

Motivation of European Fashion Design Students to Present Their Collections at Fashion Events

Aneta Zelenková

Bachelor's thesis
2022

 Tomas Bata University in Zlín
Faculty of Multimedia Communications

Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací
Ústav marketingových komunikací

Akademický rok: 2021/2022

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: Aneta Zelenková
Osobní číslo: K18285
Studijní program: B7202 Mediální a komunikační studia
Studijní obor: Marketingové komunikace
Forma studia: Prezenční
Téma práce: Zájem evropských studentů designu oděvu prezentovat své kolekce na módních eventech

Zásady pro vypracování

- 1. Zpracujte teoretické poznatky týkající se fashion marketingu, interní komunikace a spotřebitelského chování.**
- 2. Stanovte cíle práce, definujte metodiku a formulujte výzkumné otázky vztahující se k tématu práce.**
- 3. Realizujte kvalitativní výzkum formou polostrukturovaných rozhovorů, poté proveďte analýzu zjištěných dat.**
- 4. Odpovězte na výzkumné otázky a na základě vyhodnocených dat vyvodte závěry a navrhněte doporučení.**

Forma zpracování bakalářské práce: **tisková/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

1. WOLFE, Mary, 2009. *Fashion Marketing & Merchandising*. 3. vydání. Tinley Park, Illinois: The Goodheart-Willcox Company. ISBN 978-1-59070-918-4.
2. RATH, Patricia Mink, Richard PETRIZZI a Penny GILL. *Marketing Fashion: A Global Perspective*. Canada: Bloomsbury Publishing. ISBN 978-1-60901-078-2.
3. LEA-GREENWOOD, Gaynor, 2013. *Fashion Marketing Communications*. West Sussex: John Wiley. ISBN 978-1-405-15060-6.
4. HOLÁ, Jana, c2006. *Interní komunikace ve firmě*. Brno: Computer Press. ISBN 80-251-1250-0.
5. KOUDELKA, Jan, 2010. *Spotřební chování*. Praha: Nakladatelství Oeconomica. ISBN 978-80-245-1698-1.

Vedoucí bakalářské práce: **Mgr. Eva Gartnerová, Ph.D.**
Ústav marketingových komunikací

Datum zadání bakalářské práce: **31. ledna 2022**
Termín odevzdání bakalářské práce: **22. dubna 2022**



Mgr. Josef Kocourek, Ph.D.
děkan

Mgr. Eliška Káčerková, Ph.D.
ředitel ústavu

Ve Zlíně dne 4. dubna 2022

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ / DIPLOMOVÉ PRÁCE

Beru na vědomí, že

- bakalářská/diplomová práce bude uložena v elektronické podobě v univerzitním informačním systému a bude dostupná k nahlédnutí;
- na moji bakalářskou/diplomovou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3;
- podle § 60 odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 odst. 2 a 3 mohu užít své dílo – bakalářskou/diplomovou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské/diplomové práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské/diplomové práce využít ke komerčním účelům;
- pokud je výstupem bakalářské/diplomové práce jakýkoliv softwarový produkt, považuji se za součást práce rovněž i zdrojové kódy, popř. soubory, ze kterých se projekt skládá. Neodevzdání této součásti může být důvodem k neobhájení práce.

Prohlašuji, že:

- jsem na bakalářské/diplomové práci pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně dne: 20.4.2022

Jméno a příjmení studenta: Aneta Zelenková

.....
podpis studenta

ABSTRAKT

Bakalářská práce na téma Motivace evropských studentů designu oděvu prezentovat své kolekce na módních eventech analyzuje důvody účasti studentů na módních eventech a podporu, kterou jim poskytuje jejich univerzita. Teoretická část definuje pojmy fashion, fashion marketing, interní komunikace a spotřebitelské chování. Součástí teoretické části je i metodika práce, ve které je stanoven cíl výzkumu, výzkumné otázky a metoda. Praktickou část tvoří popis participantů a jejich univerzit, realizovaný výzkum a následná doporučení pro zefektivnění komunikace univerzit směrem ke studentům.

Klíčová slova: móda, módní marketing, módní eventy, interní PR, interní komunikace, spotřebitelské chování

ABSTRACT

This bachelor's thesis on the topic of Motivation of European Fashion Design Students to Present Their Collections at Fashion Events analyses the reasons for students' participation in fashion events and the support provided by their university. The theoretical part defines the concepts of fashion, fashion marketing, internal communications and consumer behaviour. One part of the theory is dedicated to the methodology of the thesis, which sets the goals of the research, research questions and method. The practical part consists of a description of participants and their universities, research and subsequent recommendations for effective universities' communication towards students.

Keywords: fashion, fashion marketing, fashion events, internal PR, internal communications, consumer behaviour

The enormous thank you belongs to my thesis supervisor Mgr. Eva Gartnerová, Ph.D. Not only for her support in writing this bachelor's thesis but also for her support in anything I just came up with. Thank you for pushing my limits out of this world. The second big thank you goes to my fashion friend Olga Egler. She gave me the proper industry perspective this thesis needed (and all the rumours, too!). Of course, I have to thank my parents for calling me daily, expecting me to say I've finished the thesis. If you're reading this, they've finally heard me say it. And lastly, I'd love to thank Hanan from @ideservecouture for bringing such a welcoming community together and helping me with my research.

And what's next?

“Master’s degree in throwing shade, PhD in meme.”

- Hanan, @ideservecouture

I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION	9
I THEORY	10
1 FASHION.....	11
1.1 FASHION INDUSTRY.....	12
1.2 EUROPEAN FASHION INDUSTRY	12
1.2.1 Czech Fashion Industry.....	13
2 FASHION MARKETING	15
2.1 FASHION MARKETING MIX	15
2.2 FASHION MARKETING COMMUNICATIONS	16
2.2.1 Fashion Shows	18
3 INTERNAL PR	21
3.1 INTERNAL COMMUNICATIONS	21
3.1.1 Goals of Internal Communications	21
3.1.2 Forms of Internal Communications	22
3.1.3 Issues in Internal Communications	23
3.2 UNIVERSITY INTERNAL PR.....	23
4 CONSUMER BEHAVIOUR.....	25
4.1 THE CONSUMER	25
4.2 FACTORS INFLUENCING CONSUMER BEHAVIOUR	25
4.2.1 Cultural Factors.....	25
4.2.2 Social Factors	26
4.2.3 Personal Factors	27
4.2.4 Psychological Factors.....	27
5 METHODOLOGY	29
5.1 OBJECTIVES.....	29
5.2 RESEARCH QUESTIONS	29
5.3 METHOD.....	29
5.3.1 Qualitative research through in-depth interviews	29
II ANALYSIS.....	30
6 QUALITATIVE RESEARCH	31
6.1 PARTICIPANTS CHARACTERISTICS.....	31
6.2 UNIVERSITY CHARACTERISTICS	32
6.3 SEMI-STRUCTURED INTERVIEWS	33
6.3.1 Selection of Study Course and University of Participants	33
6.3.2 Participants' Experience with Marketing and PR.....	35
6.3.3 Knowledge of Fashion Events and Their Benefits.....	37

6.3.4	Partaking in a Fashion Events	39
6.3.5	Providing Offers and Support from the University.....	40
7	ANSWERS TO RESEARCH QUESTIONS.....	43
7.1	WHAT ARE THE MOTIVATIONS OF EUROPEAN FASHION DESIGN STUDENTS TO PRESENT THEIR WORK AT FASHION EVENTS?	43
7.2	WHAT ROLE DOES THEIR UNIVERSITY PLAY IN STUDENTS' SELF- PRESENTATION AT THESE EVENTS?	43
8	SUGGESTED PROPOSALS	45
8.1	INSTAGRAM.....	45
8.2	NEWSLETTER	45
8.3	ONLINE PLATFORM.....	45
	CONCLUSION	47
	BIBLIOGRAPHY	48
	LIST OF ABBREVIATIONS	53
	APPENDICES.....	54

INTRODUCTION

One of the principal elements of a successful fashion brand is its regular presentation at fashion events.

This bachelor thesis examines the motivation of bachelor European fashion design students to present their work at fashion events. Furthermore, it examines the support of students in this area by the universities at which they study.

The theoretical part describes the system and operation of fashion and the fashion industry as a whole, defines the concept of fashion marketing, internal PR and internal communications and deals with the consumer behaviour of students.

The practical part consists of brief characteristics of individual participants, description of their universities, and qualitative research. This research took place in the form of semi-structured interviews. Afterwards, it was possible to answer each research question and propose recommendations for effective internal communications of individual universities toward students.

