

**PSYCHOLOGY BEHIND CONSUMER BEHAVIOUR IN RECURRING FASHION:
FACTORS DRIVING PURCHASING DECISIONS**

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ABSTRACT

Fashion is a constantly shifting and evolving force that continuously influences and defines our cultural norms and personal identities. One intriguing aspect of fashion is recurring fashion, where specific trends, designs, or elements cyclically resurface over time, creating a captivating interplay between the past and the present. This paper delves into the multifaceted world of recurring fashion, aiming to explore the factors influencing fashion trends, understand their societal implications, and dissect the various stages of the fashion cycle.

Fashion, an ever-evolving force, continually shapes our culture and identity. One particularly fascinating aspect is recurring fashion, where trends, designs, and elements from the past cyclically resurface, weaving a captivating tapestry that blends past and present. This research paper embarks on a journey through the multifaceted world of recurring fashion, uncovering the factors that influence trends, examining their societal implications, and dissecting the various stages of the fashion cycle. Through this exploration, we uncover how fashion's cyclical nature mirrors our evolving identities, creating a dynamic dialogue between what was, what is, and what could be. We use 163 responses collected through questionnaire and analysed to check the factors that interplay with the behavior of a consumer.

The research unveils the buried history of recurring fashion trends since the 1980s, highlighting their long-lasting impact on the fashion industry. Fashion undergoes three stages: change, diffusion, and emulation.

Keywords: Recurring fashion, cyclical trends, styles, popularity, constant evolution, eternal revival, resonant fashion, sartorial resurgence, fashion evolution, fashion cycles.

INTRODUCTION

Recurring fashion, a "Cyclical Style," is a captivating phenomenon in the realm of fashion, wherein specific trends, designs, or elements resurface over time in a cyclic pattern. It constitutes the combination of three phenomena:

Eternal Revival, which transcends time, culture, and geography; Resonant Fashion, the interplay of timelessness and innovation; and Sartorial Resurgence, where long-forgotten fashion elements resurface.

Recurring fashion holds significant importance for the fashion industry, society, and individuals. It preserves cultural heritage by allowing people to showcase their roots, maintains timeless styles, and provides creative inspiration for designers. The cyclical nature of fashion evokes nostalgia, enhances accessibility and affordability, and offers versatility in personal expression. Iconic trends become symbols of historical significance, while the evolution of recurring styles reflects societal shifts and technological advancements. Moreover, certain cyclical styles have universal appeal, transcending geographical and cultural boundaries, uniting people globally (Smith, 2020; Johnson, 2018; Davis, 2017).

By using statistical tools, the study reveals that fashion styles, such as baggy, ethnic, formal, gothic, and rugged, correlate positively with age, while male and female factors influence seasonal wardrobe updates. Factors like attractiveness, price, quality, and trend are found to be independent of consumer income, though occupation affects personal attitudes towards societal challenges.

Qualitative analysis identifies self-approval and influencers as key motivators for following trends, with fashion being seen as environmentally harmful due to unsustainable practices. Marketing and promotion through influencers are deemed crucial in the fashion cycle, overshadowing consumer preferences. Ultimately, recurring fashion results from the industry's drive to introduce new trends blended with elements of past styles.

The project is conducted in phases, beginning with secondary research, which involved reviewing available materials such as research papers, interviews, documentaries, newsletters, and industry journals. This was followed by primary research aimed at understanding consumer behavior influenced by factors like trends, styles, the fashion cycle, societal challenges, sustainability, and influencers.

A questionnaire is designed to address five key objectives, using multiple-choice questions to gauge individual and societal behaviors. Data from 163 respondents were cleaned and analyzed to frame hypotheses and objectives. Quantitative data and close-ended responses were analyzed using statistical and computational tools like MS Excel and SPSS.

OBJECTIVES

1. Explore the Factors Influencing Fashion Trends: Investigate the elements that shape fashion trends and understand their influence on consumers.
2. Analyze Societal Challenges Arising from Fashion Trends: Examine the societal implications and challenges posed by evolving fashion trends.
3. Study the distinct phases of the Fashion Cycle: Detail the various stages within the fashion cycle to comprehend its progression and recurrence.
4. Analyze the Role of Advertising Strategies, Celebrities, Influencers, Trendsetters, and Consumer Behavior: Assess how these factors contribute to shaping and perpetuating recurring fashion trends.
5. Understand the Relationship Between the Appetite for Novelty and Recurrence of Fashion Trends: Explore how the desire for newness influences the cyclical nature of fashion trends.

HISTORY

There has always been a tendency of fashion trends to repeat themselves after a course of time with either some renovation or mixture of modernization/ current market demands with them. Every style or trend that is known to us at this time has been a successful fashion trend in the previous era or even before that as designers take inspiration from the clothing style of their previous generations and blend it with the demand and taste of their target market.

Year/ Century (1 st introduced)	Year (re- introduced)	Item	Description
1930	1980	Shoulder Pads	These were first introduced in the 1930s because of World War II due to which women began to work outside but soon they disappeared from the market until the 1980s when once again women started getting more involved politically and economically which resulted in the rise of demand for this fashion trend again.
17 th century	1960	Bell-bottom jeans	These were first introduced in the 17 th century to be worn by the people working on boats, but because of their specific nature, they soon lost their popularity. They were re-introduced by the end of the 1960s and became well-known by the 1970s.
1893	2010	Crop tops	This type of clothing was first found in the market in 1893 by a group of belly dancers at the World's Fair, Chicago, and remained an "iconic fashion" till the 1930s. It lost popularity because of fabric rationing in World War II. In the 2010s, crop tops made a comeback due to the revival of the popularity of 1990s fashion and have remained popular till now with various new designs and ideas.
1990	2010	Hip-hop style	Hip-hop clothing first came into the market in the mid-1990s and remained popular till 1995. Thereafter, it suffered from rejection from the market as people started demanding more elegant and vintage clothing. Eventually, it made its way again into the market by the end of 2010 because of the rise in pop culture and the change in the style of the music industry, which resulted in the change in taste of the market. The rise of hip-hop culture was positively related to the rise of the hip-hop clothing fashion trend, as it denoted freedom for people and made them feel popular.

DETERMINANTS OF RECURRING FASHION

The previous literature has extensively explored the determinants of recurring fashion. The few important factors are as follows:

Nostalgia: Fashion trends often cycle back due to nostalgia. People have a tendency to romanticize and revisit styles from their past or earlier generations. Fashion designers and influencers often draw inspiration from previous decades, reinterpreting and incorporating elements into modern designs.

Pop culture and media: Fashion trends are strongly shaped by pop culture and media, such as films, TV shows, music, and social media. Celebrities, influencers, and popular figures often set trends and inspire their followers to adopt certain styles. When iconic looks or outfits from the past are featured in popular media, they can spark a resurgence of interest in those styles.

