabrics within Armenia necessitates importing materials, often from distant locations such as China, which can entail lengthy wait times and logistical challenges. Moreover, the perception that foreign-sourced fabrics are inherently more expensive is debunked, as some designers reveal that they procure materials at significantly lower costs than those available domestically. This revelation underscores the discrepancy between perceived value and actual production costs within the fashion industry. Furthermore, the notion that utilizing local materials should result in lower-priced garments challenges prevailing market norms, highlighting the need for transparency and education regarding production processes and pricing structures. In navigating these complexities, designers must strike a delicate balance between sustainability, accessibility, and economic viability, while also confronting misconceptions surrounding the true costs of ethical and environmentally conscious fashion.

## Survey Analysis

The survey we conducted for our project gives us a full picture of how fast fashion changes the preferences and purchasing practices of Armenians in the fashion business. We can learn more about how the Armenian fashion market works and how fast fashion trends really change the way people make choices by looking more closely at the answers we have. Fashion types and how people find them have changed a lot in Armenia, as they have in many other places. Our survey showed that digital platforms like Instagram and digital fashion magazines have become important ways for Armenians to find out about new fashion trends.

Our survey also showed that fast fashion trends have a big impact on what Armenians purchase. The majority of respondents (over 60%) said that fast fashion styles have a big impact on what they buy. The ways people in Armenia buy things seem to be strongly connected to how quickly fashion changes. This shows how quickly and often fashion changes in the country. Moreover, price is the most important factor to Armenian shoppers when they think about why they buy clothes. Almost all of the people who answered said the price was a big deal for them. To be successful in a market where people have different amounts of extra budget for shopping, it is important to be reasonable in pricing clothing. In Armenia, people are very price-conscious, so fashion brands and shops need to offer competitive prices to get and keep customers.

Armenian customers are becoming more aware of problems like ethics and the environment, in addition to price. Respondents said they think about how fair and environmentally friendly the clothing is when they buy it. Consumers are more knowledgeable about the goods they purchase and want to align with brands that share their values. Sustainable fashion is becoming more and more popular around the world, and more and more Armenians are picking clothes that are good for society and the environment. In Armenia, too, the idea of clothes that do not reveal a

person's gender is growing. About 70% of people surveyed there said they were okay with this trend. According to this, non-binary fashion styles are increasing in popularity, and people are not dressing and designing clothes based on their gender anymore. But makers still are not making a lot of unisex clothes to meet customer needs, even though interest in gender-neutral clothing is growing.

Overall, fast fashion has a big impact on what Armenian shoppers want and how they buy clothes in the fashion industry. It is clear that the Armenian fashion market is very busy and always changing because of the fast fashion trend and the wide use of digital platforms. Prices and social issues are becoming more important to people, so there is a greater need for cheap clothes that are made in a way that helps people and the earth. Fashion stores and businesses in Armenia need to know how these changes are happening in order to stay competitive and meet the changing needs and wants of their customers. Workers in the Armenian fashion industry can use our survey results to make plans that fit the needs and preferences of Armenian customers and also deal with global fashion issues and new trends.

## Self-Evaluation

The whole process of conducting the project has been challenging for me, yet provided breadth to improve research skills, look into the design world, as well as upgrade knowledge about consumer behavior with regard to marketing imperatives in an interconnectedness with fashion. The project that have been conducted was separated into the following parts, including Project Planning/Preparation, Data Collection, Data Analysis, Fashion Magazine Design. Each of the stages of this project had its ups and downs for me; however, at the end of the day I can reflect upon my growth throughout the semester and see that I managed to upgrade my skills in research and design, as well as become a person capable of communicating with professionals of a field that has been previously unknown to me.

## Project Planning/Preparation

Within this stage of the project, it has been of utmost importance to have the map of the project timeline and understand where we are at with my colleague. Thanks to supportive partnership with my colleague, we managed to map the timeline and we got the things going.

## Data Collection

Nonetheless, within the stage of data collection my colleague and I encountered the difficulty of contacting designers, getting them to agree to conduct the interviews, as well as approach people in shopping malls and gain insights from them. Yet, we have found the solution with each of the target groups. With designers, my colleague and I embarked on emailing the PR assistants, calling the designers directly, and kindly messaging them the project importance. At the end of the day, two out of four designers, Faina Harutyunyan and Helen Khanoyan agreed to

be interviewed. For shopping mall surveys, what we did is be at shopping malls on the weekends to encounter more people and have higher chances of ending up with insights from consumers. Yet, it has been of more difficulty to conduct the digital survey because people usually skipped the survey. However, we asked our friends and the interviewed designers to share the survey on social media platforms and with their friends. As a result, we successfully moved on to the data analysis stage.

### Data Analysis

Here, knowing that preliminary work should be conducted prior to analysis, interview transcription and survey result sum-up begun. To be honest, I did not expect the workload to be this large; however, I did my best to transcribe the interviews in Armenian and then translate it for further analysis. Regarding survey results, even though there is the automation of downloading survey results, it has been of utmost importance for us to be concrete. So, we delved into analyzing results per question without going into the automation of analysis that Google Sheets usually provides.

Further, data analysis section that have been conducted mainly considering the interviews and the semi-structured survey without putting an emphasis on consumer interviews guided us on choosing the fashion magazine sections, as well. For instance, the layout of showcasing the Instagram pages of the designer and the brand director has been guided with the majority of respondents (over 55%) being interested in learning about fashion trends via Instagram. This guided us towards understanding the need to clique with the reader and including something that would have been familiar to our target reader. On top of that, when choosing the content of the magazine, considering that the majority of respondents (over 60%) have chosen Style as the

main factor influencing their decision to purchase, trends and stylistic pieces of advice immediately have become a part of the fashion magazine as we concretely knew that the reader would love to see both the images and the textual analysis of those.

### Fashion Magazine Design

The best part about the project has been the fashion magazine design process. To tell that I have upgraded my design skills is to tell nothing. To be honest, I have never worked with Canva; however, learned a lot throughout the project. The biggest takeaway is to become capable of having huge information database that should fit some 15 pages and be capable of structuring it in a way so that the user gets the meaning of the project and the fashion magazine.

While choosing the structure of the magazine, my colleague and I conducted research on different fashion magazines and have drawn the most out of British Vogue. The minimalistic style, the depiction of information alongside the featuring of images; all corresponded to the way we would loved our magazine to look like. After researching different magazine and stopping on the British Vogue magazine's layout, we have drafted an outline of the fashion magazine which is as follows:

**Page 1**

Introduction to the Magazine

**Page 2-4**

Fast Fashion vs. Luxury Brands

Feature Articles

**Page 3-5**

Female Fashion

Trend Report  
Styling Tips  
Brand Spotlight: ASOS

**Page 4-6**

Male Fashion  
Trend Report  
Brand Spotlight: Balmain

**Page 7-8**

Unisex Fashion  
Feature Article accompanied by Podcast  
Designer Interview

**Page 9-10**

Exclusive Interview: Phubber.am  
Fashion Shoot

**Page 11-12**

Beauty & Accessories  
Accessory Edit

**Page 13-14**

Fashion News & Events

**Back Cover**

Contact Information

This guided us to making the magazine we have currently. The brand choices that we later made to include within the magazine ranging from ZARA to H&M to Balmain have been accompanied by scholarly and editorial research on the fashion industry on an international level. By accessing media outlets like Draper's, Harper's Bazaar, Dazed Digital, Forbes, and more, my colleague and I managed to collect enough information that guided us towards choosing featured brands. Accordingly, the brands that we chose and the media outlets that we have been looking at guided our choices for the trends that we showcased throughout the magazine including the ones that touch upon Female Fashion up to the ones that touch upon Male Fashion and ranges to Unisex Fashion with reference to Beauty Accessories.

Yet, when it came to choosing the fonts and the layout for text-picture pairs, it all fell down on making the text readable alongside pictures appealing. Accordingly, we went for using headings, subheadings, main texts, and apt picture-text pair layouts to make each page appealing to the reader. Also, the most important part have been in showcasing the text when it has been needed more than the picture. Yet, in my opinion, the main emphasis for our fashion magazine fell on the aesthetic part of showcasing pictures.

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	<p>the sales were good. In other words, you need to know what is happening in the market and you can offer yours. In a word, it does not interfere.</p>
<p>Ինչպե՞ս եք ընկալում արագ նորաձեւության ազդեցությունը սպառողների վարքագծի վրա Հայաստանում:</p>	<p>Չնայած թվում ա, որ երբ հայտնվել են տեղեկայքեր ու մատչելի ա, պետք ա որ մեր վաճառքները ընկնեն: Բայց հակառակը: Մարդիկ սկսել են փնտրել տարբերվող հագուստ: Իրանց դուր ա գալիս ինդիվիդուալ մոտեցումը: Ես տարբերություն չեմ գգում իմ վաճառքների մեջ օրինա, եթե նույնիսկ գգում եմ, դա կարող ա լինել ուրիշ հանգամանքներից ելնելով, երկրի վիճակից օրինակ, մենակ այդ ժամանակ կարա մեր մոտ վաճառքները ընկնի: Բայց ինչքան շատ են հագուստները, ինչքան շատ ա նույնը ու ինչքան շատ ա օնլայնը նաև, էդքան շատ մարդիկ փորձում են տարբերվող հագնվել: Մի ալիք ա լինում, երբ նույն ձև են հագնվում իհարկե, բայց հետո արդեն մարդիկ չեն ուզում լինել նման: Ու հիմա էնքան նորաձեւությունը ու աշխարհը էնքան բաց ա, մի հեռախոսի էկրանի մեջ ա, ու դու տեսնում ես որ կարող ես լինել ուրիշ ձև: Դրա համար ես նկատել եմ,</p>

		<p>որ ինչքան շատ ես տարբերվող հագուստ եմ անում, էդքան լավ ա իմ վաճառքները: Երբ որ փորձում եմ անել վաճառքի համար ու հանգիստ. չնայած արել եմ տենց բան, ունեցել եմ տենց շրջան, արել եմ նույնիսկ նենց բան, որ երբ չկար Zara-ն Հայաստանում, ու մենք նայում են, թե ինչ ա տենդենցներով , ու էդ ժամանակ տենց բաներ էինք անում, էդ ժամանակ վաճառքները լավ էին: Այսինքն դու պետքա նայես շուկայում ինչ ա կատարվում ու կարողանաս առաջարկել քոնը: Մի խոսով, չէ չի խանգարում:</p>
2	<p>In your opinion, does affordability play a crucial role in choices that consumers make regarding clothing?</p>	<p>Of course. The cost is related. Among Armenian designers, maybe people think that it is not like that, but I definitely say that it is like that, my values are quite adequate. It is better to call it that. That's why it's difficult for us to do because we don't produce thousands, the cost is higher. But compared to Armenian designers, I work, maybe it will enter into our strategy, and maybe that's why our brand has been on the market for more than fifteen years and is stable and</p>

increasingly, in my opinion, we are getting better, we are interested, because we also take values into account. But there is also something else here, the same ZARA, because we were talking about it before, when you enter and there is a discount and they bring a new assortment at that moment, but it is not discounted, but it is very nicely presented, and the discounted ones are on top of each other. it's full, you kind of buy a new one. That has something to do with it. It's not always worth it. In general, products of any price are sold. For our brand, we have a MADE store, where Armenian designers are. I know everyone's sales, I see inside, that's why I can say that the price is not important, it is important that the clothes are of high quality and distinctive.