I. THEORY

1 FASHION

The word fashion began to be used in its form in the 14th century and originated from the French word *façon* = doing something, creating a specific shape and style. According to the Dictionary of Fashion History, the word is most often used in English in the context of clothing (Cumming, Cunnington and Cunnington, 2010, p. 220). But the philosopher and sociologist Georg Simmel, in his book *The Philosophy of Fashion* states, that fashion is “a broad social phenomenon that applies to all social arenas, in which clothing is merely one instance among many.” (Simmel, 1904, according to Svendsen, 2006, p. 12)

Due to this fact, “there can be fashions in almost any human activity from medical treatments to popular music.” (Easey, 2009, p. 3) More specifically, the term fashion can be used in three levels of meaning - fashion as an industry, fashion as a prevailing style (style of clothing in a particular period of time) and fashion as a prevailing style in general (consumer goods, animal, abstract thing). (Understanding Fashion: From Business to Culture, 2020)

Fashion can be defined as a system that gives weight to things that are new, just because they are new. It is a continuous process of replacing one style with another. Fashion is, in its sense, change, so states not only Elizabeth Wilson in her book *Adorned in Dreams: Fashion and modernity* (Wilson, 2003, p. 3). Charles Baudelaire had encountered the same idea a century earlier when, in his 1863 essay, *The Painter of Modern Life*, he described the work of the French illustrator Constantin Guys depicting the contemporary fashions of the Parisian scene. In these drawings, Baudelaire noted the constant transitions of fashion cycles and the renewal of preferences. He identified fashion as an archetypal system in which we can observe the phenomenon of modernity and the constant renewal of common tastes (Baudelaire, 1972). This change can also be justified by fashion's dependence on contemporary social events, as fashion changes with an evolving society (Hauerová, Khelerová and Šimonovská, 2019, p. 17).

Fashion itself creates a social paradox. It makes it possible to express belonging to a particular group of people, but at the same time, it makes it possible to distinguish oneself from another group. At the same time, we can use it to express ourselves through a common and universally understandable language (Zahrádka, 2014, str. 89).

1.1 Fashion Industry

The fashion industry began to take shape in its present form at the beginning of the 19th century. From 1850 to the mid-twentieth century, the era was known as the century of fashion. Most of the French fashion houses still known today were created during this time, and Haute Couture (high tailoring), founded by Charles Frédéric Worth, gained popularity. One of the representatives of this period was, for example, the fashion designer Cristóbal Balenciaga, who considered not only his garments to be masterpieces that should be handed down from generation to generation (Andrea Březinová, 2017). During this period, only designer fashion, so-called high fashion, which usually contains innovative, expensive, and of fine quality items, was considered the fashion industry. These items “are designed for, and accepted by, the limited number of people who are the first to adopt fashion changes.” (Wolfe, 2009, p. 28)

However, definitions of the fashion industry dissolved in the 1970s. Today, it can be considered the sum of industries whose activities contribute to total gross value added. (Mandic, Fetisova and Jelínek, 2018, p. 37) The activities include retail, brand management, media, PR agencies, trade fairs, shows, photographers, stylists, fashion law and education. This “mix of aesthetic, technology and business makes fashion a special and fascinating industry.” (Hines and Bruce, 2007, p. xxi)

The current value of the global fashion industry is up to 3,000 billion dollars, which is 2 per cent of the world's GDP (Fashion United, ©2022). In 2006, the market was worth just \$1,217 billion (Easey, 2009, p. 3), which is the evidence of its continued growth and increasing influence on the global economy. “The segment's growth will continue in the next years, driven by East and Southeast Asia regions,” analysts say (Fashion, 2022). Growth will be impacted by the Covid-19 pandemic in individual countries, particularly by healthcare and economic resilience levels (McKinsey & Company, ©1996-2022).

1.2 European Fashion Industry

The fashion and high-end industries significantly contribute to the EU economy while directly employing 5 million people. These industries “act as ambassadors of European values, such as culture, creativity, innovation, and craftsmanship.” (Fashion and high-end industries, 2019)

According to data collected by European Commission in 2019, the textile and clothing sector “is employing 1.5 million people and generating a turnover of €162 billion.” (Textiles and clothing, 2019)

Competitiveness strengths include primary production of high quality both in technical textile and high-end fashion. The EU industry depends on small and medium-sized enterprises, while businesses with less than 50 employees generate more than 90 per cent of the workforce.

1.2.1 Czech Fashion Industry

The birth of textile crafts in the Czech Republic dates back to the 13th century. Their steep development lasted until the Austro-Hungarian Empire, when the Czech lands reached 43.6 per cent of the total production volume of the empire's textile industry. During the industry's golden era, which took place in the second half of the 19th century, the textile industry employed over 50 per cent of all Czech industrial workers. Consequently, Czech lands were considered a pinnacle of Europe (Mandic, Fetisova and Jelínek, 2018, p. 171).

Even after the disintegration of the Austria-Hungary Empire, Czechoslovakia flourished during the period of the First Republic; the clothing industry has experienced a significant decline since. It was caused by a large excess of production capacity, which led to oversized and excess production without access to an appropriate market, as was customary during the Austria-Hungary period. Another decline took place in the 1940s, when mass nationalization began. This gap was deepened by the mass expulsion of Sudeten Germans from the border areas where the industrial zones were located. The consequence of the Potsdam Agreement was a 50 per cent reduction in the textile workforce and the loss of a wealthy and cultivated clientele. However, Czechia experienced the most significant stagnation during the socialist period. As a result, almost all ties with the pre-war Czech fashion tradition and the western world were broken.

In recent years, a continuous decrease can be found in the industry, such as economic entities or employee numbers. The Czech clothing industry has stagnated chiefly, with sales of CZK 7.51 billion in 2017 (Czech textile, 2018). The sales in the first half of the year 2021 are at the same level as in 2017, primarily due to the widespread coronavirus pandemic (Ekonomický vývoj, 2022).

Unlike other industries, the textile, clothing, and leather industries in the Czech Republic have a weaker research base, which reduces the demand for highly skilled workers and the sector's innovation potential in general (Národní vzdělávací fond, o.p.s. ©2016). This leads

to a lack of specialists who are necessary for the successful operation of the fashion brand to complement and support fresh fashion design graduates, who, due to lack of job opportunities, have no choice but to establish their own brand (Mandic, Fetisova and Jelínek, 2018, p. 74).

2 FASHION MARKETING

Marketing itself has many definitions. Philip Kotler defines it as a social process through which individuals and groups get what they need and want by offering and exchanging products and services with others (Kotler and Keller, 2013, p. 35). The satisfaction of customer needs is supposed to meet the long-term goals of the organizations (Easey, 2009, p. 6). All the definitions have specific things in common, and these can be called the fundamental elements of marketing:

- “an understanding of customer requirements,
- the ability to create, communicate and deliver value,
- a social process,
- an exchange process,
- a managerial and business process.” (Posner, 2011, p. 27)

However, due to the constant changes in the fashion system, new elements must be incorporated into the standard marketing strategy, and a slightly different approach to fashion marketing is needed. Fashion marketing “can be defined as the application of marketing processes and activities to currently popular designed products.” (Rath, Petrizzi and Gill, 2012, p. 5)

2.1 Fashion Marketing Mix

According to McCarthy, marketing activities are divided into four broad categories of marketing mix tools, referred to as the 4P - product, price, place, and promotion (Kotler and Keller, 2013, p. 55). Depending on the use in a particular industry, the tools may be expanded or slightly adapted.

Product, the first component of the marketing mix, is essential for a change-driven industry like fashion. Easey even states that “without this constant generation and marketing of new ideas, the concept of 'fashion' would not exist.” (Easey, 2009, p. 146) In addition to constant change, mass adoption is essential to the existence of fashion. “Implying that a design is not ‘fashionable’ unless it is adopted by the majority of people.” (Jackson and Shaw, 2009, p. 88) A product is usually found as part of a complete collection of products in the fashion industry, not necessarily as a single piece (Posner, 2011, p. 34). For customers to buy a product, they must see the benefits that the garment provides. In fashion, this is usually the

feel of the garment. Only then come the benefits associated with the physical product, such as durability, feel of the fabric, etc. (Jackson and Shaw, 2009, p. 89)

Price is not just the value a customer is willing to pay for a product. It consists of manufacturing costs, wholesale and retail prices, sales, margin, and profit (Posner, 2011, p. 38). The RSP of a specific product is directly affected by the current season. “Fashion products are normally full-price during the season and then gradually marked down or reduced if they do not sell.” (Jackson and Shaw, 2009, p. 124) The two most common methods of setting prices are cost-based and market-based pricing. “A cost-based method aims to ensure that no product is sold at a loss,” while market-based pricing relies on understanding the consumer and his price sensitivity (Easey, 2009, p. 185).