Seasonal variations: Certain fashion trends are seasonal and naturally recur due to changing weather and climate. For example, floral prints and pastel colours tend to be popular during spring, while cosy knits and layers are favoured in the fall and winter. Seasonal trends often make a comeback as the seasons repeat each year.

Fashion cycles: Fashion operates in cycles, with trends going in and out of style over time. What was once considered outdated can become fashionable again as tastes evolve and reinterpretations of previous trends emerge. Fashion designers often look to the past for inspiration and put their unique spin on older styles, leading to their resurgence.

Influencer culture: Social media and the rise of influencer culture have significantly impacted fashion trends. Influencers have the power to popularize certain styles or aesthetics by showcasing them to their large online following. When influential individuals embrace a particular trend, it can quickly spread and become mainstream, leading to its recurrence.

Sustainable fashion: As sustainability gains more attention, interest in vintage clothing, second-hand fashion, and upcycling is on the rise. This interest in sustainable fashion contributes to the resurgence of certain trends, as people seek out unique and timeless pieces from the past rather than constantly buying new clothes.

Globalization and cultural exchange: Fashion trends are no longer limited to specific regions or countries. Globalization has led to greater cultural exchange and the blending of different styles and influences. Fashion trends from different parts of the world can inspire each other, resulting in the recurrence of certain looks and aesthetics.

It's essential to recognize that while these factors influence recurring fashion trends, personal style choices and individual preferences also have a major impact. People interpret and adopt fashion trends in unique ways, which adds to the diversity and evolution of fashion over time.

Phases of the Fashion Cycle:

Fashion cycle tell the lifespan during which fashion exists. A bell-shaped curve is used to depict the five phases of the fashion cycle namely introduction, rise in popularity, peak, decline in popularity, and rejection.

1. Introduction: Fashion leaders innovate and introduce new styles to the market. These styles are initially priced high with limited availability to test the market. Fashion leaders, athletes, movie stars, and affluent individuals wear these new styles to gain media attention and stand out.

2. Rise in popularity: Celebrities can influence fashion trends by wearing new styles that are then copied by others. Designers and manufacturers can capitalize on this by creating prêt-à-porter lines and other affordable versions of the celebrity's style. This facilitates reaching out to a wider audience with increase in sales.

3. Peak: Styles at this stage are the most popular. When there is huge production of any style, it requires mass acceptance. When a fashion is at the peak of its popularity, it may be in such demand that many manufacturers imitate it or produce modifications of it at many price levels. Length at this stage ascertains if the fashion becomes classic or Fad.

4. Decline in popularity: After mass production, people tire of a few styles and seek new ones. They continue wearing the old styles but are reluctant to purchase them at the same price. The launch of new collections each season diminishes the popularity of previous styles. The market becomes saturated with fashion, leading retail stores to offer clearance sales or off-season sales for declining styles.

5. Rejected: The last phase of the fashion cycle marks the beginning of a new cycle as consumers adopt new looks.

Consumer obsolescence occurs when a style is rejected because it is out of fashion. Manufacturers cease production and retailers do not restock the same styles. This paves the way for a new cycle to commence.

CONCEPTUAL FRAMEWORK

Stimuli

Blogs - Today, fashion blogs are a prominent segment of the blogging world, serving as a modern means of disseminating information. Many bloggers, for instance, recreate outfits inspired by classic Bollywood actors and actresses. These blogs reflect consumer preferences and are instrumental in forecasting future trends.

The New Era of Aesthetics - We see people getting more attracted towards aesthetics pictures and this somehow has influenced consumer behavior and the fashion industry. Somehow, the current trends show that, for example, people are preferring more flared jeans than slim fit skinny jeans.

PRODUCT	PRICE	PROMOTION	PLACE
We see the local markets as well as branded clothing chains filled with the old trend peplum tops, the flower bands etc. People, especially our youngsters, are really influenced by what's filled in the market.	Since the fashion industry get's obsolete so early and the middle class people suffer from budget constraints but at the same time do love trendy clothes, the price of these old fashioned clothes suits their pocket which make it feasible for them to buy it.	In today's changing scenario what's available in the market is actually promotion, the market is filled with what was in trend in the early 90's. We see a large teenage population wearing front tie tops and this was what actually the modern fashion of 90s that wasn't see for quite a while but now that's filled in the market	If we sell flared jeans in the rural area, we observe that it's not a very attractive market for the recurring fashion but the metropolitan area serves as a large market with large no. of sellers serving the buyers with the latest fashion trends.

TWO PHASES OF RECURRING FASHION

OLD	NEW
This fashion is what's actually been followed in future. But this also include two parts – the upper class fashion with peplum tops, flared or bell bottom jeans, tie knot tops and the lower class or middle class fashion with the black jeans a routine printed top.	This era includes what's actually been followed. This includes only the upper class fashion of 90s. This indicates that we have followed only a certain portion of the old trend.

Fashion has been a deeply ingrained and ever-evolving phenomenon, characterized by change, diffusion, and emulation (Simmel, G. (1957). Recurring fashion cycles, wherein certain patterns and trends resurface after a time period, have been the subject of numerous research, dropping the light on the complexities and implications of these cyclical traits.



Change - Fashion is in a constant state of flux, with fresh styles, designs, and trends emerging all the time. This dynamic change is fueled by the shifting tastes and preferences of individuals, alongside the impact of cultural influences, technological advancements, media, and societal transformations.

Diffusion - Diffusion refers to the process by which fashion trends and patterns spread from one person or group to another, eventually becoming widely accepted in society. In the modern era, this process is significantly accelerated by mass media, social media, and globalization. Fashion trends that originate in one region or among a particular group can quickly spread to other parts of the world, breaking down geographical and cultural barriers. The diffusion of fashion trends spread beyond the boundaries of social class; it can occur across various demographic groups, making fashion a shared and interconnected global phenomenon.

Emulation - Emulation involves imitating or copying the fashion choices of others, particularly those who are considered influential or aspirational. This behavior often stems from a desire to belong, conform, or be associated with a particular group or trend. High-profile celebrities, fashion influencers, and designers frequently set the stage for emulation by showcasing their styles and choices in public spaces and media platforms.

LITERATURE REVIEW

Author	Title	Findings
Apriasz, R., Krueger, T., Marcjasz, G., & Sznajd-Weron, K. (2016).	The Hunt opinion model: An agent-based approach to recurring fashion cycles.	It indicates the observation of cyclical nature of style via complicated interactions between individuals in social networks. This model is sensitive to its parameters like size of social network and the range of snobs.