Everything has its demand. But there is a segment, usually girls, students, they don't want to buy something expensive, they want it to be cheap, wear it, wear it, wear it, it's normal, I do it too, but when the same clothes are discounted, it's very good. is for sale. The important thing is that

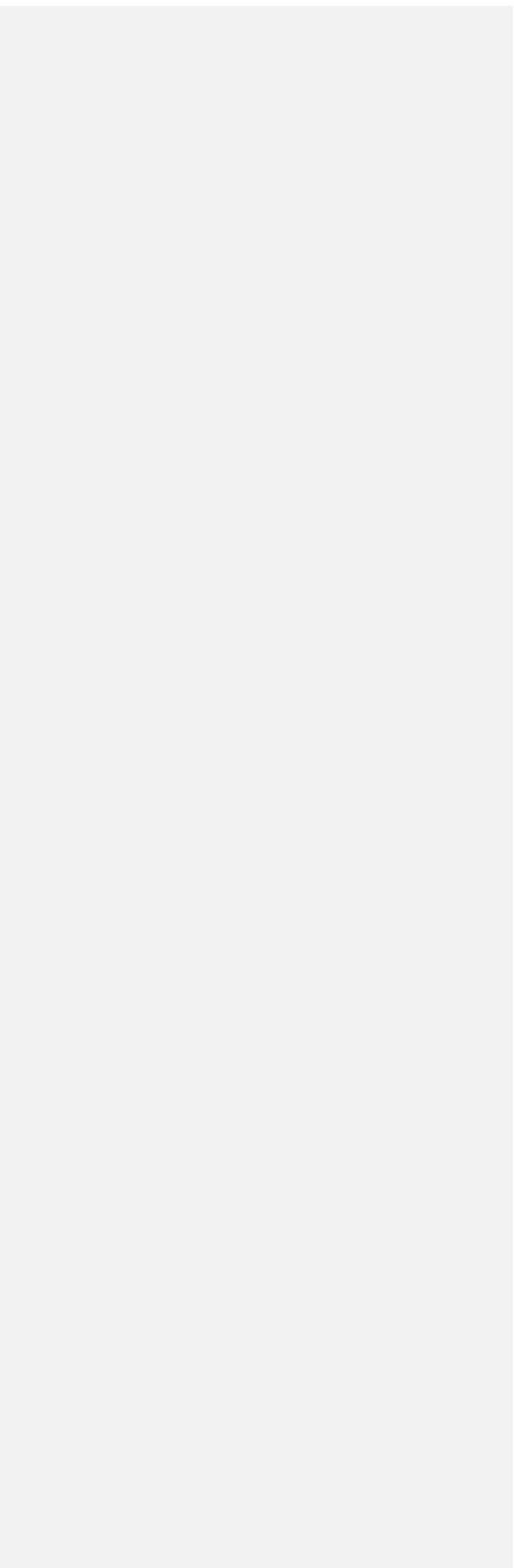
	<p>the clothes should be interesting, different, and the price-quality ratio should be reasonable.</p>
<p>Ձեր կարծիքով, մատչելիությունը որոշիչ դեր է խաղում սպառողների կողմից հագուստի ընտրության հարցում:</p>	<p>Իհարկե: Կապ ունի արժեքը: Հայ դիզայներներից, միզուցե մարդկանց թվում ա , որ դա տենց չի, բայց ես հաստատ ասում եմ դա տենցա, իմ արժեքները բավականին աղեկվատ են: Ավելի լավ ա տենց կոչենք: Դրա համար մեզ դժվար ա անել քանի որ հագարներվ չենք արտադրում, ինքնարժեքն ավելի բարձր ա: Բայց հայ դիզայներների համեմատ, ես աշխատում եմ, միզուցե դա մեր ստրատեգիայի մեջ մտնի, ու միզուցե դրա համար ա որ տասնհինգ տարուց ավել կա մեր բրենդը շուկայում ու կայուն ու գնալով ավելի, իմ կարծիքով լավանում ենք, հետաքրքրանում ենք, որովհետև հաշվի ենք առնում նաև արժեքները: Բայց ստեղ կա նաև ուրիշ բան էլ, նույն ZARA-ն , քանի որ դրանից էինք խոսում մինչ այդ, երբ մտնում ես ու գեղչ ա ու բերում են էդ պահին նոր տեսականի, բայց դա գեղցված չի, բայց շատ սիրուն ներկայացված ա, իսկ գեղցվածը իրար վրա լցված ա, մի տեսակ գնում առնում ես նորը: Էդ կապ ունի:</p>

		<p>Միշտ չի արժեքը: Ընդհանրապես վաճառվում  ա ցանկացած գնի ապրանք: Մեր բրենդի  համար, MADE խանութ ունենք, որտեղ հայ  դիզայներներն են: Ես վաճառքները գիտեմ  բոլորի, ներքին տեսնում եմ, դրա համար  կարամ ասեմ, որ կարևոր չի արժեքը, կարևոր  ա, որ հագուստը լինի որակյալ և տարբերվող:  Ամեն ինչի վրա կա իր պահանջարկը: Բայց կա  մի սեգմենտ, սովորաբար աղջիկներ,  ուսանողներ, չեն ուզում առնեն մի թանկ բան,  ուզում են էժան լինի, հագնեն գցեն հագնեն  գցեն, լինի լիքը, նորմալ ա, ես էլ եմ դա անում,  բայց էդ ժամանակ նույն հագուստը երբ  զեղչվում ա, շատ լավ վաճառվում ա:  Կարևորը լինի հագուստը հետաքրքիր,  տարբերվող, եվ գին-որակ  հարաբերակցությունը խելամիտ լինի:</p>
3	<p>What do you think about current trends  of having gender-neutral clothing? Do  you observe the phenomenon in Armenia  often and how does it impact fashion  choices?</p>	<p>Fashion and the Armenian consumer are a little  different. Yes, you're right when you say that it's  fashionable, but mostly girls in Armenia want to  be feminine, they don't want to be out of shape.  I'm not saying all of them. There is a new,</p>

	<p>separate generation that dresses more casually and doesn't pay attention to such things. But mostly our girls, you will also notice at the university that our girls are beautiful, well-groomed, dressed, they want to emphasize their femininity in every way, with make-up, clothes, bags. Maybe the Armenian man likes it, that's where it comes from. That's why there are its lovers in Armenia. But I haven't thought about creating such clothes, maybe I'm a big woman for that. I like femininity, being elegant, and I offer it, and it seems to me that there is a demand for it.</p>
<p>Ի՞նչ կարծիքի եք unisex հագուստ ասվածի մասին: Հանա՞խ եք նկատում այս երևույթը Հայաստանում և ըստ Ձեզ ինչպե՞ս է այն ազդում սպառողի ընտրության վրա:</p>	<p>Նորաձևությունը ու Հայաստանի սպառողը մի քիչ տարբեր ա: Հա, ճիշտ եք ասում որ նորաձև ա, բայց Հայաստանում հիմնականում աղջիկները ուզում են լինել կանացի, չեն ուզում լինել առանց ֆորմա: Չեմ ասում բոլորը: Կա նոր մի հաստ առանձին սերունդ, որ ավելի փախած ա հագնվում ու ավելի տենց բաների վրա ուշադրություն չի դարձնում: Բայց հիմնականում մեր աղջիկները, դուք համալսարանում էլ կնկատեք, որ մեր աղջիկները սիրուն, քսված, հագնված, իրանց</p>

		<p>կանացիությունը ամեն ձև, շպարով, հագուստով, պայուսակով, ուզում են ընդգծել: Միգուցե հայ տղամարդուն ա դա դուր գալիս, ստեղից ա դա գալիս: Դրա համար Հայաստանում կան դրա սիրողները: Բայց ես օրինակ չեմ մտածել նման հագուստ ստեղծելու մասին, երևի մեծ կին եմ դրա համար: Ինձ դուր ա գալիս կանացիությունը, էլեգանտ լինելը, ու ես առաջարկում եմ դա ու ինձ թվում ա պահանջարկը դրա վրայա:</p>
4	<p>In your opinion, is there a common inclination for designers to follow unisex direction in designs to meet consumer needs?</p>	<p>Yes, there are designers like that, but they don't keep it because it's fashionable, but they think like that. Every designer mainly does what he likes, what he would wear. I hope they don't do it for sales because it's fairer. I have noticed over the years that the clothes I make for sale are not sold. But if I do something that I would love to wear, I don't wear things that I can, because my figure doesn't allow it, but I wear the clothes that are mine, I imagine myself in them. Many people tell me that your clothes suit you. I don't know if it applies to all Armenian designers. When other</p>