Place deals with how the product gets from the business to the consumer and explicitly refers to the place of purchase. The standard mechanism through which the garments reach the potential customer is retail (Easey, 2009, p. 196). Jackson and Shaw consider fashion retailing to be “the largest and most customer-obvious element of the fashion supply chain.” (2009, p. 214) Today, companies can choose from a wide range of different distribution channels, from traditional brick and mortar shops to online stores. With constantly evolving technology, online shopping and e-commerce are still rising. In its fashion research, the fashion discovery search engine GLAMI estimated the growth of fashion e-commerce for 2022 at 11.47 per cent (Módní e-commerce, 2022).

Promotion, interchangeable for marketing communications, is as well as the other three Ps focused on the consumer. The main aim of marketing communications is to inform the potential consumer about the product's existence and its benefits (Easey, 2009, p. 218). The promotional mix consists of advertising, sales promotion, personal selling, direct marketing, and public relations (Lea-Greenwood, 2013, p. 9).

2.2 Fashion Marketing Communications

Advertising is “any paid form of nonpersonal sales message made by an identified sponsor through a mass communication medium.” (Wolfe, 2009, p. 423) The main task of advertising is to introduce products and services to potential customers and convince them to make a purchase. It is distributed through six kinds of media – television, cinema, print, radio, outdoor and Internet (Lea-Greenwood, 2013, p. 18). Print medium, consisting predominantly of magazine advertising, is the most used form for big global fashion brands. The main reasons are longer life span of a message, an excellent quality of colour and detail and more

targeted readership (Wolfe, 2009, p. 428). In the UK, £257 million was spent solely “on promoting ‘cosmetics and toiletries’ and ‘clothing and accessories’ categories.” (Posner, 2011, p. 161)

Sales promotion is used to stimulate sales and increase demand for a specific product or service in the short term, with a positive impact on long-term marketing goals (Posner, 2011, p. 173). Vehicles used for sales promotion are “free samples, discounts, coupons, gift-with-purchase, purchase-with-purchase, contests, giveaways, and other special offers that encourage an immediate purchase.” (Rath, Petrizzi and Gill, 2012, p. 384) Jackson and Shaw state, that almost 70 per cent of all national fashion marketing expenditure is spent on sales promotion in the UK (Jackson and Shaw, 2009, p. 180).

Personal selling is the leading activity of fashion, where the consumer meets the face of the brand and relationship between them is established. The biggest goal of personal selling is to build customer’s “confidence in the salesperson’s expertise and trustworthiness” and thus persuade them to repeat their purchase (Rath, Petrizzi and Gill, 2012, p. 384). The interaction mostly happens in a brick and mortar stores, where consumers expect extraordinary shopping experience, especially in the luxury sector (Jackson and Shaw, 2009, p. 205). This fact led to the existence of experience economy, “where the experience of acquiring a product is as important as ownership of the product itself.” (Hines and Bruce, 2007, p. 277) Big global brands usually tend to invest in flagship stores which helps them to create exceptional in-store experience. This kind of stores are generally placed within prestige locations in capital cities and are used more as a marketing tool rather than a trading outlet while most of the shopping is done by international tourists (Jackson and Shaw, 2009, p. 219). Personal selling was heavily affected by Covid-19 restrictions, while 70 per cent of respondents “didn’t yet feel comfortable resuming their pre-pandemic out-of-home activities” after the last store reopening, shows a McKinsey report (Faramarzi, 2021).

Direct marketing is a promotional strategy in which the organizations communicate with their consumer on a one-to-one basis leading to a direct response and forming a long-term relationship. The biggest advantage of direct marketing is in targeting the right customer and the ability of customizing the message towards their needs and lifestyle. Tools such as catalogues, direct mail, or e-mail marketing are often used for the fashion purposes (Rath, Petrizzi and Gill, 2012, p. 413).

Public relations are “the most important communications tool available to fashion marketers,” declare Jackson and Shaw (2009, p. 184). The main goal of fashion PR is to

showcase the main fashion products of the season in a positive light, while placing them into the media e.g., magazines, which are considered “as one of the most trusted media vehicles for fashion companies to reach their target market.” (Lea-Greenwood, 2013, p. 56) Fashion PR is using following tools:

- press kits – folders filled with information intended for the press,
- look books – a collection of photographs showing new fashion collections, while each garment is distinctly numbered and referenced,
- news releases – written releases about significant events, often supplemented by photos, intended for fashion journalists,
- fashion events (shows) – marketing events designed to introduce new designs to the public (Jackson and Shaw, 2009, p. 187).

2.2.1 Fashion Shows

Fashion show is a social event at which brands, or designers showcase their upcoming collections. The collections are always presented one season ahead – spring/summer collections in autumn and fall/winter collections in spring.

The fashion show can also be perceived as a creative form of expression. As Alexandre de Betak says in his book *Fashion Show Revolution*, “it is artistry and, with its global reach and immediacy in the digital age, it is a platform to communicate attitudes about politics, sexuality, and about religion and family, a place to champion causes and concerns.” (Betak, according to McQuillan, 2020, p. 13)

Today’s fashion shows are often associated with buzz, world known models, celebrities, and paparazzi but its history is much more intimate because “photographers used to be banned from fashion shows, with designers suspecting they were spies.” (Blanchard, 2018) The pioneer of modern fashion shows was haute couturier Charles Frédéric Worth in 1860s when he started to use live models instead of mannequins. Later, fashion parades started to spread from Paris to London and New York, still accessible only to buyers. “That all changed after World War II, when fashion houses opened their doors to larger audiences and began to seek publicity.” (A short history, 2019)

As Harriet Posner writes in her book *Marketing Fashion*, a fashion show is a major chance to gain press coverage and build the reputation of the brand (Posner, 2011, p. 158). Fashion shows are important marketing events not only for established fashion brands, but they help

new emerging designers “to communicate the next set of ideas, brand positioning and product ranges to audiences of the press and buyers.” The main benefit of showcasing a collection at the fashion show is to garner free press coverage from fashion journalist attending the show (Jackson and Shaw, 2009, p. 188).

The most important part of the fashion communication calendar is the Fashion Week. The most prestigious ones take place in the fashion capitals – Paris, Milan, London and New York, but many emerging markets have already joined by organising their own fashion week. “Fashion weeks have become a brand in their own right and attract sponsorship, which also gives publicity to the sponsors,” says Greenwood (2013, p. 118). For example, the car factory Mercedes-Benz takes the patronage of several fashion weeks all over the world (Berlin, Sydney, Moscow, Istanbul or México City). Since 2013, Prague Fashion Week became part of the world prestigious fashion week family, as a result of Mercedes-Benz patronage (Mercedes-Benz Prague Fashion Week, ©2010-2022).

Not only the age of social media, but also the ongoing pandemic of COVID-19, has brought a new type of events into the world of fashion.

Spring version of Paris Fashion Week, which took place in the beginning of the pandemic in 2020, was held the same way as any other season. Only smaller brands decided to present their collection on digital platforms instead of hosting a physical fashion show. Despite the in-person shows, a lot of uncertainty appeared. As Lauren Sherman writes in her article, it forced the fashion industry to reflect on the current operating mode. “Whatever happens, this is an opportune moment to reevaluate why fashion week exists – and how it works,” adds Sherman (Sherman, 2020).

As Coronavirus and its variants spread, all physical fashion shows needed to be postponed. Luca Solca, a luxury analyst, suggested that shows, alongside the design and manufacture of new collections should go into hibernation until the end of the crisis, because “continuing to develop and show fashion in this environment would only result in excess inventory, heavy markdowns and brand dilution.” (Kansara, 2020) But the large brands decided to present new collections anyways in new, digital ways. Chanel's Cruise 2020/2021 collection photos and videos appeared on social media feeds, marking the first big fashion display of the pandemic and many brands joined in. The restructuring of fashion week gave leading social media platforms like YouTube and Instagram even more clout, as they have been working for years to weave themselves deeper into the fashion industry, displacing magazines as the most powerful media channels (Fernandez, 2020). Except social platforms as Instagram and

Youtube, brands unlocked new ways of engaging with their audience – gaming. “As gaming increasingly becomes an extension of the real world, and with the pandemic supercharging participation, it has become a prime target for fashion brands.” While brands as Ralph Lauren and Gucci decided to create a virtual fashion collection and assets to use by players in games, Balenciaga set its objectives even higher by “unveiling its Autumn/Winter 2021 collection in the form of a fully-fledged video game.” (McKinsey & Company, ©1996-2022)

Although runway shows are the most expensive and wasteful marketing moment of the year, there are many elements that cannot be eliminated and transformed digitally. “The conversations that happen during fashion month, the dealmaking and relationship building,” are the most valuable assets of in-person shows because “without them, the industry would lose its sense of community, not to mention its ability to innovate and move forward.” (We Need to Rethink, 2020)

3 INTERNAL PR

Public Relations can be divided into two target groups of communication. Firstly, external PR focuses on communication to the public, specifically the media, investors, consumers, etc. Secondly, internal PR aims to communicate with its employees and other individuals involved in the organisation's practice (Hejlová, 2015, p. 101).