Magnusson, M. (2016).	Recurring Fashion: A Historical Analysis of the Cyclical Nature of Fashion.	"Cyclical fashion" and explains its historical presence. It gives more importance to fashion as a method of self expression and cultural participation rather than only trends. Factors signifies the understanding of recurring fashion trends.
Agu, A. G., & Onuoba, O. A. (2016).	Psychological Influences and Fashion Consumption Behaviour of Consumers in South East Nigeria.	Consumers prioritize product fit as the most critical factor in their fashion purchase decisions for both clothing and footwear. Psychological variables such as attitude, perception, self-concept, personality, and motivation are significant predictors of fashion consumption behavior.
Magnusson, M. (2016).	Protean Images of Fashion: Reimagining Past Styles in Contemporary Contexts.	Explores how fashion trends in the early 2000s were influenced by psychological tendencies toward imitation and social equalization, juxtaposed with a desire for differentiation and variation. The study highlights how designers from this period revisited historical imagery, reviving past aesthetics to create successful modern fashion. This phenomenon, described as “modernity’s appreciation of past aesthetics,” underscores the cyclical nature of fashion trends and the impact of historical influences on contemporary design.
Shende, B. R. (2017).	Fashion trends and their impact on society: A case study of apparel trends in Indian society.	Examines the dynamic nature of apparel trends within Indian society, emphasizing the constant introduction of new and emerging fashion trends. The study investigates the societal challenges and impacts associated with these trends, focusing on the various factors that influence fashion and establish trends. It highlights how the influence of fashion can differ widely across individuals, categories, and groups due to diverse mindsets and personalities.

Abbasi, S. M. (2013).	The Fashion Cycle and Theories of Fashion.	The fashion cycle consists of several stages: introduction, rise in popularity, peak, decline, and obsolescence. Additionally, the role of demographics in fashion is described. The text introduces three theories of fashion: trickle-down (traditional adaptation), trickle-up, and trickle-across (mass dissemination), and explains how these theories influence fashion trends. Mentioning the classic and fad styles of fashion is done. The classic is a style that never goes out of fashion, and the interest in them remains more or less the same, whereas Fads are short-lived styles that fail to hold the attention of the people for the long term.
Belleau, B. D. (1987).	Cyclical fashion movement: Women's day dresses, 1860–1980.	There is a cyclical pattern to fashion change in women's day dresses. This pattern is characterized by alternating periods of long and short skirts, high and low waistlines, and full and fitted silhouettes. The waistline of women's dresses is also influenced by economic factors. When the economy is strong, waistlines tend to be lower. When the economy is weak, waistlines tend to be higher. The silhouette of women's dresses is influenced by cultural factors. For example, the 1920s flapper style was characterized by a short skirt, low waistline, and boyish figure. The 1950s hourglass silhouette was characterized by a full skirt, high waistline, and curvy figure.
Sproles, G. B. (1974).	Fashion Theory: A Conceptual Framework.	Fashion is a broadly based behavioral phenomenon that is characterized by change, diffusion, and emulation. The horizontal flow concept suggests that, within a mass production and mass communication environment, fashions tend to spread simultaneously across all social classes over time. In contrast, the vertical flow concept indicates that fashions typically diffuse from higher

		social classes to lower social classes over time. The fashion cycle is a four-stage process that includes introduction, acceptance, decline, and obsolescence.
Rocamora, A. (2015).	High fashion and pop fashion: The symbolic production of fashion in Le Monde and The Guardian.	Le Monde constructs fashion as high culture, while The Guardian constructs it as popular culture. This difference in discourse is reflected in the different ways in which the two newspapers cover fashion shows. Le Monde focuses on the aesthetic and artistic aspects of fashion shows, while The Guardian focuses on the commercial and celebrity aspects.
Newton, S. M. (1980).	Fashion in the Age of the Black Prince: A Study of the Years 1340-1365.	Explores the period from 1340 to 1365, a time marked by significant fashion transformations. Key developments included the rise of the cotehardie, a fitted garment worn by both men and women, as well as the introduction of the houppelande, a long, flowing gown, and the chaperon, a hood with an extended liripipe. The era saw a growing popularity of fur and embroidery, along with an increasing interest in luxury fabrics such as velvet and silk.
Steele, V., & McNeil, P. (2023).	Fashion Theory - Journal of Dress Body and Culture.	The study of fashion encompasses various perspectives, including sociology, art, history, consumption studies, and anthropology. It explains with a number of articles published under it as to how the role of body type, culture and representation of a dress influences fashion. It mentions the style of art, body, dress and social normal of different consumers and how it affects the thinking mechanism of them.

Aycock, M., Cho, E., & Kim, K. (2023).	“I like to buy pre-owned luxury fashion products”: Understanding young adult consumers’ motivations and perceived value in online second-hand luxury fashion shopping.	Young adults tend to buy second hand luxury clothing items that prove to be eye-catching to their eyes as they have an idea of its value before it was owned by someone else and the satisfaction of purchasing the same value of luxury at a price lesser than the other drives them to purchase such fashion items. This fashion motivation indirectly affects willingness to recommend and purchase intentions through perceived value and usage.
Puspita, H., & Chae, H. (2021).	An explorative study and comparison between companies’ and customers’ perspectives in the sustainable fashion industry.	Investigate the differing perspectives between fashion companies and consumers in the sustainable fashion industry. While many companies promote sustainability, a significant gap exists in consumer and company views regarding the market share of sustainable fashion. This disconnect extends to perceptions of marketing strategies and attitudes toward pricing. The study suggests bridging this gap through emotional-based marketing, developing new business models like collaborative fashion consumption, creating a more approachable image for sustainable fashion, and enhancing information exchange about sustainable technology between companies.
Maxey, G. C. (2022). Regis University.	"Fashion Psychology: The Relationship Between Clothing and Self", Counselling and Family Therapy Scholarship Review.	The article delves into the deeply personal connection between humans and their clothing, highlighting how cultural and societal systems have heavily influenced the way we dress, often overshadowing individual expression. The conclusion suggests that while a deep connection to our clothing may not be essential, understanding how we perceive ourselves based on how we believe others see us can be valuable. The psychology of dress offers insights into balancing the

		influences of law, society, culture, and personal identity within our nonverbal communication. It also stresses the importance of self-reflection, encouraging us to periodically reassess our relationship with clothing and its impact on our sense of self.
Wang, T. Y. (2010). Under supervisor Lisbeth Svengren Holm.	Consumer Behaviour Characteristics in Fast Fashion.	Under the supervision of Lisbeth Svengren Holm, examines the similarities and differences between fast fashion consumer behavior and general consumer behavior theory. The study analyzes key factors such as decision-making processes, involvement, individual differences, and group influences. The findings highlight important marketing implications. First, it notes that consumers in the fast fashion sector invest minimal cognitive effort in understanding advertisements, posing a challenge for marketers. To address this, the study suggests enhancing store environments and displays to communicate brand image and fashion ideas effectively without incurring high promotional costs. Additionally, the research emphasizes that word-of-mouth, alongside traditional marketing campaigns, is a more reliable and impactful method for shaping consumer attitudes, as people tend to trust information received through personal connections more than direct advertisements.