	<p>Armenian designers wear the clothes themselves, you say it's theirs, it's very suitable for them.</p> <p>That's why your client is the one who is like you, not in appearance, but if I am an example, now that I say it, it will work out, I say good things, the same. he thinks in a way. I don't have any vulgar girls for example. They are suitable even for me at my age. Despite the fact that we have been working for fifteen years, those clients grew up with me, I have clients who were my graduates, now they still sew at my place for all the occasions of their children. We think the same way, we have the same values.</p>
<p>Ձեր կարծիքով, կա՞րդյոք դիզայներների ընդհանուր հակվածությունը՝ հետևելու դիզայնի unisex ուղղությանը՝ սպառողների կարիքները բավարարելու համար ներկա ժամանակներում: Դուք դա հաշվի առնու՞մ եք:</p>	<p>Հա կան տենց դիզայներներ, բայց ոչ թե պահում են, որովհետև դա նորաձև ա այլ իրանք տենց են մտածում: Ամեն դիզայներ անում ա հիմնականում էն, ինչ իրան ա դուր գալիս, ինչ ինքը կկրեր: Ես հույս ունեմ, որ իրանք դա վաճառքի համար չեն անում, որովհետև դա ավելի արդար ա: Ես նկատել եմ, էսքան տարիների ընթացքում, որ էն հագուստը, որ ես անում եմ վաճառքի համար, չի վաճառվում: Բայց եթե ես անում եմ նենց</p>

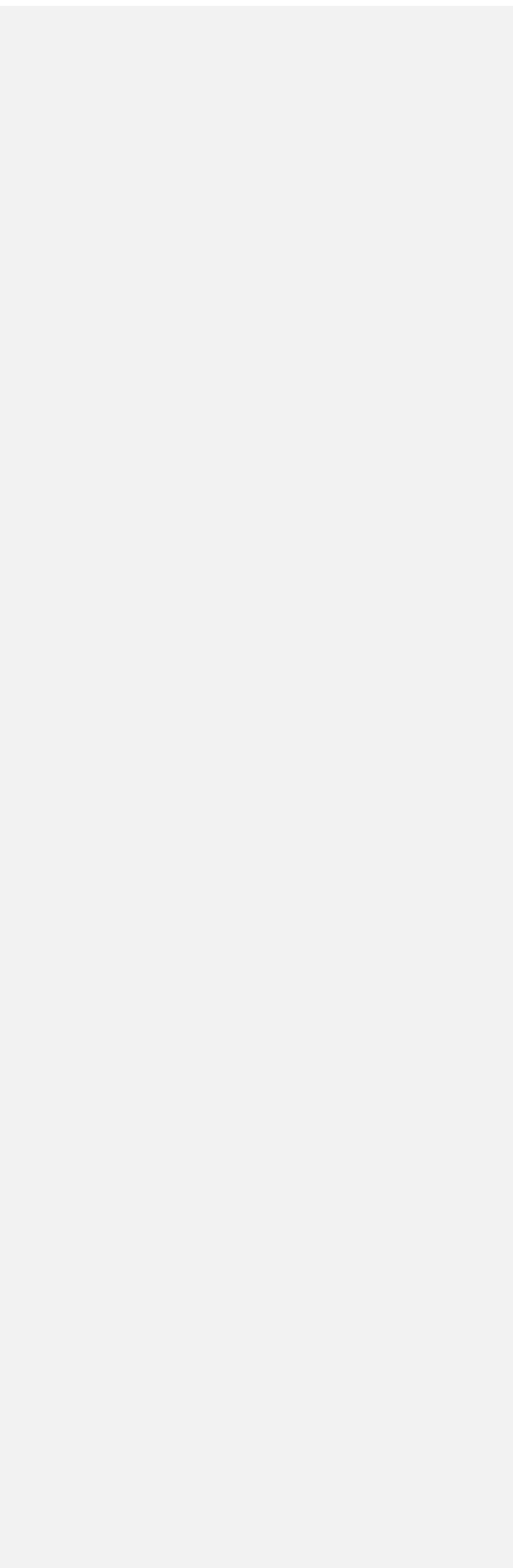


	<p>բան, որ մեծ սիրով կկրեն, կարողա բաներ ունեն չեմ կրում, որովհետև ֆիզուրաս թույլ չի տալիս, բայց ես անում եմ էն հագուստը, որը իմն ա, ինձ մեջը պատկերացնում եմ: Ինձ շատ են ասում, որ Ձեր հագուստները հենց Ձեզ ա սագում: Չգիտեմ դա բոլոր հայ դիզայներներին ա վերաբերվում: Մյուս հայ դիզայներներն էլ հագուստը երբ կրում են իրանք, ասում ես դա իրանցնա, իրանց շատ համապատասխան ա: Դրա համար հանախորդդ լինում ա նա, ով քո պես ա, ոչ թե արտաքինով, այլ եթե ես օրինակ, հիմա որ ասեմ կստացվի լավ բաներ եմ ասում, նույն. ձև ա մտածում: Իմ մոտ չկան օրինակ վուլգար աղջիկներ: Իմ մոտ տարիքային նույնիսկ ինձ են համապատասխան: Չնայած որ տասնհինգ տարի որ աշխատում ենք, էդ հանախորդները իմ հետ հավասար մեծացան, ունեն հանախորդներ, որ իմ ավարտողներն էին, հիմա իրենց երեխեքի բոլոր առիթներին էլի իմ մոտ են կարում: Մենք նույն ձև ենք մտածում, ունենք նույն արժեքները:</p>

	<p>What is your vision and perspective when designing clothes with regard to the consumer persona? Do you consider gender representation and consumer preferences based on gender?</p>
<p>5 Ինչպիսի՞ն է Ձեր տեսլականն ու հեռանկարը սպառողական անձին վերաբերող հագուստի ձևավորման հանդեպ: Դուք հաշվի առնո՞ւմ եք սպառողների նախասիրությունները՝ ելնելով սեռից:</p>	<p>Has its response in the previous part.</p>
<p>6 Are you conscious of environmental sustainability? Do you follow sustainability norms while creating collections?</p>	<p>Unfortunately, I don't pay much attention to it, I don't want to lie, but I suggest to offer such clothes so that one day it doesn't happen. And the model, and the fabric, and it should be sewn in such a way that they can be worn several times. If you look at me, there are classic clothes, they were worn a few years ago, they will look good now and then.</p>
<p>Հավաքածուներ ստեղծելիս հետևո՞ւմ եք sustainable կայունության (բնապահպանական) նորմերին:</p>	<p>Ցավոք, դրա վրա շատ ուշադրություն չեմ դարձնում, չեմ ուզում ստել, բայց ես առաջարկում եմ նենց հագուստ առաջարկել,</p>

		<p>որ մի օրվա ջինի: Եվ մոդելը, և կտորը, և կարված լինի նենց, որ կարողանան մի քանի անգամ կրեն: Իմ մոտ, որ նայեք, կա կլասիկա հագուստների մեջ, մի քանի տարի առաջ հագնեն, հիմա էլ, հետո էլ, կնայվի:</p>
	<p>Do you communicate the significance of sustainability through brand-consumer communication on social media platforms?</p>	No.
7	<p>Դուք հաղորդում եք sustainable կայունության կարևորությանը սոցիալական մեդիա հարթակներում ապրանքանիշ-սպառող հաղորդակցության միջոցով:</p>	Ոչ:
8	<p>Do you find bringing fashion from paper-related magazines to digital platforms, magazines, and e-commerce platforms a positive development for the industry? Why?</p>	<p>It's just development. It should be like that. Such things may appear that we do not imagine, and we do not even think that it could be like that, but that is what development is for. It's a different way, it's new, you don't know what awaits you. As a consumer, I think it is very good. Because I can buy my favorite product anywhere in the</p>

	<p>world. Now I work in every way to sell my clothes abroad, and now I have customers from Germany, for example. They wrote a lot to America, but not from the Armenian-populated California. In other words, today there is a chance that you will be recognized all over the world. We can do something else, we use it or not, we are qualitatively and financially ready for it or not, but it is a chance for you to show yourself.</p>
<p>Թ-դթային ամսագրերից նորածնությունը թվային հարթակներ, ամսագրեր և էլեկտրոնային առևտրի հարթակներ բերելը դրական զարգացում էք համարում ոլորտի համար: Ինչո՞ւ:</p>	<p>Ընդամենը զարգացում ա: Դա տենց պետքա լինի: Կարող ա նենց բան հայտնվի, որ չենք պատկերացում, չենք էլ հիմա մտածում, որ կարա տենց լինի, բայց զարգացումը դրա համար ա: Ուրիշ ձև ա, նոր ա, չգիտես ինչ ա քեզ սպասում: Ես որպես սպառող մտածում եմ, որ դա շատ լավ ա: Քանի որ կարամ իմ սիրած ապրանքը առնեմ աշխարհում ցանկացած կետից: Հիմա ես ամեն ձև աշխատում եմ նրա վրա, որ իմ հագուստը վաճառվի դրսում շատ, և հիմա ես ունեմ հաճախորդներ Գերմանիայից, օրինակ: Շատ գրեցին Ամերիկա, բայց ոչ հայաբնակ Կալիֆոռնիայից: Այսինքն այսօր կա</p>



		<p>հնարավորություն, որ քեզ ճանաչեն ամբողջ աշխարհով: Ուրիշ բան կարող ենք դա մենք անենք, օգտվում ենք, թե չէ, որակապես ու ֆինանսապես պատրաստ ենք դրան թե չէ, բայց դա շանս աս, որ ցոյց տաս քեզ:</p>
9	<p>Where do you see fast fashion in Armenia from the perspective of sustainability and inclusivity?</p>	<p>It's okay, it will change after some time. The designer will offer something else. Now the Armenian consumer thinks the least about it, because he has so many worries and problems. Usually it is in developed, financially and spiritually, non-war countries that they start to pay attention. We, let's speak the truth, at the moment we are thinking that it should be affordable, that the child should be full, they are thinking about tomorrow, and that system is in good countries all over the world. When everything is good and stable with us and we offer something interesting, and then the client will demand it, but at the moment it is not there and it is not only in Armenia, it is not there in many countries.</p>