3.1 Internal Communications

One of the areas that most often uses PR is internal communications, on which the institution's reputation largely depends. Therefore, internal communications is a communication link that coordinates the processes necessary for the company's operation. The subject of this form of communication is information, and the development of an institution requires knowledge of how to handle it properly (Holá, 2006, p. 8). As Svoboda states, a positive harmony in the organization is an absolute necessity for successful PR (Svoboda, 2006, p. 86).

3.1.1 Goals of Internal Communications

Well-functioning internal communications is the driving force of every company and organization. According to Holá, based on her practice, all managers consider a functioning internal communications to be vital. However, they evaluate the efficiency of its function only at 60% on average, and only a fifth of them consider the working internal communications to be the functioning of the company. In order to successfully achieve quality internal communications, it is necessary to set its goals, which Holá defines as the following:

- ensuring the informational needs of all participants and the informational interconnection of the company,
- mutual cooperation between all parts leading to an understanding of common goals,
- providing the stability and loyalty of employees,
- obtaining feedback leading to continuous improvement of communication (Holá, 2006, p. 19–21).

3.1.2 Forms of Internal Communications

Organizations use several different communication channels for their internal communications. A communication channel can be understood as a set of activities, means and forms of communication in order to achieve the proper flow and sharing of information. Therefore, these channels serve to transmit information from the sender to the recipient (Holá, 2006, p. 60). Holá's opinion is also confirmed by Vymětal, who claims that successful internal communication must take place in all directions. He divides communication in the company as:

- descending communication - from higher to lower organizational levels,
- ascending communication - from a lower organizational level to a higher one,
- horizontal communication - communication of employees at the same organizational level,
- diagonal communication - communication that does not follow the vertical organizational structure of the organization (Vymětal, 2008, p. 264).

Furthermore, communication in the company can be divided into personal, written and electronic communication.

Personal communication is one of the most used in organizations. Its advantages include the immediate possibility of eliminating misunderstandings, excluding the formation of communication noise and applying verbal and nonverbal communication synergy (Holá, 2006, p. 61). The most common means of personal communication are formal meetings and conferences, the form and purpose of which are clearly defined in advance, and it is customary to take a written record of the meeting (Tureckiová, 2004, p. 126). The disadvantage of this form of communication is that it is time and money consuming.

Written communication is produced in either manuscript, printed or electronic form. However, because of the development of information technology, the printed form is becoming obsolete, thus removing one of the most significant disadvantages of written communications - a large amount of paper and high demands on its storage (Tureckiová, 2004, p. 127). The electronic form, which is now one of the most widely used, has several advantages. The biggest is its transmission speed, the ability to transmit a large amount of information to many recipients, and the ability to interact directly to obtain feedback (Holá, 2006, p. 66).

3.1.3 Issues in Internal Communications

According to Vymětal, up to 60% of problems in company management are caused by deficiencies and errors in communication. He considers the assumption that already successful internal communication has been achieved to be the biggest problem (Vymětal, 2008, p. 263). If an employee does not receive the necessary information for his work or receives an unreasonably large amount of it, it means that the manager or superior does not perform his function correctly (Janda, 2004, p. 108). Holá indicates a lack of information, incomplete information, and ambiguous information, among the manifestations of dysfunctional internal communication. Based on these shortcomings, an information vacuum or information noise forms. The emergence of information noise is most often based on the following faulty managerial assumptions:

- communication consists of simply passing on messages,
- passing on information is the basis of communication,
- information is easy to manipulate, etc.

These faulty assumptions then lead to the demotivation and passivity of employees and members of the company, which subsequently grow into a high rate of employee turnover, lack of interest in achieving goals and competitiveness incompetence of the entire company (Holá, 2006, p. 14).

3.2 University Internal PR

As mentioned above, effective internal communication aims to pass on the information and focus on working together and building relationships between its participants. Moore states that “successful school public relations activities at all levels should work to ensure that the communication needs of all key audiences are addressed.” (Moore, 2009, p. 8) As Moore continues, the internal target audience in the school environment is primarily a board of directors, employees, and their families. However, these are students, lecturers, employees, and parents at universities. According to a survey from 2019, 18% of online users worldwide were aged between 18 and 24 years (Distribution of internet users worldwide, 2019). Given the fact that students (aged 18-24) are the biggest target audience, the university communication strategy should be adapted to them and their needs. Due to the high use of the Internet, “the conventional media can become obsolete and ineffective in conveying

messages.” (Setyanto, Anggarina and Sundoro, 2020) As a result, universities should make use of new media when it comes to communicating messages to students.

4 CONSUMER BEHAVIOUR

In order to examine what influences consumer behaviour, firstly, we need to define what is consumer behaviour and who is the consumer. Koudelka defines consumer behaviour as human behaviour related to the acquisition, use and disposal of consumer products (Koudelka, 2018, p. 1). In their broader definition of consumer behaviour, Kotler and Keller state that “consumer behavior is the study of how individuals, groups, and organizations select, buy, use, and dispose of goods, services, ideas, or experiences to satisfy their needs and wants.” (Kotler and Keller, 2013, p. 151) Consumer behaviour does not only include ways of use, but it is mainly formed by the reasons that lead to this behaviour.

4.1 The Consumer

The term consumer is rather general; it includes all those who behave in a consuming way to fulfil their wishes and needs. However, it is necessary to distinguish the consumer from the customer because one uses the product or service, and the other buys it. Therefore, we classify someone who has already made a purchase at a particular company among customers. On the other hand, the consumer is the one who uses the product, even if he did not buy the product himself. Thus, we do not always consider consumers to be customers, nor do we always consider customers to be consumers (Koudelka, 2018, p. 4).

4.2 Factors influencing consumer behaviour

Consumer behaviour is strongly influenced by several factors that are beyond the control of marketers themselves. These factors, therefore, need to be considered when creating and targeting marketing messages. Cultural factors most influence the consumer, less so by social, personal and psychological factors (Kotler and Armstrong, 2004, p. 270).

4.2.1 Cultural Factors

Culture, subculture and social class have a decisive influence on consumer behaviour. Kotler and Armstrong consider culture to be the fundamental basis of human needs and behaviour. He also states that human behaviour is essentially the result of upbringing, education and learning (Kotler and Armstrong, 2004, p. 271). Koudelka also supported this by claiming that the emerging generation often inherits customs, values and other cultural phenomena from the previous generation (Koudelka, 2018, p. 24).

Culture can be further divided into smaller groups of people, the so-called subcultures. Each subculture then has its own value ladder resulting from everyday life experiences and situations (Kotler and Armstrong, 2004, p. 272). It is creating for its members better conditions for self-determination and inclusion. Subculture can be defined in many ways, such as nationality, religion, race, age, gender, etc. (Kincl, 2004, p. 40).

In addition to subcultures, each society is also divided into social classes. This division is relatively permanent, and its members recognize similar values and are characterized by similar shopping behaviour. The level of social class is influenced by a combination of several variables such as income, employment or education. Nevertheless, Kincl says that an individual may be classified in various social classes throughout a lifetime. He adds that this depends on the rigidity of the society's system (Kincl, 2004, p. 40).

4.2.2 Social Factors

Consumer behaviour is also influenced by social factors, amongst which we include reference groups, family or social status.

For reference groups, we can further distinguish between primary and secondary groups according to the influence on consumer behaviour. For example, we refer to family or friends as the primary group, i.e. a group that is informal and has a constant impact on consumers (Kincl, 2004, p. 40). Since an occupation or religion is already a more formal form of group, we classify them as secondary groups. However, the consumer is also influenced by groups he is not a member of. They are referred to as aspiration groups, i.e. groups to which the consumer would like to belong and dissonant groups with whose values the consumer disagrees (Kotler and Keller, 2013, p. 191).