Edirisinghe, D., Nazarian, A., Foroudi, P., & Lindridge, A. (2020).	Establishing the psychological relationship between female customers and retailers: A study of the small- to medium-scale clothing retail industry.	Now, this paper analyses how young female buyers make their buying decisions related to clothing, it did a sample survey taking into consideration 20 females and 10 clothing retailers. According to me their scope of study was limited and narrowed. The survey was done at their place of comfort which is a good approach, easy and convenient. It highlighted how female buyers develop relationships with clothing retailers and help in building consumer loyalty. How favourite clothing brands, word of mouth and unique designs attract. The practical implication of the research highlighted how perceptions affect clothing purchase decisions. The research is unique because it analyzes consumer behavior through recreational activity models, demonstrating how customers consistently develop relationships with retail brands.
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Mandarić, D., Hunjet, A., & Vuković, D. (2018).	The Impact of Fashion Brand Sustainability on Consumer Purchasing Decisions.	The study finds that consumers typically prioritize factors such as price, value, quality, and style over environmental considerations when making fashion purchasing decisions. It also notes that positive attitudes toward sustainable fashion do not always translate into sustainable product consumption behavior. The research emphasizes that systemic changes are essential for the fashion industry to adopt a sustainable business model, highlighting slow fashion as a potential future direction. The primary challenge is shifting consumer behavior and redefining fashion to support sustainability.
Khandual, A., & Pradhan, S. (2018).	Fashion Brands and Consumers Approach Towards Sustainable Fashion.	From a current perspective on designing clothes, there is a growing focus on sustainability and fashionability. Fashion brands now pay much attention to producing clothes in a sustainable manner, while still appealing to consumers' preferences. Clothes must not only be trendy but also reflect social responsibility, as they are a means of expressing

		one's individuality. Customers now seek to feel good about their clothing choices, which includes knowing that the clothes were made with ethical considerations in mind. Fashion brands are incorporating fair wages and ensuring the well-being of workers into their ethical policies, which has become a strong selling point. Transitioning to more ethical fashion options requires careful planning..
Heim, H. (2022).	Change of Mind: Marketing Social Justice to the Fashion Consumer.	This study explores the rise and effectiveness of social media (SM) campaigns implemented by fashion brands. While government campaigns have shown that awareness and activism can lead to behavioral change, translating this approach to the fashion market is challenging. This initial examination of three SM campaigns for English-speaking consumers suggests the potential for future research in diverse areas. Investigating the power dynamics between consumers, brands, and marketers is crucial. By crafting a social agenda pull, SM may promote sustainable and ethical fashion consumption behavior.

METHODOLOGY

The project was carried out in phases, beginning with secondary research. This phase involved a primary investigation using available materials such as research papers, interviews, documentaries, newsletters, and industry journals as sources of data and information. Following this, primary research was conducted to understand consumer behavior influenced by various factors including trends, style, fashion cycles, societal challenges, sustainability, influencers, and celebrities. A comprehensive questionnaire was created to address five objectives, including multiple-choice questions designed to understand individual behavior both personally and within a societal context. The data collected from over 243 respondents was subsequently cleaned and analyzed to frame hypotheses and objectives. Responses from the quantitative and close-ended questions were analyzed using statistical, mathematical, and computerized tools such as MS Excel and SPSS.

RESEARCH DESIGN

The study uses a mix of exploratory and descriptive research designs to understand the factors driving recurring fashion trends and their societal implications. The research design includes the following steps:-

1. **Secondary Research:** Reviewing existing literature, industry reports, and historical data to establish a foundation for understanding recurring fashion trends.
2. **Primary Research:** Conducting surveys and interviews to gather data from consumers and industry professionals.
3. **Data Collection:** Data is collected using a structured questionnaire that targets various demographics to gain insights into their fashion preferences, influences, and behaviors. The questionnaire includes multiple-choice questions, Likert scale ratings, and open-ended questions.
4. **Sampling:** The sample consists of 243 respondents from diverse backgrounds, ensuring a representative mix of ages, genders, occupations, and income levels. The sampling method is a combination of convenience and purposive sampling to ensure relevance and diversity.
5. **Data Analysis:** Quantitative data is analyzed using statistical tools such as SPSS and MS Excel to identify patterns, correlations, and trends. Qualitative data is examined through thematic analysis, enabling the extraction of meaningful insights from open-ended responses.

HYPOTHESIS TESTING

Hypothesis Test 1

- **H0:** There is no significant relationship between age and the type of clothes.
- **H1:** There is a significant relationship between age and the type of clothes.

Count of Age	Column Labels							
Row Labels	Baggy	Baggy(loose fit clothes)	Ethnic	Ethnic/Formals	Formals	Gothic (dark shade clothes)	Rugged clothes	Grand Total
18-24	2	55	1	61	1	37	6	163
25-35		8		34		4		46
36-50				21			1	22
Above 50		2		10				12
Grand Total	2	65	1	126	1	41	7	243
Row Labels	Baggy	Baggy(loose fit clothes)	Ethnic	Ethnic/Formals	Formals	Gothic (dark shade clothes)	Rugged clothes	Grand Total
18-24	1.341563786	43.60082305	0.671	84.51851852	0.67078	27.50205761	4.695473251	163
25-35	0.378600823	12.30452675	0.189	23.85185185	0.1893	7.761316872	1.325102881	46
36-50	0.181069959	5.884773663	0.091	11.40740741	0.09053	3.711934156	0.633744856	22
Above 50	0.098765432	3.209876543	0.049	6.222222222	0.04938	2.024691358	0.345679012	12
Grand Total	2	65	1	126	1	41	7	243
	P value < 0.05	Accept H1	reject H0					
	P value > 0.05	Accept H0	reject H1					
H0	There is no significant relation between age and type of clothes							
H1	There is significant relation between age and type of clothes							
P value	0.019235863	Accept H1	There is significant relation between age and type of clothes					

Hypothesis Test 2

- **H0:** There is no significant relationship between gender and the frequency of wardrobe updates.
- **H1:** There is a significant relationship between gender and the frequency of wardrobe updates.

Count of Gender Column Labels					
Row Labels	Every season (3-4 times a year)	Once or twice a year	Only when necessary (e.g., when clothes wear out)	Rarely or never	Grand Total
Female	41	38	65	2	146
Male	15	27	49	6	97
Grand Total	56	65	114	8	243

Row Labels	Every season (3-4 times a year)	Once or twice a year	Only when necessary (e.g., when clothes wear out)	Rarely or never	Grand Total
Female	33.64609053	39.05349794	68.49382716	4.806584362	146
Male	22.35390947	25.94650206	45.50617284	3.193415638	97
Grand Total	56	65	114	8	243

	P value < 0.05	Accept H1	reject H0
	P value > 0.05	Accept H0	reject H1
H0	There is no significant relation between gender and wardrobe update		
H1	There is significant relation between gender and wardrobe update		
P value	0.034330911	Accept H1	There is significant relation between gender and wardrobe update

Hypothesis Test 3

- **H0:** There is no significant relationship between income and the deciding factors in purchasing decisions.
- **H1:** There is a significant relationship between income and the deciding factors in purchasing decisions.