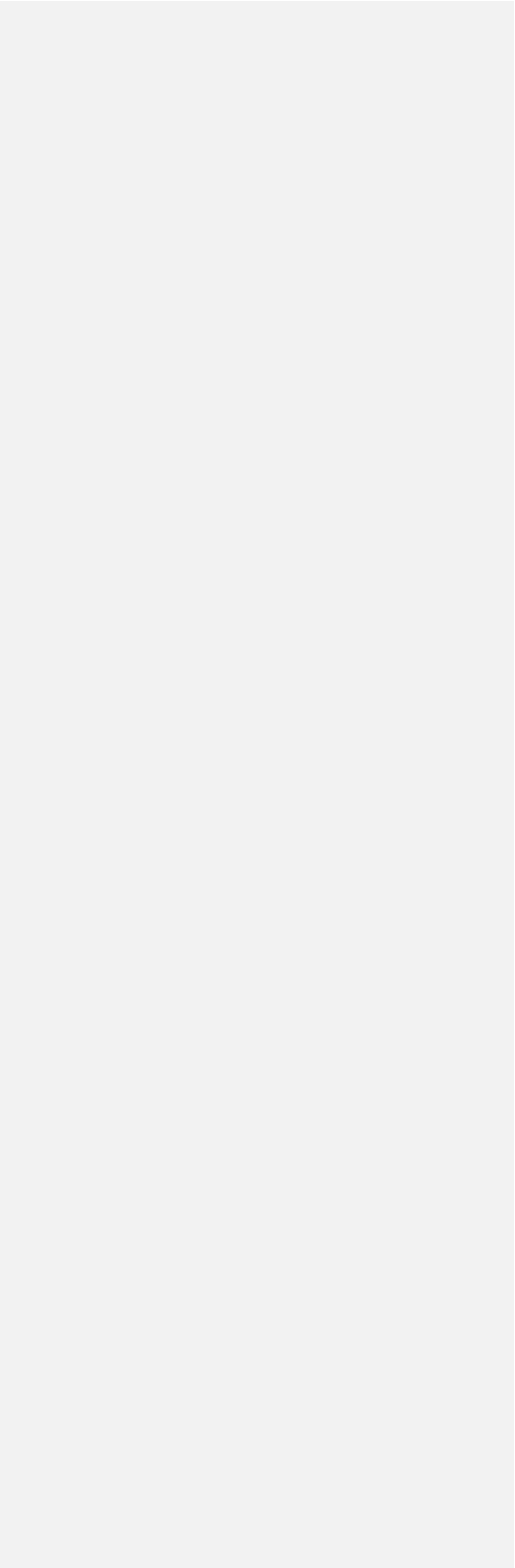
<p>Որտե՞ղ եք տեսնում արագ նորածեւոյթունը Հայաստանում sustainable կայունութեան և unisex ուղվածութեան տեսանկյունից:</p>	<p>Հա ինչի չէ, ինչ-որ ժամանակ հետո կփոխվի: Դիզայներն էլ ուրիշ բան կառաջարկի: Հիմա հայ սպառողը ամենաքիչնա մտածում դրա մասին, որովհետև էնքան շատ հոգսեր ու խնդիրներ ունի: Սովորաբար կայացած, ֆինանսապես ու հոգեպես, ոչ պատերազմային երկրներում ա, որ սկսում են ուշադրություն դարձնել: Մենք, եկեք ճիշտը խոսենք, էս պահին մտածում ենք մատչելի լինի, էրէխեն կուշտ լինի, վաղվա օրվա մասին են մտածում, ու ամբողջ աշխարհում էդ սիստեման լավ երկրներում ա: Այ երբ մեզ մոտ ամեն ինչ լինի լավ, կայուն ու մենք էլ հետաքրիր բան առաջարկենք, ու էդ ժամանակ հաճախորդն ա պահանջելու դա, բայց էս պահին դա դեռ չկա ու նենց չի մենակ Հայաստանում, շատ շատ երկրներում չկա:</p>
<p>10 In your opinion, does the fast fashion industry influences sustainability practices in the supply chain, from raw material sourcing to production and</p>	<p>Is there a designer who has told you something like that, that he brings the pieces based on environmental protection? It is a marketing move. First of all, there is no fabric in Armenia, and if you order from China, it takes a long time to</p>

<p>distribution, in both the US and Armenia?</p>	<p>arrive. It is very easy from Dubai. Should I order from China and lie that I'm ready to wait for it to arrive in a year, because I'm depositing money, should I wait that long? I buy it many times in Armenia. I will tell you a very important secret. Those people who say that I bring cloth from abroad, it does not mean that their cloth is expensive, they buy it three times cheaper. The name is from abroad, now what they sell in cloth shops, it also came from abroad, but three times more expensive. Those people who say that I don't use shops in Yerevan, that's why mine is 800 thousand, you say, well, that's why yours should be 100 thousand.</p>
<p>Ձեր կարծիքով, արագ նորաձևության արդյունաբերությունը ազդո՞ւմ է sustainable կայունության պրակտիկայի վրա մատակարարման շղթայում՝ կտորների մատակարարումից մինչև արտադրություն և distribution:</p>	<p>Կա դիզայներ, որ Ձեզ տենց բան ա ասել, որ քերում ա կտորները քնապահպանությունից ելնելո՞վ: Դա մարքեթինգային քայլ ա: Նախ Հայաստանում չկա կտոր, ու եթե դու պատվիրում ես Չինաստանից, նա գալիսա շատ երկար: Դուքայից շատ հեշտ ա: Չինաստանից պատվիրեմ , ու ստեմ, որ պատրաստ եմ սպասել որ գա մի տարի հետո, քանի որ ես դնում եմ գումար, սպասեմ</p>

		<p>այդքա? Ես առնում եմ շատ անգամ</p> <p>Հայաստանում: Ես Ձեզ ասեմ շատ կարևոր գաղտնիք: Այն մարդիկ, որ ասում են ես դրսից եմ բերում կտոր, դա չի նշանակում, որ իրենց կտորը թանկ ա, նրանք երեք անգամ ավելի էժան են առնում: Անունը դրսից ա, հիմա էն ինչ ծախում են կտոր խանութներում, դա էլ ա եկել դրսից, բայց երեք անգամ թանկ: Էն մարդիկ, որ ասում են ես Երևանի խանութներից չեմ օգտվում, այ դրա համար ա իմը ութ հարյուր հազար, ասում ես, դե այ դրա համար քոնը պետքա լինեք հարյուր հազար:</p>
	<p>What do you think, are Armenian consumers aware of sustainable fashion practices?</p>	
11	<p>Ի՞նչ եք կարծում, հայ սպառողները տեղա՞կ են sustainable կայուն նորաձեւության պրակտիկայի մասին: Եվ արդյո՞ք դա ազդում է իրենց ընտրության վրա:</p>	<p>Has its response in the previous part.</p>

<p>11</p>	<p>You create usually women collections, what is the reason that you are not thinking about creating male collections, as well?</p>	<p>I think, I want to, but I'm not ready for it yet.</p> <p>Men's clothes are more complicated. My team, technologies are for women. When I find the people who will be able to sew the collection of the man I want, I will do it. I am not ready. neither me nor my team. What I want, I don't know, if I imagine my clothes for me, about me, maybe I should find that image. it could be my friends, it could be my husband, the most difficult customer is himself, maybe just for him, if it works out and he likes it, I will sew it.</p>
<p>11</p>	<p>Դուք հիմնականում կանանց հավաքածուներ եք ստեղծում, ի՞նչն ա պատճառը, որ չեք մտածում տղամարդկանց հավաքածուներ ստեղծելու մասին:</p>	<p>Մտածում եմ, ուզում եմ, բայց դեռ պատրաստ չեմ դրան: Էդ ավելի բարդ ա տղամարդու հագուստը: Իմ թիմը, տեխնոլոգիաները կանանց համար ա: Այ երբ ես գտնեմ այն մարդկանց, ովքեր կկարողանան իմ ուզած տղամարդու հավաքածուն կարի, կանեմ: Ես պատրաստ չեմ. ոչ ես ոչ իմ թիմը: Իմ ուզածը, չգիտեմ, եթե ես իմ հագուստը ինձ եմ պատկերացնում, իմ մասինա , երևի պետքա գտնեմ էն կերպարը. կարան լինեն ընկերներս, կարա լինի ամուսինս, ամենաբարդ</p>

		հանախորդը հենց ինքնա, միգուցե հենց իրա համար, եթե ստացվի ու հավանի, ես կկարեմ:
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Appendix 2 – Helen Khanoyan Interview

Questions	Answers
<p>1</p> <p>How do you perceive the influence of fast fashion on consumer behavior in Armenia and abroad?</p>	<p>Compared to the consumer behavior abroad, Armenia is definitely far behind in having a conscious mindset especially when it comes to fashion. The easy access to affordable clothing in abundance definitely influenced Armenian and the world as well not to prioritize the sustainable matters we face now. Though, even the fast fashion brands now execute sustainable practices and even if they are for marketing purposes only, the concept of sustainability is raised.</p>
<p>Ինչպե՞ս եք ընկալում արագ նորաձեւության ազդեցությունը սպառողների վարքագծի վրա Հայաստանում:</p>	<p>Արտերկրում սպառողական վարքագծի համեմատ՝ Հայաստանը միանշանակ շատ գիջում է գիտակցված մտածելակերպ ունենալու հարցում, հատկապես երբ խոսքը վերաբերում է նորաձեւությանը: Մատչելի հագուստի առատությամբ հեշտ հասանելիությունը, միանշանակ, ազդեց Հայաստանի և աշխարհի վրա, որպեսզի առաջնահերթություն չդնեն այն կայուն</p>