The most influential group is the family. Consumers are affected by two types of families throughout their lives. The first is the family into which they are born. The second is the subsequent family, which they establish themselves. The influence on an individual's behaviour within the family can therefore be divided into two phases, namely the orienting and the shaping phase (Koudelka, 2010, p. 45).

As a result, a person is a member of several groups in life simultaneously, but they have a different position in each. This position can be defined using its role and status. As Kotler and Armstrong state, the role is determined by the activities that are expected from the individuals by their surroundings. Each of these roles in society has a certain status (Kotler

and Armstrong, 2004, p. 277). While shopping, people then choose products to suit their role and status.

4.2.3 Personal Factors

When describing consumer behaviour, we should not neglect the consumers themselves and their characteristics. Their decision-making is influenced by numerous personal factors, such as age, occupation, lifestyle, personality and self-perception.

As we evolve, our preferences and needs change significantly. These behaviour shifts are most evident in the consumption of goods such as food, clothing, furniture or holidays. In addition to age, the phase of family life, i.e. the period that families gradually go through, is also a significant factor, Kotler and Armstrong state. They refer to young single people and spouses with children as traditional stages of family life (Kotler and Armstrong, 2004, p. 278).

Our current employment and the stage of life we are currently in affect our purchasing behaviour. During physically demanding work, for example, in construction, we will look for work clothes and protective equipment, while people working in the office will buy suits and ties (Kincl, 2004, p. 41).

As mentioned above, we can divide consumers into subcultures or social classes. We can distinguish them from each other through a different lifestyle. Individuals, interests, and opinions shape it, but the social environment plays a large part in its formation as well (Koudelka, 2010, p. 82).

Buying a product can also be strongly influenced by psychological personality characteristics, such as self-confidence, sociability, adaptability, arrogance, etc. (Kotler and Armstrong, 2004, p. 281).

4.2.4 Psychological Factors

Four essential psychological factors that influence consumer behaviour include motivation, perception, learning, and attitudes (Kincl, 2004, p. 42).

People are motivated by their needs, which turn into a motive at a certain level of intensity. They are then able to act – make a purchase. We distinguish two types of needs – primary and secondary. Primary needs are necessary for the preservation of life and more or less coincide with physiological needs. Secondary needs are linked to a person's mental state and

his relationship with others (Koudelka, 2010, p. 111). Because of Maslow's pyramid of needs, we are able to arrange the needs hierarchically and determine their urgency (Kotler and Keller, 2018, p. 199).

Perception is how an individual receives, processes and interprets stimuli in order to create a meaningful idea of the world around them (Zamazalová, 2009, p. 80). As a result, even two people with the same motivation can react very differently to the same situation.

5 METHODOLOGY

5.1 Objectives

This bachelor thesis aims to discover how European fashion design students relate to fashion events and how they are motivated to participate in these events by the university they study. Qualitative research will be conducted in the form of individual semi-structured interviews to achieve the set goals. Students of the bachelor's programs in Fashion Design throughout Europe will be questioned. The research will also include a proposal for effective university communication toward students.

5.2 Research questions

Q n.1: What are the motivations of European fashion design students to present their work at fashion events?

Q n.2: What role does their university play in students' self-presentation at these events?

5.3 Method

Due to the nature of the research, a method of qualitative research was determined, specifically semi-structured individual interviews.

5.3.1 Qualitative research through in-depth interviews

The methods of qualitative research which aim to find motives, causes, and attitudes will be used for the research. The qualitative analysis results are to discover the reasons that lead the target group to purchase or discourage it from it (Tahal, 2017, p. 100). This method was chosen because of its good use in all areas of finding knowledge of internal consumer processes. Even though qualitative research does not result in statistical data, it seeks some quantification. The disadvantage may be problematic generalization to the population or lower data reliability, but it is compensated by high validity. Specifically, the technique of individual in-depth interviews will be used, by which it is possible to find out the genuine and subjective opinions of the interviews. This technique makes it possible to find out what is going on in their minds in any given situation (Kozel, Mynářová and Svobodová, 2011, p. 165-167).

II. ANALYSIS

6 QUALITATIVE RESEARCH

The qualitative research took the form of semi-structured interviews. Interviews took place according to a pre-prepared script. In rare cases, there were placed additional questions. The script of the interviews is attached in the list of appendices, as well as audio recordings of the interviews. Two of the participants (No. 9 and No. 10) didn't agree to be recorded; their written answers are also attached in the list of appendices.

6.1 Participants Characteristics

Interviews were conducted with ten participants, of which five were Czech students and five students from abroad. The sample of ten students was selected based on specific criteria – all are fashion design students at the BA (BcA.) level.

Participant No. 1: first year student at the Academy of Arts, Design & Architecture Prague, Fashion and Footwear Design (Head of the Studio: Liběna Rochová)

Participant No. 2: third year student at the Academy of Arts, Design & Architecture Prague, Fashion and Footwear Design (Head of the Studio: Liběna Rochová)

Participant No. 3: first year student at the Academy of Arts, Design & Architecture Prague, Fashion Design (Head of the Studio: Pavel Ivančic)

Participant No. 4: second year student at the Tomas Bata University in Zlín, Faculty of Multimedia Communications, Fashion Design

Participant No. 5: third year student at the Tomas Bata University in Zlín, Faculty of Multimedia Communications, Fashion Design

Participant No. 6: third year student at the University of the Arts London – Central Saint Martins, BA (Hons) Fashion: Fashion Design Womenswear

Participant No. 7: second year student at the Amsterdam University of Applied Sciences – Amsterdam Fashion Institute, Fashion Design

Participant No. 8: second year student at ESMOD Paris, Fashion Design

Participant No. 9: third year student at Istituto Marangoni, London School of Fashion and Design, Fashion Design and Marketing

Participant No. 10: second year student at University of Arts in Tirana, Fashion & Textile

6.2 University Characteristics

Academy of Arts, Design & Architecture Prague

The Academy of Arts is divided into the departments of architecture, design, fine arts, applied arts, graphic and theory and history of art. Each department is split into studios based on their area of expertise. The Department of Applied Arts offers studies in two fashion studios. First, it is a Fashion Design & Footwear led by well-known fashion designer prof. Liběna Rochová. Second, it is a Fashion Design studio led by fashion designer MgA. Pavel Ivančic. The length of the study on bachelor level is four years.

Tomas Bata University in Zlin, Faculty of multimedia communications

Faculty of multimedia communications offers studies in the Department of Marketing Communications and 13 art-oriented studios. One of the studios is a Fashion Design Studio led by a fashion designer doc. MgA. Kristýna Petříčková, Ph.D. Students must study for three years to get a BcA. degree.

University of the Arts London, Central Saint Martins

Central Saint Martins is a world-famous art and design college. Its alumni includes renowned fashion designers as Alexander McQueen, John Galliano or Riccardo Tisci. Students can choose from 9 different programmes, one of them is Fashion. On BA (Hons) Fashion, students can decide between five options – Fashion Design Menswear, Fashion Design Womenswear, Fashion Print, Fashion Design with Knitwear and Fashion Design with Marketing. The BA courses are three or four years long.

Amsterdam University of Applied Sciences – Amsterdam Fashion Institute

It takes four years to get a bachelor's degree at Amsterdam Fashion Institute. Students are free to explore in the first and second year of study but the first two years are very product and process driven at the same time. In years 3 and 4 students choose a specialisation and a minor as part of the Flexible Program. There are six specialisations available to choose from.

ESMOD (Paris)

ESMOD International group consists of five fashion design and business school all around France (Paris, Bordeaux, Lyon, Rennes and Roubaix). The Fashion Design programme is evenly divided into two parts – Design and Patternmaking. The course is three years long, and students get to find their specialisation in the final year.

Istituto Marangoni, London School of Fashion and Design

Istituto Marangoni is an Italian private school based in Milan. Students can apply to one of their seven branches, e. g. London, Paris or Shanghai. In London, students are able to choose from six different Fashion Design courses, all of them are 3 years long.

University of Arts in Tirana

University of Arts in Tirana is the only public school offering fashion studies in Albania. It has only three faculties – Music, Fine Arts and Dramatic Arts. The Fine Arts faculty consists of three different departments – Painting, Sculpture and Applied Arts Department. The Textile and Fashion study programme is part of Applied Arts Department, and it takes three years to finish. In the first year, students are not divided according to their specialisation. That happens in the final year.

6.3 Semi-structured Interviews

The evaluation of the interviews is, for better interpretation, divided into smaller sections.