Count of Annual income Column Labels					
Row Labels	Attractiveness	Price	Quality	Trends	Grand Total
2,50,001-5,00,000	7	8	21	2	38
5,00,001-10,00,000	4	7	28	2	41
More than 10,00,000	8	7	32		47
Up to 2,50,000	24	25	53	15	117
Grand Total	43	47	134	19	243

Row Labels	Attractiveness	Price	Quality	Trends	Grand Total
2,50,001-5,00,000	6.724279835	7.349794239	20.955	2.9712	38
5,00,001-10,00,000	7.255144033	7.930041152	22.609	3.2058	41
More than 10,00,000	8.316872428	9.090534979	25.918	3.6749	47
Up to 2,50,000	20.7037037	22.62962963	64.519	9.1481	117
Grand Total	43	47	134	19	243

	P value < 0.05	Accept H1	reject H0
	P value > 0.05	Accept H0	reject H1
H0	There is no significant relation between income and deciding factor while purchase		
H1	There is significant relation between income and deciding factor while purchase		
P value	0.20292363	Accept H0	There is no significant relation between income and deciding factor while purchase

Hypothesis Test 4:

- **H0:** There is no significant relationship between age and the era of fashion preferences.
- **H1:** There is a significant relationship between age and the era of fashion preferences.

Count of Age		Column Labels				
Row Labels	1970s	1980s	1990s	2000-present	Grand Total	
18-24	5	14	38	106	163	
25-35	1	3	4	38	46	
36-50	5	1	1	15	22	
Above 50	1	2	2	7	12	
Grand Total	12	20	45	166	243	

Row Labels	1970s	1980s	1990s	2000-present	Grand Total	
18-24	8.049382716	13.415638	30.19	111.3497942	163	
25-35	2.271604938	3.7860082	8.519	31.42386831	46	
36-50	1.086419753	1.8106996	4.074	15.02880658	22	
Above 50	0.592592593	0.9876543	2.222	8.197530864	12	
Grand Total	12	20	45	166	243	

	P value < 0.05	Accept H1	reject H0
	P value > 0.05	Accept H0	reject H1
H0	There is no significant relation between age and era of fashion		
H1	There is significant relation between age and era of fashion		
P value	0.001753848	Accept H1	There is significant relation between age and era of fashion

Hypothesis Test 5:

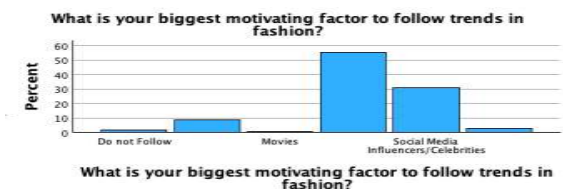
- **H0:** There is no significant relationship between occupation and societal challenges.
- **H1:** There is a significant relationship between occupation and societal challenges.

Count of Occupation		Column Labels				
Row Labels	I am not sure	Maybe, they might or might not contribute to societal challenges	Maybe, they might or might not contribute to societal challenges	No, fashion trends have no significant impact on societal challenges	Yes, fashion trends can contribute to societal challenges	Grand Total
Business	1		2			3
Home Maker						1
Service	6		27	3		40
Student	16	1	41	8		66
Grand Total	23	1	70	11	130	243

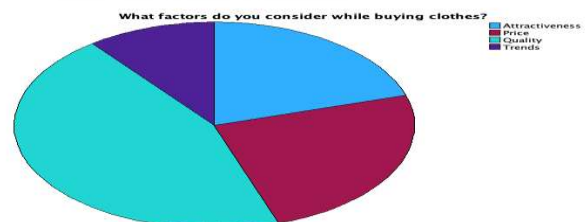
Row Labels	I am not sure	Maybe, they might or might not contribute to societal challenges	Maybe, they might or might not contribute to societal challenges	No, fashion trends have no significant impact on societal challenges	Yes, fashion trends can contribute to societal challenges	Grand Total
Business	0.56781235	0.024691388	1.720595052	0.271604938	3.437437437	6
Home Maker	0.044690206	0.004118226	0.288658844	0.04326748	0.367901235	1
Service	7.193415838	0.212757202	21.89200412	3.440292118	43.16048383	76
Student	15.14402092	0.838436214	40.09053468	7.242796354	58.06419793	101
Grand Total	23	1	70	11	130	243

	P value < 0.05	Accept H1	reject H0
	P value > 0.05	Accept H0	reject H1
H0	There is no significant relation between occupation and societal challenges		
H1	There is significant relation between occupation and societal challenges		
P value	0.581987469	Accept H0	There is no significant relation between occupation and societal challenges

What is your biggest motivating factor to follow trends in fashion?				
Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Do not Follow	3	1.8	1.8	1.8
FOMO (fear of missing out)	14	8.6	8.6	10.4
Movies	1	.6	.6	11.0
Self-approbation	90	55.2	55.2	66.3
Social Media Influencers/Celebrities	50	30.7	30.7	96.9
The urge to keep yourself updated	5	3.1	3.1	100.0
Total	163	100.0	100.0	



What factors do you consider while buying clothes?				
Valid	Frequency	Percent	Valid Percent	Cumulative Percent
Attractiveness	33	20.2	20.2	20.2
Price	90	54.5	54.5	44.8
Quality	73	44.8	44.8	89.6
Trends	17	10.4	10.4	100.0
Total	163	100.0	100.0	



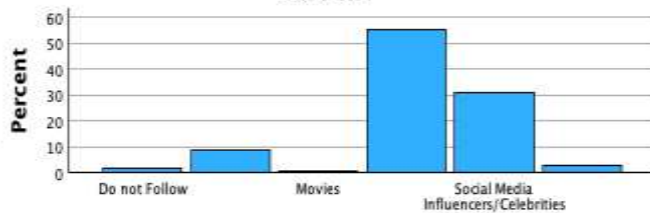
DESCRIPTIVE STATISTICS

Objective 1: Exploring the Factors Influencing Fashion Trends and understanding the Influence of fashion trends.

What is your biggest motivating factor to follow trends in fashion?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Do not Follow	3	1.8	1.8	1.8
	FOMO (fear of missing out)	14	8.6	8.6	10.4
	Movies	1	.6	.6	11.0
	Self-approbation	90	55.2	55.2	66.3
	Social Media Influencers/Celebrities	50	30.7	30.7	96.9
	The urge to keep yourself updated	5	3.1	3.1	100.0
	Total	163	100.0	100.0	

What is your biggest motivating factor to follow trends in fashion?



What is your biggest motivating factor to follow trends in fashion?