	<p>խնդիրների վրա, որոնց մենք այժմ բախվում ենք: Չնայած, նույնիսկ արագ նորաձևության ապրանքանիշերն այժմ իրականացնում են կայուն պրակտիկա, և նույնիսկ եթե դրանք միայն մարքեթինգային նպատակներով են, բարձրացվում է կայունության հայեցակարգը:</p>
2	<p>In your opinion, does affordability play a crucial role in choices that consumers make regarding clothing?</p> <p>Of course, I believe its one of the main reasons. I would also mention the abundance of choices we get with fast fashion.</p>
	<p>Ձեր կարծիքով, մատչելիությունը որոշիչ դեր է խաղում սպառողների կողմից հագուստի ընտրության հարցում:</p> <p>Իհարկե, կարծում եմ, որ դրա հիմնական պատճառներից մեկն է: Կնշեի նաև ընտրության առատությունը, որը մենք ստանում ենք արագ նորաձևության հետ կապված:</p>
3	<p>What do you think about current trends of having gender-neutral clothing? Do you observe the phenomenon in Armenia often and how does it impact fashion choices?</p> <p>I will probably answer this question in the same way as the fourth question, that with the change of social norms and general cultural norms, fashion always changes and it is a strong social industry that always adapts to social norms, and I think that's</p>

	<p>really okay and that's how it should be, because social norms can't change and fashion doesn't change. In fact, I have not studied gender-neutral clothing in Armenia and it seems to me that some brands are fully open, maybe they implement it, but they are not here.</p>
<p>Ի՞նչ կարծիքի եք unisex հագուստ ասվածի մասին: Հաճախ եք նկատում այս երևույթը Հայաստանում և ըստ Ձեզ ինչպե՞ս է այն ազդում սպառողի ընտրության վրա:</p>	<p>Էս հարցին ես երևի կպատասխանեմ նույն ձև, ոնց չորրորդ հարցին, որ social նորմերի ու ընդհանուր cultural նորմերի փոփոխության հետ, fashion-ը միշտ ա փոխվում ու ինքը էն ուժեղ social industry-նա, որը որ միշտ ա ադապտացվում social norm-երին, ու ինձ թվում ա that's really okay ու տենց էլ պետքա լինի, որովհետև չի կարա social norm-երը փոխվի ու fashion-ը չփոխվի: Իրականում gender-neutral clothing չեմ ուսումնասիրել Հայաստանում ու ինձ թվում ա որոշ բրենդներ, որոնք fully բաց են միգուցե իրանք implement անում են, բայց ստեղ չեն:</p>

4	<p>In your opinion, is there a common inclination for designers to follow unisex direction in designs to meet consumer needs?</p>	<p>Definitely! And I do not think it is only for consumer needs. The world is evolving like crazy, social norms are changing too, and fashion is one of the most influenced industries when it comes to adjusting new norms, trends and beliefs.</p>
	<p>Ձեր կարծիքով, կա՞ արդյոք դիզայներների ընդհանուր հակվածությունը՝ հետևելու դիզայնի unisex ուղղությանը՝ սպառողների կարիքները բավարարելու համար ներկա ժամանակներում: Դուք դա հաշվի առնու՞մ եք:</p>	<p>Միանշանակ: Եվ ես չեմ կարծում, որ դա միայն սպառողների կարիքների համար է: Աշխարհը խելագարի պես զարգանում է, սոցիալական նորմերը նույնպես փոխվում են, և նորաձևությունը ամենաազդեցիկ ոլորտներից մեկն է, երբ խոսքը վերաբերում է նոր նորմերի, միտումների և համոզմունքների ճշգրտմանը:</p>
5	<p>What is your vision and perspective when designing fashion marketing strategies, and fashion collections with regard to the consumer persona? Do you consider gender representation and consumer preferences based on gender? (Here I thought of the way you choose fabrics, conduct Phubber Armenia's marketing and management, that's why asked it).</p>	<p>It is definitely very important to consider the consumer persona when implementing a marketing strategy, because it will not work in any other way, everything must be taken into account. Gender, culture, social norms, location, in a word, everything.</p> <p>I can give an example of Phubber Armenia and Phubber Georgia, for example, they</p>

	<p>have LGBTQ content and support, but we cannot afford it at the moment. Yes, we have those values in the team, but they are definitely not taken from society. Because Phubber is not a niche, it is a marketplace that targets a large number of people. So basically consider every single thing regarding marketing strategies and everything and it really differs from Georgia and Armenia and we had Ukrainian branch too and they were also into LGBTQ but not us.</p>
<p>Ո՞րն է ձեր տեսլականը և հեռանկարը, երբ նախագծում եք նորաձևության շուկայավարման ռազմավարություններ և նորաձևության հավաքածուներ՝ կապված սպառողի անձի հետ: Դուք հաշվի առնո՞ւմ եք գենդերային ներկայացվածությունը և սպառողների նախասիրությունները՝ ելնելով սեռից: (Այստեղ ես մտածեցի, թե ինչպես ես ընտրում գործվածքները, վարում Phubber Armenia-ի մարքեթինգը և մենեջմենթը, դրա համար էլ հարցրեցի):</p>	<p>Միանշանակ շատ շատ կարևոր ա consumer persona-ն հաշվի առնել, երբ marketing strategy ես implement ամում, որովհետև ինքը ուրիշ ձև չի աշխատի, պետքա ամեն ինչ հաշվի առնվի: Թե սեռը, թե culture-ը, թե social norm-երը, թե location-ը, մի խոսքով ամեն ինչ:</p> <p>Օրինակ կարամ բերեմ Phubber Armenia ու Phubber Georgia, օրինակ իրանց մոտ կա LGBTQ կոնտենտ, աջակցություն,</p>

		<p>բայց մենք չենք կարա մեզ մեր մոտ ներկա պահին դա թույլ տանք: Հա, մենք թիմում ունենք էդ արժեքները թիմում, բայց society-ից վերցված միանշանակ չէ: Որովհետև Phubber-ը ինքը niche չի, ինքը marketplace ա, որը target ա ամում շատ մեծ քանակի մարդկանց: So basically consider every single thing regarding marketing strategies and everything and it really differs from Georgia and Armenia and we had Ukrainian branch too and they were also into LGBTQ but not us.</p>
6	<p>Are you conscious of environmental sustainability? Do you follow sustainability norms while creating collections?</p>	<p>Definitely! First of all, conscious mindset is a key for a successful business development even in countries where sustainable practices aren't much acknowledged and not properly even recognized. I am not a designer, but I know several designers in Armenia who are totally aware of sustainable practices and implement them in their brand development.</p> <p>In my case, as a head of Phubber Armenia, which is the Armenian branch of the</p>

		<p>renowned Georgian fashion resale marketplace, I would proudly say that at Phubber we not only follow the sustainable norms but also spread a word on sustainability and develop a sustainable mindset in Armenia.</p>
<p>Հավաքածուներ ստեղծելիս հետևում եք sustainable կայունության (բնապահպանական) նորմերին:</p>		<p>Միանշանակ: Նախ, գիտակցված մտածելակերպը հաջող բիզնեսի զարգացման բանալին է նույնիսկ այն երկրներում, որտեղ կայուն պրակտիկան այնքան էլ ճանաչված չէ և նույնիսկ պատշաճ կերպով չի ճանաչվում: Ես դիզայներ չեմ, բայց գիտեմ մի քանի դիզայներների Հայաստանում, ովքեր լիովին տեղյակ են կայուն պրակտիկայից և իրականացնում են դրանք իրենց ապրանքանիշի զարգացման գործում:</p> <p>Իմ դեպքում, որպես Phubber Armenia-ի ղեկավար, որը հանդիսանում է վրացական հայտնի նորաձևության վերավաճառքի շուկայի հայկական մասնաճյուղը, ես հպարտությամբ կասեմ,</p>

		<p>որ Phubber-ում մենք ոչ միայն հետևում ենք կայուն նորմերին, այլև խոսք ենք տարածում կայունության մասին և զարգացնում կայուն մտածելակերպ: Հայաստանում:</p>
7	<p>Do you communicate the significance of sustainability through brand-consumer communication on social media platforms? (Here you can also include your experience and knowledge of the field from Phubber Armenia's experience, if you like).</p>	<p>Thankfully, Phubber, as a fashion resale marketplace, is a major sustainable practice that is implemented and talked about. I am very happy to say, Phubber is a driving force for people in Armenia to learn about sustainability as a whole.</p>
8	<p>Do you find bringing fashion from paper-related magazines to digital platforms, magazines, and e-commerce platforms a positive development for the industry? Why?</p>	<p>I will be a little biased here, because I love collecting fashion magazines as my hobby, but I think that it is definitely not a positive development, but a completely new stage of information transfer. And I don't know what they say about fashion, but you make it mass, that is, more accessible to everyone, because it is full of people, especially if we take into account sustainability practices and the concept with it, digitalization is definitely a cool thing for magazines and</p>

	<p>access point of view. For example, there are a lot of people in Armenia, let's say we don't have such places, I always say with great pain that we don't have Vogue access in Armenia, we have some Vogue Russia or something like that, but there is no such thing, so we we don't have that. And just because there is digital access, it makes life better, and definitely, it's not just a development, it's something more.</p>
<p>Թղթային ամսագրերից նորաձևությունը թվային հարթակներ, ամսագրեր և էլեկտրոնային առևտրի հարթակներ բերելը դրական զարգացում էք համարում ոլորտի համար: Ինչո՞ւ:</p>	<p>Ստեղ ես կլինեմ մի քիչ biased, որովհետև ես շատ եմ սիրում ու իմ հորինա fashion magazine-ներ հավաքելը, բայց ես կարծում եմ, որ ինքը միանշանակ ոչ թե positive development ա, այլ լրիվ նոր փուլ ա ինֆորմացիայի փոխանցման: Ու fashion-ի ոնց են ասում չգիտեմ բայց որ իրան դարձնում ես mass, այսինքն բոլորին ավելի հասանելի, որովհետև լիքը մարդ մանավանդ հաշվի առնենք ներկայից sustainability practice-ներ ու կոնցեպտը իրանով, միանշանակ digitalization-ը magazine-ների թույն բան</p>