6.3.1 Selection of Study Course and University of Participants

Questions 1 and 2 were devoted to selecting the field of study and the university. Participants were asked about their knowledge of other schools and institutions in question 26.

Six participants (No. 1, 2, 6, 7, 8, 9) stated that fashion and fashion design attracted them from an early age. For each of them, it was for a slightly different reason. “I have always liked the job, the craft,” said participant No. 1. Participant No. 8 decided to study fashion “because ever since I was little, like five years old, I watched Cinderella, got under the bed and started drawing the Cinderella dresses. From then on, I realized that it is something that I wanted to do.” Participant No. 6 was inspired by their grandmother. “Every time I went to her, we had such an agreement that I drew a princess dress, and then we sewed it together,” they add.

Participants No. 4 and 5 decided to study fashion design at the instigation of their families. Participant No. 4 received the support of their mother, who has been designing for more than twenty years. “She pushed me a little, and I resisted it terribly. In the end, however, I decided to go study fashion,” they add. Participant No. 5 states that many family members are art-oriented; therefore, fashion design is close to them.

“Studying fashion was something that felt right as I got to know myself more,” participant No. 10 answers the first question.

Only two participants (No. 3 and 9) chose the field of fashion design because they wanted to continue what they had been enjoying and what they studied in high school. On the other hand, four of the participants (No. 1, 2, 7 and 6) decided to study fashion design after they had graduated from grammar school. Participant No. 2 wanted to study fashion design since childhood, but they did not focus much on it due to demanding grammar school duties. “Grammar school was not completely open to it; I even stopped going to art class; it was difficult to combine it with studying,” says participant no. 2. They add that they visited the fashion event WE'RE NEXT in the third year of grammar school, where they realized that they really wanted to do it. Participant No. 6 also wanted to pursue fashion design since high school, “I was not in fashion design in high school because it was not supported in the family,” they explain. As a result, they applied to a college focused on fashion design without their parents' knowledge and only notified them after admission.

Furthermore, in the interview, the participants described why they decided to study at the school they are currently studying at. The most common answer was a recommendation from friends or someone on social networks. For example, participant No. 7 learned about the school from a friend after they were not accepted to the AAAD in Prague. “I heard that my friend went to school in Amsterdam, and I always wanted to go abroad to broaden my horizons, so I signed up there,” they say. Participant No. 5 decided, in addition to the recommendations, also based on an open day. “I have seen all those possibilities,” they say. On the other hand, participant No. 4 did not know of any school other than Tomas Bata University in Zlín and the Academy of Fine Arts and Design in Bratislava. “I applied to TBU because I somehow connected to Lukáš Krnáč and Vivien Babicová on Instagram, and I noticed that they have studied here, so I tried it here as well,” they describe their experience.

Three participants, i.e. No. 3, 6 and 9, selected the school according to the available rankings of universities. “I always wanted to get to some fashion house (...), but no one would hire me there after graduating from Slovak school. So, I knew I needed some status. It is easier when a school has contacts and contracts with big companies because it has a name. (...) So, I found the best schools in the ranking of schools,” describes their decision process participant No. 6. Participant No. 9 chose the school because it is known for being the third-best school in the world. Participant No. 8 looked for schools in their country first (Mexico) but did not like any of them. That's why they decided to look up the best schools in Paris.

They chose Paris as it's known as the fashion capital. In accordance with the term fashion capitals, participant No. 3 also based their decision process and decided to study in Prague: "It seemed to me as the centre point or main centre of fashion in Czechoslovakia," they explain. However, the determination process was also influenced by the fact that the AAAD in Prague is one of the most prestigious schools in the Czech Republic and offers students valuable contacts and new opportunities. The opportunities offered by the school were also a decision-making factor for participant No. 1. Participant No. 10 had no choice, as it is the only public school in Albania that offers fashion studies.

In the last question, the students had the task of naming schools or institutions that, according to them, process offers for students better than their university or schools that organise their own events for students. Six of them answered that they did not know any, had not been looking for or were not even interested in them in the Czech Republic. The most frequently mentioned school among students was Antwerp's Royal Academy of Fine Arts. Then, the two TBU students mentioned the AAAD in Prague, which they say provides more opportunities for students. One of the AAAD students, on the other hand, mentioned TBU in Zlín. "I really like TBU. It seems that the students there are very hardworking and action-packed. In our studio, it is more focused on the creation of clothes and these events are a bit omitted. (...) I like TBU because the students are active there, and the school offers them events like Fashion Event Dotek, Zlín Design Week and in the past Fashion Point," adds participant No. 3. Participant No. 8 mentions the Institute de la Mode Français in Paris. "From what I've heard, they do have great opportunities there," they explain. They also hope to apply for the third year of studies there. "They normally interview all the graduates from IFM, which is amazing for them; I love the exposure. But it is something I would like other schools to offer," they comment on prestigious schools' advantages. They think there are students who would love to get that opportunity, but it's determined by the popularity of the school.

6.3.2 Participants' Experience with Marketing and PR

Questions 3, 4, 5 and 6 revealed participants' experiences with marketing and PR.

When asked whether the university provides students with courses focused on marketing and PR, the participants answered differently. Participants no. 1, 2 and 3 from AAAD said that these subjects appear in their study plan but only in the position of compulsory-optional subjects. In addition, these subjects appear mainly in the senior years of studies. Participant

no. 1 also added: “As far as I know from the graduates who wrote the feedback to the school, they complained about these things that it was missing at the school.”

Students from TBU (No. 4 and 5), as well as those from AAAD, mentioned that the subject of Marketing Communication is among the compulsory-optional subjects, and the subject of Fashion Marketing is compulsory only in the third year of study. “In the first year, we had marketing, I personally enjoyed it, and I'm sorry we do not have it until the third year,” describes participant No. 5. “I think it is not enough,” they added.

Participants No. 6 and 7 stated that the university does not provide them with these subjects. “I think our school is more focused on educating employees in the industry, so we have to find a way to present ourselves,” explains participant No. 6. Participant No. 7 states, “that it is more focused on being a tailor than the designer.”

As participant No. 8 noted, at ESMOD, they have marketing subjects, but their task is only to analyze brands like e.g. Hermés. We can observe similarities in observation by participant No. 10, who evaluated the marketing classes as very modest. Participant No. 9, on the other hand, states that they have intensive marketing classes every week, as they are a student in the combined field of Fashion Design and Marketing.

Participants who had received marketing education described that marketing lessons usually take on the form of presentations. Participant No. 4 described in more detail that “based on some individual communication, we could also ask about our personal self-presentation.” On the contrary, participant No. 8 explained: “in the third year, we will receive an education on how to make a marketing book for our presentation to show buyers and clients.”

All participants who had not undergone these subjects stated that they would have appreciated these subjects for several reasons. For example, participant No. 7 states: “I would certainly appreciate it, but in my opinion, it is possible to get to this path on my own. I know how to present myself - I learned it myself.” Participants No. 6 and 8 would also care about these subjects. “I personally do like marketing. Especially because right now, the market for up and coming designers and fashion students is really saturated.”

Although participants No. 2 and 3 would also care about these subjects, they do not find much interest in marketing. Participant No. 3 clarified that “it is one of those things that is a little boring for me sometimes.” Participant No. 2 added that if they had started their own brand in the future, they would rather hire someone else for marketing.

When asked what channels students are using for their self-presentation, all but one participant answered more or less in the same way. They unanimously identified the social network Instagram as the primary platform for their presentation. As the reasons for their choice, they mentioned high network usage, target group availability, visibility and convenience. Only participant No. 8 identified a personal website as their most-used channel. He believes they are best used for storytelling. He also adds that they are taught at school to “do not post anything on Instagram because big fashion brands like Shein and Zara (...) steal students’ ideas.” Participant No. 9 states that “we have the opportunity to be posted on Marangoni’s official Instagram page and get professional help to make photoshoots and mini videos to showcase our work.” Events, Facebook, magazines, and LinkedIn were mentioned among the other channels.

6.3.3 Knowledge of Fashion Events and Their Benefits

Furthermore, the participants answered inquiries about fashion events and their benefits, questions No. 7, 8, 9, 10, 11, 12 and 13.

When asked whether they actively attend fashion events, the responses varied. No. 1, 3, 8 and 10 answered affirmatively. Participant No. 10 commented that “fashion events rarely happen in Albania, so as soon as I see the opportunity, I go for it.” Participant No. 4 does not search for events actively but rather responds to an invitation to particular events. “Most people write to me on Instagram and then through school,” they said. Participant No. 2 described their experience with fashion events as follows: “I guess I was actively looking for them much more before I started studying.” Finally, participant No. 6 is not looking for events either due to time constraints. In addition, they elaborated, “that when people are already in the fashion circle, they are no longer looking for these things.”