Statistics

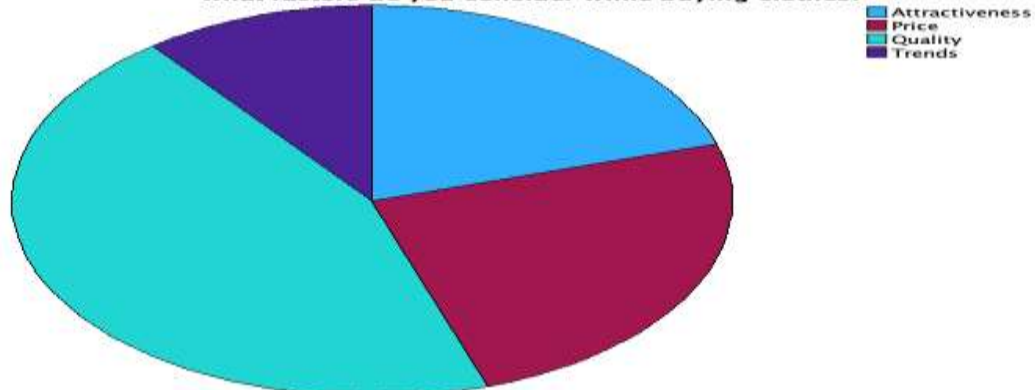
What factors do you consider while buying clothes?

N	Valid	163
	Missing	0

What factors do you consider while buying clothes?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Attractiveness	33	20.2	20.2	20.2
	Price	40	24.5	24.5	44.8
	Quality	73	44.8	44.8	89.6
	Trends	17	10.4	10.4	100.0
	Total	163	100.0	100.0	

What factors do you consider while buying clothes?



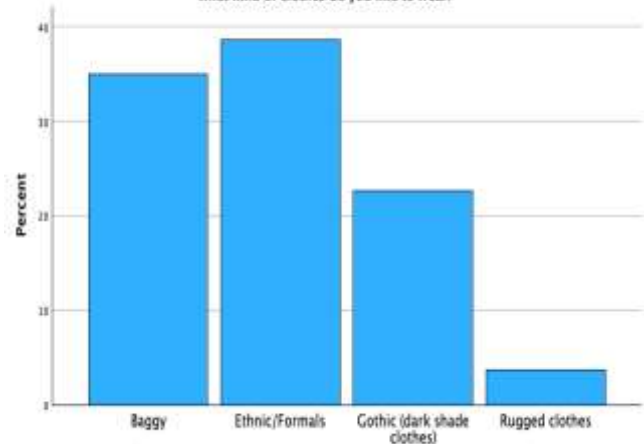
What kind of clothes do you like to wear?

N	Valid	163
	Missing	0

What kind of clothes do you like to wear?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Baggy	57	35.0	35.0	35.0
	Ethnic/Formals	63	38.7	38.7	73.6
	Gothic (dark shade clothes)	37	22.7	22.7	96.3
	Rugged clothes	6	3.7	3.7	100.0
	Total	163	100.0	100.0	

What kind of clothes do you like to wear?



What kind of clothes do you like to wear?

Objective 2: Analysing the Societal Challenges Arising from Fashion Trends.

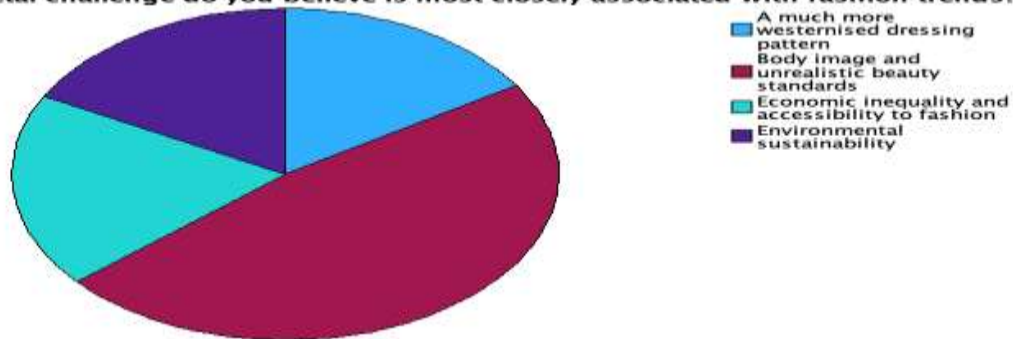
Which societal challenge do you believe is most closely associated with fashion trends?

N	Valid	163
	Missing	0

Which societal challenge do you believe is most closely associated with fashion trends?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A much more westernised dressing pattern	26	16.0	16.0	16.0
	Body image and unrealistic beauty standards	78	47.9	47.9	63.8
	Economic inequality and accessibility to fashion	31	19.0	19.0	82.8
	Environmental sustainability	28	17.2	17.2	100.0
	Total	163	100.0	100.0	

Which societal challenge do you believe is most closely associated with fashion trends?



Statistics

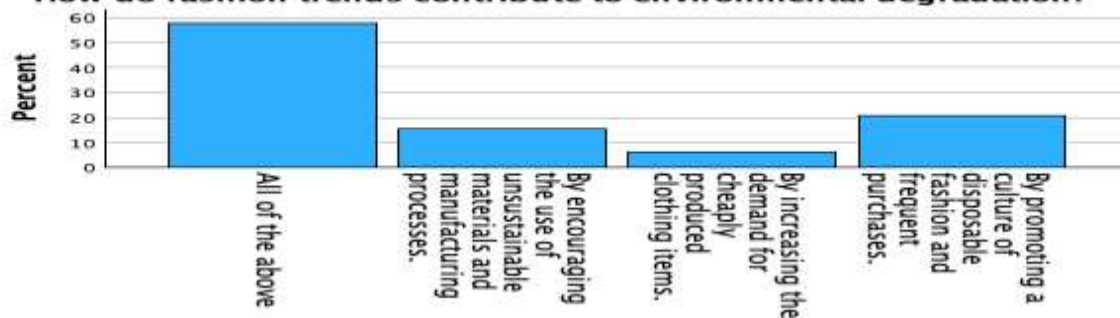
How do fashion trends contribute to environmental degradation?

N	Valid	163
	Missing	0

How do fashion trends contribute to environmental degradation?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	All of the above	94	57.7	57.7	57.7
	By encouraging the use of unsustainable materials and manufacturing processes.	25	15.3	15.3	73.0
	By increasing the demand for cheaply produced clothing items.	10	6.1	6.1	79.1
	By promoting a culture of disposable fashion and frequent purchases.	34	20.9	20.9	100.0
	Total	163	100.0	100.0	

How do fashion trends contribute to environmental degradation?



Objective 3: To study the different stages of a fashion cycle.