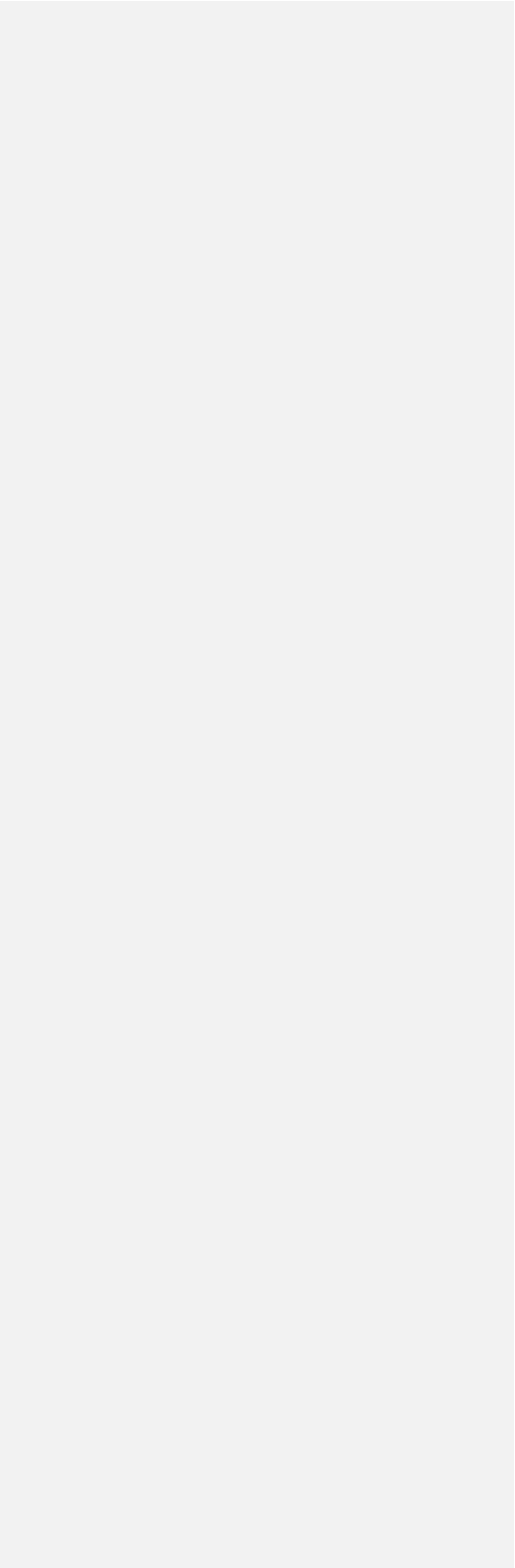
		<p>ա շատ և access-ի տեսակետից: Օրինակ լիքը մարդ կա Հայաստանում, ենթադրենք մենք չունենք տենց տեղեր, ես միշտ էդ շատ ցավով եմ ասում, որ մենք Հայաստանում չունենք Vogue access, ունենք ինչ-որ Vogue Russia կամ տենց ինչ-որ բան, բայց դե ոչ էն կա ոչ էն, so մենք չունենք էդ: Ու գուտ նրանով, որ digital access կա, it makes life better, ու միանշանակ, it's not just a development, it's something more.</p>
9	<p>Where do you see fast fashion in Armenia from the perspective of sustainability and inclusivity?</p>	<p>In fact, if we talk about fast fashion, Zara, and everything, in Armenia, like those stores, it seems to me that they will remain, and since Armenia is still not developed enough, and does not have the knowledge about sustainability, to decide that fast does not use fashion, or replaces it with vintage selections, for example.</p> <p>I would like to add that there are many vintage brands, there are resale brands, so it might be like a trend, but choosing</p>

	<p>sustainability is a vintage piece. It seems to me that people will continue to choose and it will take a very, very long time for Armenia to realize what sustainability is, especially in the field of fashion, because fashion is not that developed, let alone sustainability in fashion. And the same thing about inclusivity, like it's going there but it's not there and I'm not sure whether it's gonna be there soon.</p>
<p>Որտե՞ղ եք տեսնում արագ նորաձեւությունը Հայաստանում sustainable կայունության և unisex ուղվածության տեսանկյունից:</p>	<p>Իրականում եթե խոսում ենք fast fashion, Zara, and everything, Հայաստանում, ոնց որ էդ խանութների մասին, ինձ թվում ա իրանք մնալու են, ու քանի որ դեռևս Հայաստանը էնքան զարգացած չի, ու էն գիտելիքը չունի sustainability-ի մասին, որ որոշի, որ fast fashion չի օգտագործում, կամ օրինակ փոխարինում ա vintage selection-ներով:</p> <p>Կուզեմ ավելացնեմ, որ կան շատ vintage brand-ներ, resale քրենդներ կան, so it might be like a trend, բայց մեկա</p>

		<p>sustainability a vintage piece-եր ընտրելը:</p> <p>Ինձ թվում ա, դեռևս մարդիկ շարունակելու են ընտրել ու շատ շատ երկար ժամանակ ա տևելու Հայաստանի համար գիտակցել թե ինչ ա sustainability-ն ու մանավանդ fashion-ի ոլորտում, որովհետև նենց չի fashion-ը զարգացած ա, ուր մնաց sustainability in fashion. Ու նույնը inclusivity-ի մասինա խոսը, like it's going there but it's not there and I'm not sure whether it's gonna be there soon.</p>
10	<p>In your opinion, does the fast fashion industry influences sustainability practices in the supply chain, from raw material sourcing to production and distribution, in both the US and Armenia?</p>	<p>Undoubtedly, fast fashion, in fact, fashion is one of the second or third largest polluting industries and it cannot directly influence the supply chains, which is what we are talking about, definitely. Recently, the presence of wildberries also means that people buy clothes at very cheap prices, and I'm not sure that all this doesn't influence, it definitely does.</p>
	<p>Ձեր կարծիքով, արագ նորաձևության արդյունաբերությունը ազդո՞ւմ է sustainable կայունության պրակտիկայի</p>	<p>Միանշանակ, fast fashion-ը, իրականում fashion-ը երկրորդ կամ երրորդ ամենամեծ polluting industry-ներիցա ու</p>

<p>վրա մատակարարման շղթայում՝ կտորների մատակարարումից մինչև արտադրություն և distribution:</p>	<p>ինքը ուղղակիորեն չի կարա influence չանի supply chain-երին, ինչի մասինա խոսքը, միանշանակ: Էս վերջերս էդ wildberries-ի առկայությունը նաև, որ մարդիկ ուղակի շատ էժան գներով առնում են հագուստ, ու վստահ չեն, որ էդ ամեն ինչը influence չի անում, միանշանակ անում ա:</p>
<p>11</p> <p>What do you think, are Armenian consumers aware of sustainable fashion practices?</p>	<p>I do not think Armenians are aware of sustainability as a whole but there are several sustainability - driven fashion brands slowly spreading the word with their work. At some point, I believe, we won't have another choice but to learn and implement sustainable practices.</p>
<p>Ի՞նչ եք կարծում, հայ սպառողները տեղյա՞կ են sustainable կայուն նորաձեւության պրակտիկայի մասին: Եվ արդյո՞ք դա ազդում է իրենց ընտրության վրա:</p>	<p>Չեմ կարծում, որ հայերը գիտակցում են կայունությունը որպես ամբողջություն, բայց կան կայունության վրա հիմնված մի քանի նորաձեւության բրենդներ, որոնք իրենց աշխատանքով կամաց-կամաց տարածում են լուրը: Ինչ-որ պահի, կարծում եմ, մենք այլ ընտրություն չենք</p>