As examples of particular fashion events, most of the participants mentioned the worldwide fashion weeks, e.g. London, Paris, Prague. Participant No. 3 noted that “they are terribly great. These are probably the best place for a young designer to present.”

Only five participants (No. 1, 7, 8, 9, 10) are in the habit of attending fashion events as visitors. In the case of participant no. 1, only throughout competitions. Participant No. 4, who does not attend events as a visitor, justifies his answer: “It is not because I would not care, but because we always have very little time.” Fashion events are attended by participant No. 7, even though they prefer to involve themselves as a part of the events. “I am very

happy to come and be invited. It is nice that there is a whole community of people who have the same interest as you,” they added.

Half of the participants (No. 1, 5, 8, 9, 10) do not present their collection at fashion events. “It is still a very distant future,” explained participant No. 1. They then added: “I do not want to rush into anything to have one show and then nothing for a year because I would have to recover from it, both mentally and financially.”

Participant No. 8 noted that he does not present at events due to the school's decision, as the presentations are intended only for the third final year. Although he can present individually, due to time constraints, it is not possible. Participant No. 5 reported a similar experience with a lack of time. Participants who regularly partake in fashion events (No. 2, 3, 4) present on average two to three times per year.

There are various ways the students learn about fashion events opportunities at which they subsequently show their collections. They most often mention the university as a source of information – “every other month there is an invitation that we can be a part of,” described participant No. 4. A similar experience is shared by participant No. 9, at whose university they receive a weekly newsletter “in which we get told about the main fashion events going around London.” Participant No. 3 learns about the events “through some designers who presented there.” In addition, participants cite social media or sole invitations from specific events as complementary sources.

Participants No. 3, 4, 5, 8 and 10 agreed that the main reason for their presentation at fashion events was the public exposure, the gain of attention and possible media coverage. Participant No. 3 also added that “for me, the fashion gains full value when it goes along the catwalk in front of the audience.” Participant No. 6 also has a similar opinion, which described a fashion event as the closure of a given job. Participants No. 1 and 2 agreed that this type of presentation simply belongs to this field and profession. No. 1 also remarked, “that everyone should try it.” Responses also included reasons such as community involvement, gaining clientele or financial benefits.

The main benefits of exhibiting at fashion events are, as the participants mentioned, specifically gaining new clients and contacts, exposure, interest from buyers and an increase in following on social networks. In addition, participant No. 4 also talks about the term self-expression, “which is very important for every artist.”

Participants, who already had the experience of showing their works, felt some of these benefits already influenced their work. “I definitely met new people with whom we could collaborate in the future,” described participant No. 7.

6.3.4 Partaking in a Fashion Events

Another set of questions examined the participants' partaking in fashion events, according to what criteria they decided and what discouraged them from involvement. Their opinions are described in questions 14, 15, 16, and 17.

Eight respondents (No. 1, 3, 4, 5, 6, 7, 10) stated that they would prefer a fashion event that contacts them individually instead of applying to the ongoing open call. “If I got a personal invitation, the event would probably already be more fitting to my work specifically,” explains participant No. 10. However, participants No. 8 and 9 would appreciate both options. “I would basically love to get both. I mean I really do not have a preference. I would just love for people to see my work,” explained participant No. 8. Only participant No. 2 would prefer an application to an open call.

All participants stated that they were looking for additional information about the event before the partaking. The most common sources of information are the event's website, social networks (primarily Instagram), previous experiences of friends and classmates, the organizers and the head of their studios or departments. “I always try to do as much research as possible to understand the purpose and benefits of an event,” explained participant No. 10. Occasionally, before participation, participant No. 4 stated that they had received detailed information directly from the organizers themselves: “for example, Zlin Design Week had sent me the whole presentation, who will participate, how it will take place, who I can contact...”

Furthermore, the participants answered the question of what information they would like to know before the event. The event's location, program, and other designers' participation were frequently mentioned answers. Three participants (No. 2, 4, 5) were interested in who are the organizers of the event. According to participants No. 3, 7 and 8, the audience - critics and experienced designers, is also essential information. Participants No. 6 and 8 are also interested in “what are its values, what it promotes, what is the vision and mission of the whole event. If I would fit in with my work there,” summarized this attitude participant No. 6.

As participants No. 2, 3, 5, 7, 8 reported, organisers themselves are often the source of discouragement in designers' participation in such events - their bad behaviour, miscommunication, and unprofessionalism. Furthermore, they would be dissuaded by different values and the event's focus which are not consistent with the work of the designers and their morals. Three participants (No. 6, 9 and 10) also take into consideration the financial complexity of the involvement in these particular fashion events. "Maybe how much more would it cost me personally. I would evaluate if it pays off for me, what benefits I will get from the event and what I have to put into it," added participant No. 6.

6.3.5 Providing Offers and Support from the University

The last part of the interviews dealt with the participants' universities and their support; these were questions 18 to 25.

The majority of participants (No. 1, 2, 3, 4, 5, 9, 10) answered affirmatively about whether the university provides them with offers to present their work at fashion events. However, Participant No. 3 commented: "As far as our studio is concerned, there is no support at all. Our head of the studio is happier when we are, so to say, unmarked and that he can shape us." Participants No. 6, 7 and 8 do not learn about the offers from the university. Participant No. 7 adds that the school had organized its own catwalks before the Covid-19, but now it does not continue to do so.

At all the examined universities, the offerings usually came in the form of external proposals, whether the offers were for fashion shows or from various companies regarding internships. Furthermore, participants often mention long-term cooperation between universities, events and brands. "Mostly, they maintain these collaborations for a long time. In the second year, we worked on a project with Nike," described the situation at CSM participant No. 6. In addition to the Nike company, they also had the opportunity to work on events and projects organized by world-famous brands such as Dior or Balenciaga. At the universities of participants No. 1, 3, 4 and 9, the staff themselves look for offers too. Participant No. 4 added: "Probably also the studio looks for it. I know the head of the studio is quite interested in that. She is also looking for companies where we can have our internships."

Participants learn about these offers primarily via e-mail. The university of participant No. 9 even sends students a weekly newsletter with a list of current offers. Participants No. 3, 4 and 10 receive offers using word of mouth among students. "By acting as a team, we learn from each other where things are happening and that we can get involved," explained

participant No. 4. Two participants (No. 1 and 6) also stated that they had mandatory regular meetings with the head of the studio or tutors, where, in addition to feedback, they would also obtain new information and potential offers. Social networks and posters placed at the school are mentioned sporadically.

Predominantly, the head of studios or departments inform the students about the offers as introduced by participants No. 1, 2, 4, 5 and 6. Four participants stated that the offers come also directly from the school. "There is a lady who is particularly interested in this," added participant No. 3. A similar system was mentioned by participant No. 4, but in their case, the proposals are more general for a broader range of students. Participant No. 9 says that the university "has a whole team called Student Services and Future for the Students who seek opportunities for us."

It is most convenient for participants to find out about offers via e-mail. "We can come back to it; if anything, there is a backup. It is much better than verbally; people do not listen to it," participant No. 6 described the benefits of e-mail. In addition, participant No. 3 added on the topic of e-mails communication: "I also like the posters very much, because sometimes we do not have time to read all those e-mails at this school." Two participants (No. 5 and 10) preferred personal meetings, as described by participant No. 10: "I prefer getting offers in person. This allows me to ask questions and get more detailed information."

Except for participant No. 2, all participants claim that they would undoubtedly react positively to incoming bids. "If the offer of a fashion event came, I would react positively. I would like to be known in Prague, so I would definitely go for it," explained participant No. 3. "For those big events, I would be stupid if I did not accept it," noted participant No. 4. But, on the contrary, "over the school year there are so many things in the studio that it is really hard to attend something beyond school, which is a shame," described participant No. 2 why he had not reacted to the offers.

Participants No. 4, 5 and 10 remarked that some events are voluntary, but some are subject to the choice of a school board. Participant No. 10 described: "If it is an international event, the selection is made by university. In other scenarios, for smaller events, it is usually voluntary." This coincided with participant No. 4's statement. Likewise, participant No. 6 further describes the situation with graduate shows at CSM. "Before Covid, there was an internal show that featured all of each student's models, lasting about 4 hours." Based on this show, the school jury then selected a smaller number of students who were given the

opportunity to present the collection at a press show. This selection is often based on the attractiveness of the collection.