Statistics

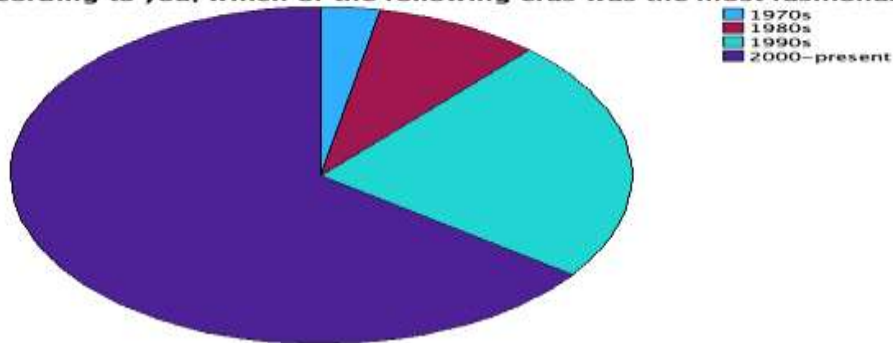
According to you, which of the following eras was the most fashionable?

N	Valid	163
	Missing	0

According to you, which of the following eras was the most fashionable?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1970s	5	3.1	3.1	3.1
	1980s	14	8.6	8.6	11.7
	1990s	38	23.3	23.3	35.0
	2000–present	106	65.0	65.0	100.0
	Total	163	100.0	100.0	

According to you, which of the following eras was the most fashionable?



Statistics

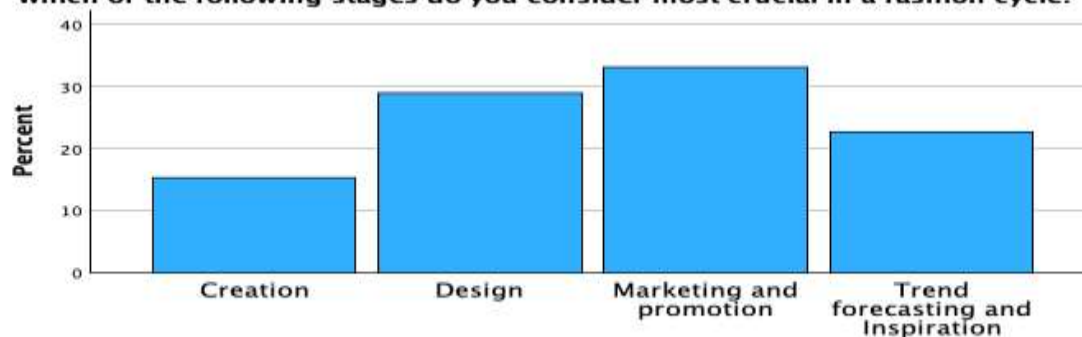
Which of the following stages do you consider most crucial in a fashion cycle?

N	Valid	163
	Missing	0

Which of the following stages do you consider most crucial in a fashion cycle?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Creation	25	15.3	15.3	15.3
	Design	47	28.8	28.8	44.2
	Marketing and promotion	54	33.1	33.1	77.3
	Trend forecasting and Inspiration	37	22.7	22.7	100.0
	Total	163	100.0	100.0	

Which of the following stages do you consider most crucial in a fashion cycle?



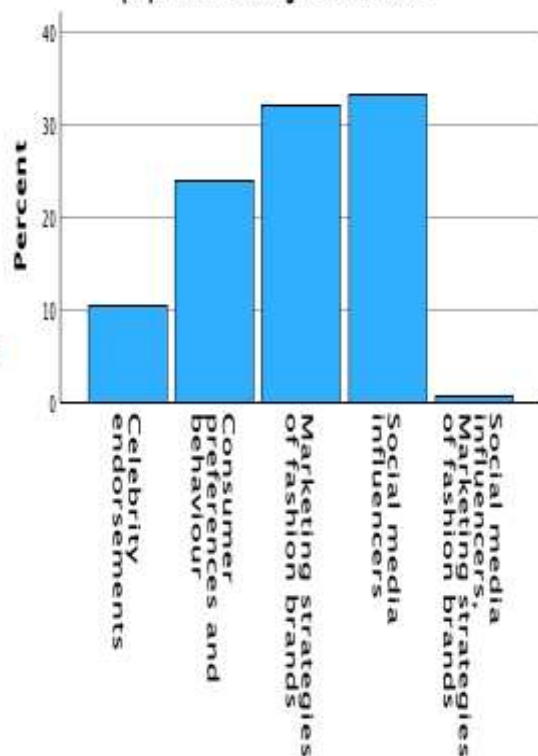
Which of the following stages do you consider most crucial in a fashion cycle?

Objective 4: To analyze the function of advertising strategies, celebrities, influencers, trendsetters and consumer behaviour in shaping and perpetuating recurring style trends.

In your opinion, what is the most important factor that shapes and perpetuates recurring fashion trends?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Celebrity endorsements	17	10.4	10.4	10.4
	Consumer preferences and behaviour	39	23.9	23.9	34.4
	Marketing strategies of fashion brands	52	31.9	31.9	66.3
	Social media influencers	54	33.1	33.1	99.4
	Social media influencers, Marketing strategies of fashion brands	1	.6	.6	100.0
	Total	163	100.0	100.0	

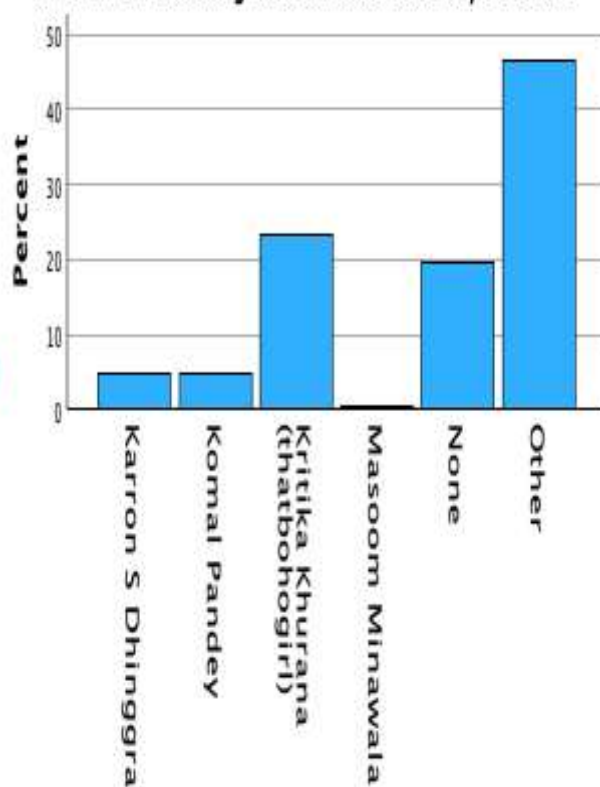
In your opinion, what is the most important factor that shapes and perpetuates recurring fashion trends?