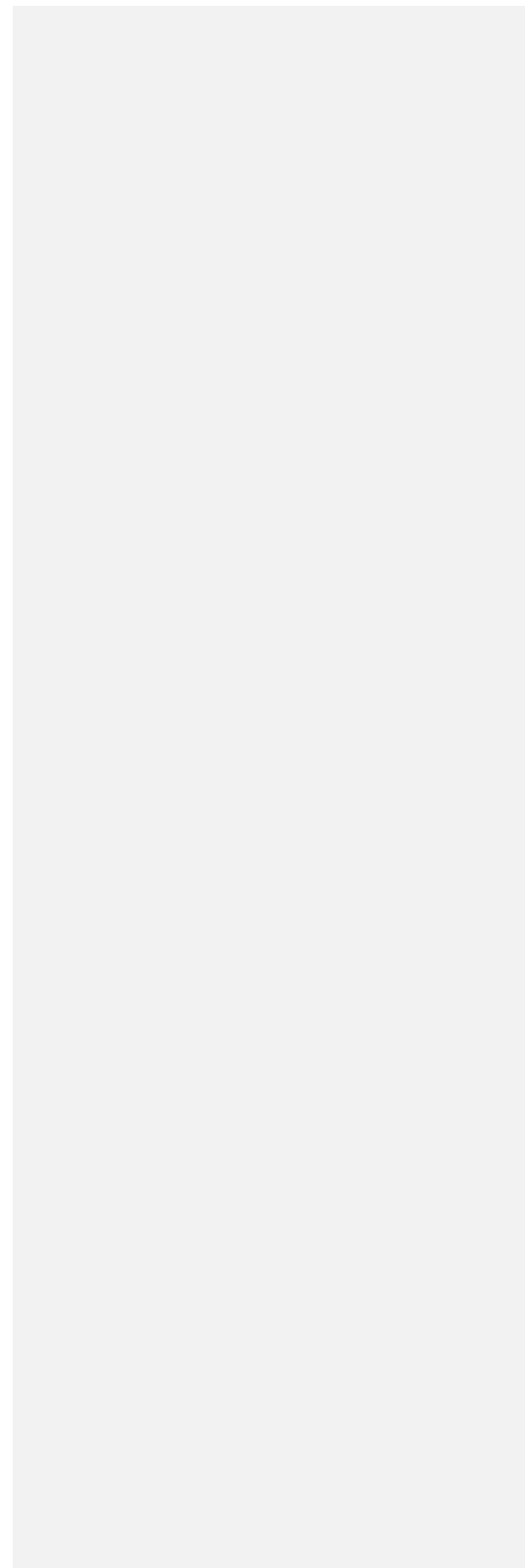
		ունենա, քան սովորել և կիրառել կայուն պրակտիկա:
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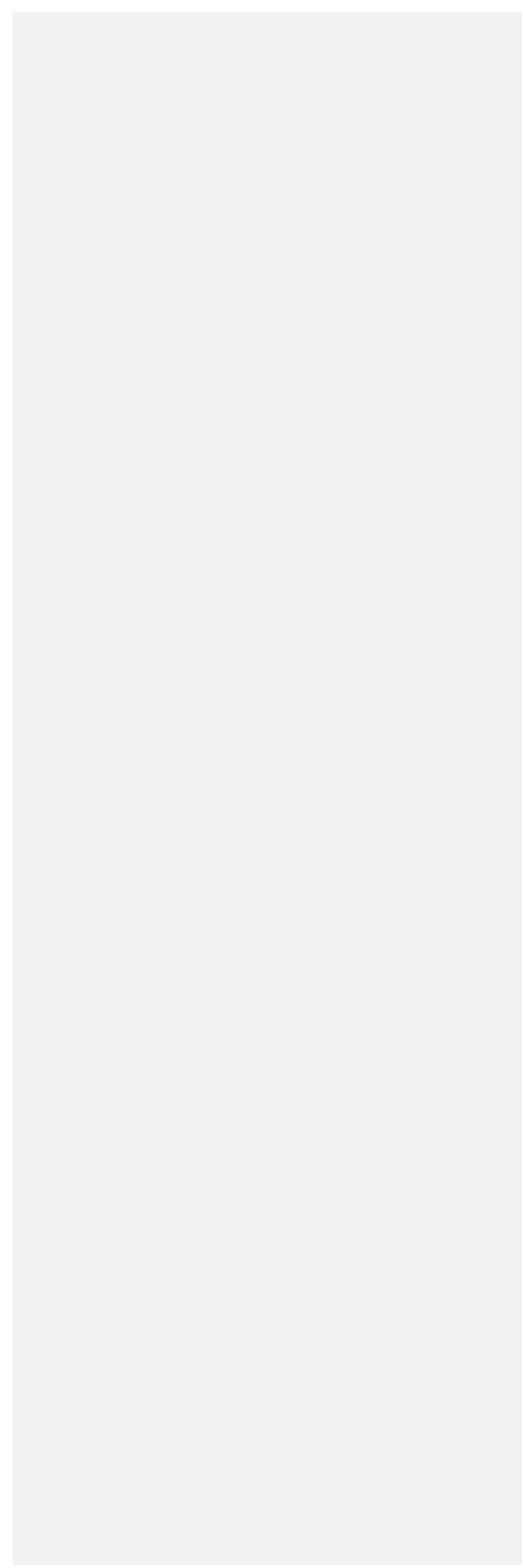
Appendix 3 – Consumer Survey Results

	1	2	3	4	5	6	7	8	9	10
What's the shopping frequency you maintain?										
List three factors that influence your decision-making process when shopping the most.	Price	Price	Price	Price	Price	Price	Price	Price	Price	Price
	Style	Designer	Designer	Style	Style	Style	Designer	Designer	Designer	Designer
	Designer	Sustainability	Sustainability	Designer	Designer	Designer	Sustainability	Sustainability	Sustainability	Sustainability
	Brand	Brand	Brand	Brand	Brand	Brand	Brand	Brand	Brand	Brand
Do you find sustainability	No	No	Yes	No	No	No	Yes	Yes	Yes	Yes

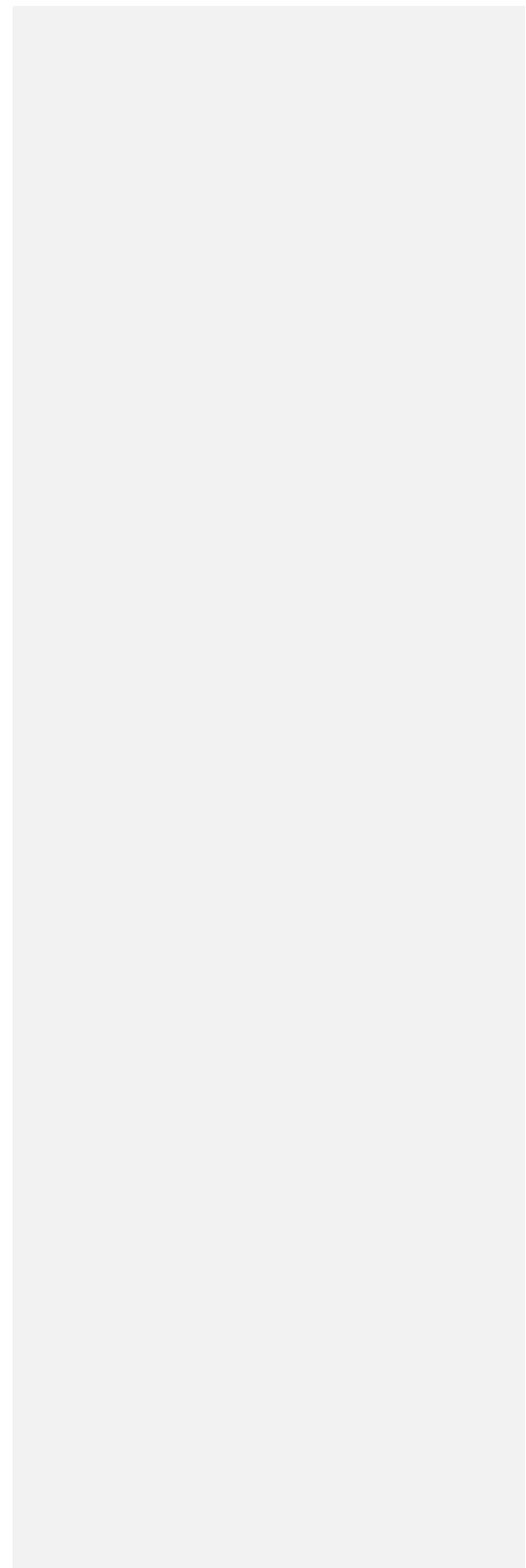
lity important while shopping ? Are you looking for sustainabl e options or it doesn't touch upon you?										
Have you noticed gender- neutral clothing trend in Armenia? As	Of cours e	Yes	Yes	Not really	Yes	No	Yes	Not Really	Yes	No



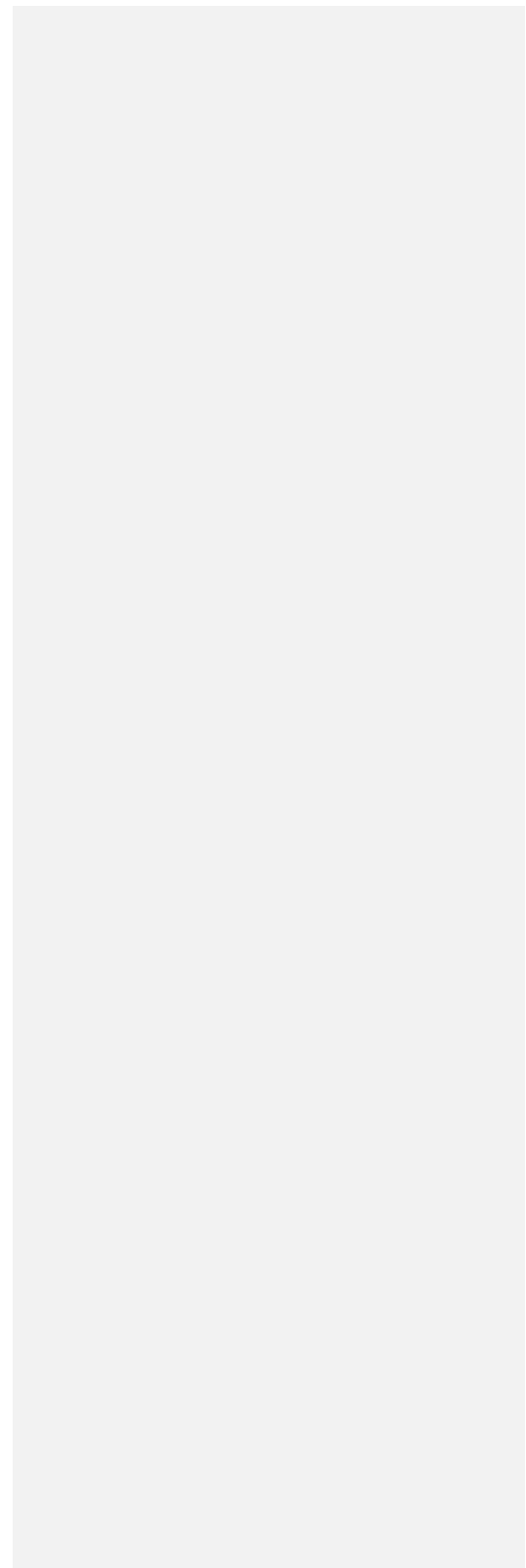
gender-neutral clothing is there, how do you relate to it and do you feel like being influenced by it? Why?										
What do you think, do Armenian fashion brands put enough effort in	Didn't pay attention on	I think yes	Why not?	No	Not really	No	No	Yes	Yes	No



representing diversity and inclusivity in their designs and marketing strategies? Why or why not?										
Can you think of difficulties or challenges that you might face when shopping	Sorry no	Maybe price in Armenia	Size inavailability	Price	Not really	No	Price?	Sizing	Price	Price



for clothes and make it align with your choices of inclusivit y and sustainabi lity?										
--	--	--	--	--	--	--	--	--	--	--

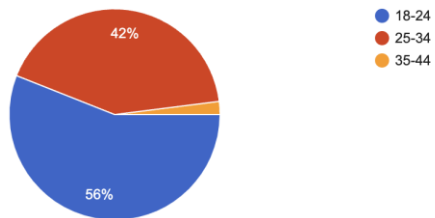


## Appendix 4 – Survey Results

### Select your age

100 responses

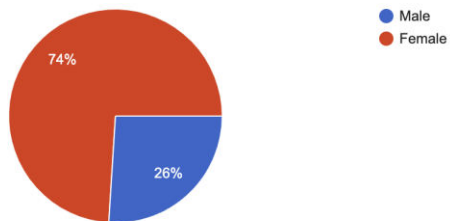
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### Select your gender

100 responses

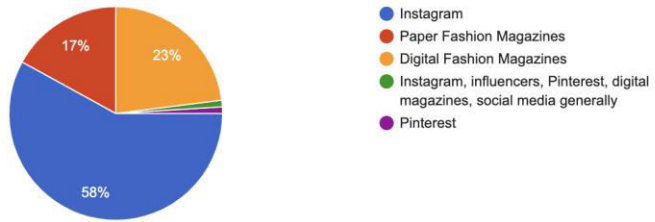
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### How do you learn about fashion trends?

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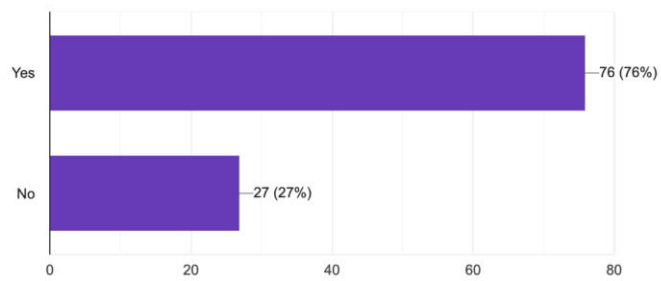
100 responses



### Do you find digitalization of fashion magazines convenient and necessary?

 Copy

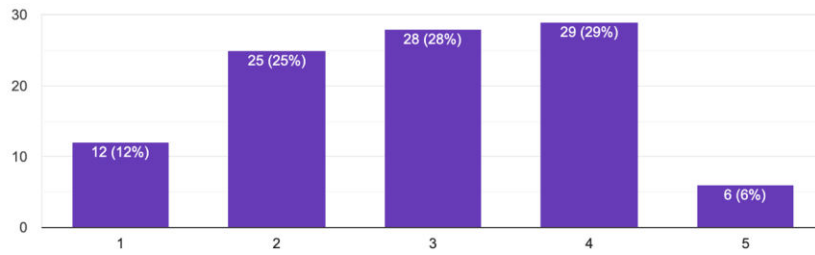
100 responses



### Do you think fast fashion trends influence your buying behavior?

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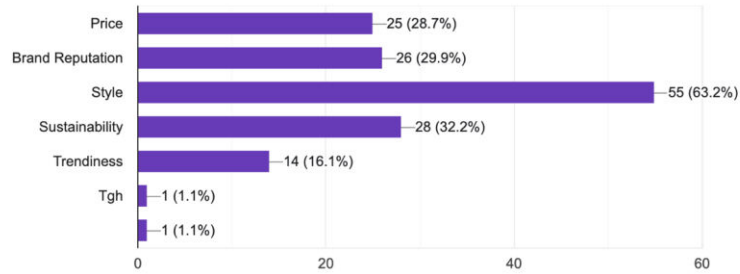
100 responses



### What factors influence your decision to purchase clothing? (Choose at least 3)

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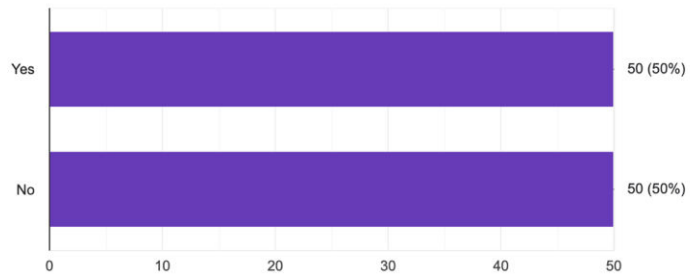
87 responses



Is wearing gender-neutral clothing a trend that you may observe in Armenia?

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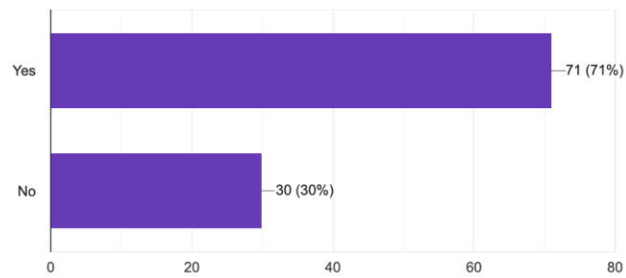
100 responses



Do you believe there is a common inclination for designers to follow a unisex direction in designs to meet consumer needs?

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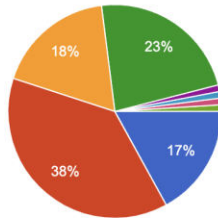
100 responses



Please, pick an Armenian designer name that you believe follows a unisex direction in designs.

[Copy](#)

100 responses

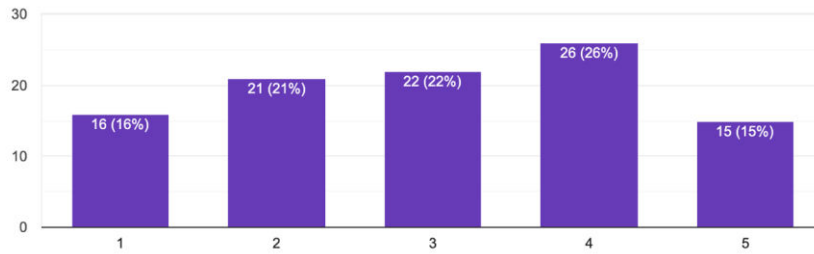


- Faina Harutyunyan
- Aram Nikolyan
- Vahan Khachatryan
- Manuk Aleksanyan
- Not aware
- Idk
- I dont know any
- Azat Mard

How often do you buy clothes from Armenian designers?

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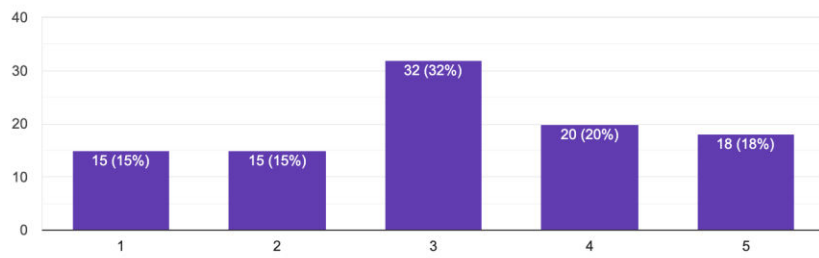
100 responses



Would you like to learn more about the work of Armenian fashion designers?

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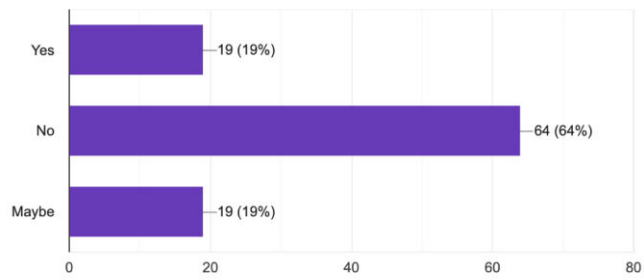
100 responses



Do you buy gender-neutral clothing?

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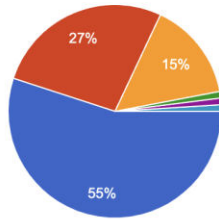
100 responses



### What do you consider being gender-neutral clothing?

[Copy](#)

100 responses

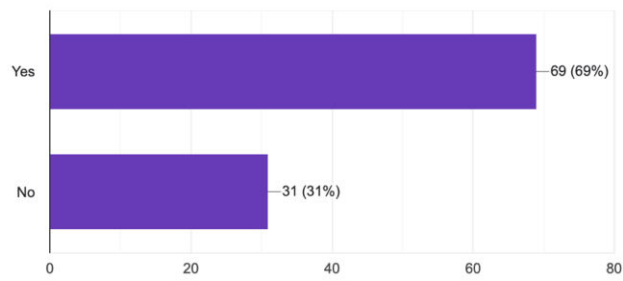


- Clothing that is not traditionally associated with a specific gender, such as t-shirts, jeans, and hoodies.
- Garments designed to fit a wide range of body types and sizes, regardless of g...
- Styles and designs that prioritize comfort and functionality over stereotypical ge...
- I don't consider
- I don't consider
- I don't buy

### Would you be more likely to support a fashion brand if it actively promotes diversity and inclusivity in its marketing campaigns?

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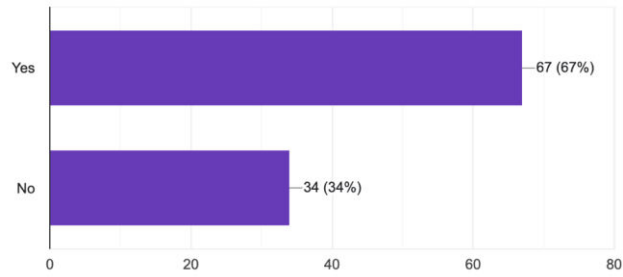
100 responses



Are you familiar with sustainable fashion practices, such as eco-friendly materials or ethical production processes?

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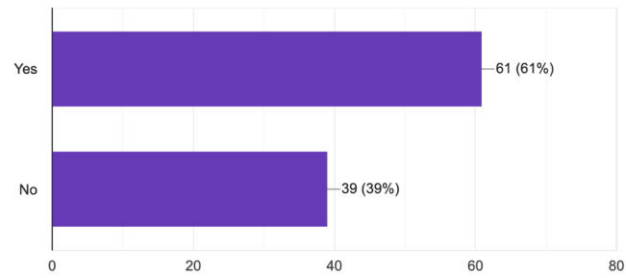
100 responses



Are you willing to pay more for the sake of purchasing more sustainable options of clothing?

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100 responses



Does sustainability matter to you to the context that you may give up your favorite brand if it goes unsustainable?

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100 responses