Which of the following fashion influencers do you follow?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Karron S Dhingra	8	4.9	4.9	4.9
	Komal Pandey	8	4.9	4.9	9.8
	Kritika Khurana (thatbohogiri)	38	23.3	23.3	33.1
	Masoom Minawala	1	.6	.6	33.7
	None	32	19.6	19.6	53.4
	Other	76	46.6	46.6	100.0
	Total	163	100.0	100.0	

Which of the following fashion influencers do you follow?

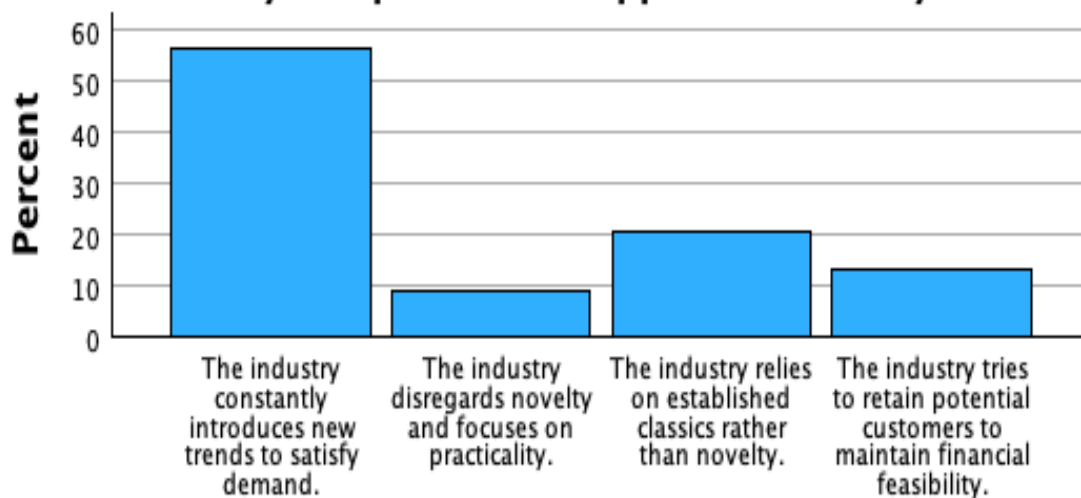


Objective 5: To understand the relationship between the appetite for novelty and the recurrence of fashion trends.

According to you, which statement best describes the fashion industry's response to the appetite for novelty?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The industry constantly introduces new trends to satisfy demand.	92	56.4	56.4	56.4
	The industry disregards novelty and focuses on practicality.	15	9.2	9.2	65.6
	The industry relies on established classics rather than novelty.	34	20.9	20.9	86.5
	The industry tries to retain potential customers to maintain financial feasibility.	22	13.5	13.5	100.0
	Total	163	100.0	100.0	

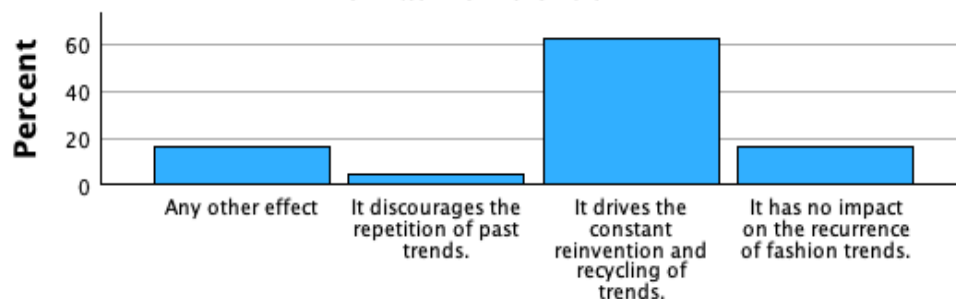
According to you, which statement best describes the fashion industry's response to the appetite for novelty?



How do you think the desire for novelty affects the recurrence of fashion trends?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Any other effect	27	16.6	16.6	16.6
	It discourages the repetition of past trends.	7	4.3	4.3	20.9
	It drives the constant reinvention and recycling of trends.	102	62.6	62.6	83.4
	It has no impact on the recurrence of fashion trends.	27	16.6	16.6	100.0
	Total	163	100.0	100.0	

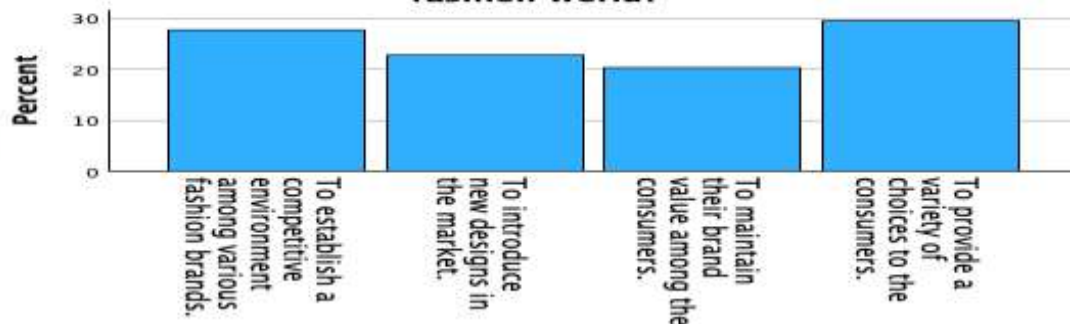
How do you think the desire for novelty affects the recurrence of fashion trends?



According to you, why is novelty an important aspect in the fashion world?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	To establish a competitive environment among various fashion brands.	45	27.6	27.6	27.6
	To introduce new designs in the market.	37	22.7	22.7	50.3
	To maintain their brand value among the consumers.	33	20.2	20.2	70.6
	To provide a variety of choices to the consumers.	48	29.4	29.4	100.0
	Total	163	100.0	100.0	

According to you, why is novelty an important aspect in the fashion world?



CONCLUSION AND FINDINGS

The research helped to unfold the buried history of recurring fashion since the 1980s and provided a long-lasting impact on the fashion industry. Generally, fashion suffers from three stages; change diffusion and emulation. Through statistical tools, we concluded the relationship between various factors and other independent variables. Fashion, including baggy, ethnic, formal, gothic, and rugged, has a positive relationship with the age of an individual. Also, male and female factors influence the wardrobe update from every season to the necessary. Consumption factors towards fashion, such as attractiveness, price, quality, and trend, are independent of the income of the consumer. Occupation plays a role in considering the personal attitude towards societal challenges.

Qualitatively, we understood that the biggest motivating factors to follow a particular trend are self-approval and influencers. People consider fashion an environmental destructor through Unsustainable materials, cheap clothes, and frequent disposal. The most essential stage of the fashion cycle is marketing and promotion through influencers, rather than keeping consumer preferences as a priority. Concluding, recurring fashion is the outcome of the industry's appetite to introduce new trends with the taste of old structures and styles.

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QUESTIONNAIRE

- <https://bit.ly/3Ohc7bc>