“When someone uses only black models, we know that they will go to a press show because it is like a statement,” further described the situation participant No. 6. In conclusion, they added that the school environment is very competitive. “Those teachers probably did not like it anymore, and they wanted equality for everyone,” as a result, there will be only one show planned for all students, which will also be a press show. They will not be able to present their entire collections here, but only 2 to 3 models.

Nearly at the end of the interview, participants evaluated whether their university supports them in participating in fashion events and how. All but participant No. 2 answered in the affirmative. “The studio and the school are always happy when someone is presenting at fashion events. Various grants and financial assistance are received when needed abroad,” describes the support at AAAD participant No. 1. Students at TBU and CSM are also financially supported. Participant No. 4 mentioned the repayment of entry fees at events; participant No. 6 noted the foundations with which the university cooperates.

7 ANSWERS TO RESEARCH QUESTIONS

7.1 What are the motivations of European fashion design students to present their work at fashion events?

Fashion design students generally lack a marketing basics. Almost all students choose the Instagram social network as the most used promotional channel for their work, mainly because they spend the most time on it, and it is convenient for them. They usually use it alongside the website to search for information about fashion events they should participate in. As presenters, they rarely participate in fashion events; they use their bachelor's studies to discover new techniques and distinctive styles. The first years of bachelor's study are also very time-consuming for them, so they prefer to postpone their presentation. However, everyone plans to participate in their next years of study. They learn about the opportunities of the presentation primarily from the university, they pay attention to the experience of older classmates and more experienced designers, and word of mouth among individual students also works satisfactorily. Everyone is aware of the benefits of presenting at a fashion event. They know that this will bring them the desired exposure, new contacts and possibly a new clientele. They care a lot about who else attends the event and who makes up its audience. Therefore, they conduct sufficient research before participating, mainly interested in the event's location, programme, and values. They would be discouraged from participating in the event primarily because of bad experiences with the organizers, different ideologies or financial demands.

7.2 What role does their university play in students' self-presentation at these events?

Most universities try to provide students with offers for presentations at fashion events quite frequently and in a way that suits the students - via e-mail. These are more external offers from companies and the events themselves for the most part. However, the heads of the studios are also interested in ensuring a good representation of the studios, they even distribute the offers between the students themselves. More general offers with opportunities for students also go directly from the school. As students comprehend the benefits of partaking in fashion events, they would respond positively according to their time availability. The smaller and lesser-known events are voluntary for students, but the

collections go through a selection committee for the larger ones. It will select only a certain number of truly the best works. This selection sometimes takes place, for example, based on the evaluation of final exams, which can create a somewhat competitive environment in schools. The school's support for participation in events is noticeable at all selected schools, whether financial in the form of a contribution to materials and threads, grants or the payment of entry fees.

8 SUGGESTED PROPOSALS

The following chapter is devoted to drafting recommendations leading to more effective internal communication of universities toward fashion design students. The following suggestions result from the answers in semi-structured interviews with fashion students.

8.1 Instagram

Given the fact that Instagram is a focal point for students in both personal and professional life, the university's communication on this particular social network should be adapted. Czech universities lag far behind the rest of the well-known European schools. The Instagram profiles of the TBU Fashion Design Studio and AAAD's Studios are frequently maintained by the students themselves, who do not have time for it, often not even knowledge background, and sometimes there is no enthusiasm to do such. Thus, the Instagram site often does not even show students' current work, let alone offer something extra for the students, e.g. fashion events offers, competitions, companies' internships and so on. Foreign, often world-famous universities are doing a somewhat superior job in the Instagram department, and their following status often reads numbers of tens of thousands of followers. For example, the BA Fashion Department at CSM regularly shares new collaboration offers, internships etc. In comparison, the University of Arts Tirana does not have an Instagram account at all. In a country as small as Albania, promotional channels are all the more critical, so setting up an Instagram account should be considered.

8.2 Newsletter

According to the research, students are comfortable with receiving offers and complementary information by e-mail. However, due to the time-consuming nature of the fashion design field of study and also due to general overstimulation nowadays, it could sometimes be challenging for students to keep up with every single received e-mail or not to overlook it. A practical solution, in this case, would be a regular newsletter sent to the students, the content of which would be current offers, brief information about them and a deadline to which it is possible to apply.

8.3 Online platform

One of the participants mentioned that they have an online platform available at the university, where both job proposals and event offers are available. They can interact with

these offers on the platform and ask additional questions. Two other participants from different schools expressed the wishful need for this platform and would appreciate it if there was a place with clearly stated current offers.

Managing such a platform would be very costly and time consuming for the school as an individual. The most effective way would be to create one centralized platform that would connect fashion students and universities with offers for events, job proposals, available grants, exchange programmes etc. Then, individual universities could register for this platform. This platform's specific design and components will be the basis and the principal focus of the research in the forthcoming diploma thesis.

CONCLUSION

The work aimed to analyse the approach of European fashion design students to fashion events and their motivation for presenting their work at such events. Moreover, the thesis was focused on evaluating the background and support that their universities provide to participate in events.

The research was conducted through semi-structured interviews and has shown that the participants are well aware of the importance of participating in fashion shows.

Furthermore, they comprehend that this type of presentation has significant benefits, such as public exposure, awareness, new contacts and potential profit from the newly acquired clientele. Also, students realise the significance of the prestige and reputation of their universities.

However, most of them rarely attend fashion events. Due to the time-consuming nature of their studies, they devote their bachelor's years to improving their technical aspects of creating and finding their specialisation and signature style.

The second part of the interviews was focused on the support that each university provides to the participants.

The results show that universities are mostly trying to support their own students by mediating various offers and also with financial help. Tools that could make universities' communication toward students more efficient include utilising the full potential of the Instagram social network, distributing a regular newsletter among students or creating an online platform for these purposes.

BIBLIOGRAPHY

Monographs and studies

- BAUDELAIRE, Charles. 1972. *The Painter of Modern Life*. London : Penguin Books UK. ISBN 978-0-14-195643-5
- CUMMING, Valerie, C. W. CUNNINGTON and P. E. CUNNINGTON. 2010. *The Dictionary of Fashion History*. New York : Berg. eISBN 978-1-8478-8738-2
- EASEY, Mike (ed.). 2009. *Fashion Marketing*. 3rd edition. Oxford : Blackwell Publishing. ISBN 978-1-4051-3953-3
- HAUNEROVÁ, Klára, Vladimíra KHELEROVÁ and Zuzana ŠIMONOVSKÁ. 2019. *Fashion management*. Prague : Grada Publishing. ISBN 978-80-271-2113-7
- HEJLOVÁ, Denisa. 2015. *Public Relations*. Praha : Grada Publishing. ISBN 978-80-247-5022-4
- HINES, Tony and Margaret BRUCE. 2007. 2nd edition. *Fashion Marketing : Contemporary Issues*. Oxford : Butterworth-Heinemann. ISBN 978-0-7506-6897-2
- HOLÁ, Jana. 2006. *Interní komunikace ve firmě*. Brno : Computer Press. ISBN 80- 251 1250-0
- JACKSON, Tim and David SHAW. 2009. *Mastering Fashion Marketing*. Hampshire : Palgrave Macmillan. ISBN 978-1-4039-1902-1
- JANDA, Patrik. 2004. *Vnitrofiremní komunikace : nástroje pro úspěšné fungování firmy*. Praha : Grada Publishing. ISBN 80-247-0781-0
- KINCL, Jan et al. 2004. *Marketing podle trhů*. Praha : Alfa Publishing. ISBN 80-86851-02-8
- KOTLER, Philip, Gary ARMSTRONG. 2004. *Marketing*. Praha : Grada Publishing. ISBN 80-247-0513-3
- KOTLER, Philip, Kevin Lane KELLER. 2013. *Marketing management*. 14th edition. Prague : Grada Publishing. ISBN 978-80-247-4150-5
- KOUDELKA, Jan. 2010. *Spotřební chování*. Praha : Nakladatelství Oeconomica. ISBN 978-80-245-1698-1

- KOUDELKA, Jan. 2018. *Spotřebitelé a marketing*. Praha : Nakladatelství C. H. Beck. ISBN 978-80-7400-693-7
- LEA-GREENWOOD Gaynor. 2013. *Fashion Marketing Communications*. Chichester : John Wiley & Sons Ltd. ISBN 978-1-405-15060-6
- MANDIC, Zuzana, Viola FETISOVA and Nora JELÍNEK. 2018. *Potenciál módního sektoru ČR : Módní design – stav a potřeby* [online]. Prague: Institut umění – Divadelní ústav, 2018 [acc. 2022-03-15]. ISBN 978-80-7008-404-5. <https://www.idu.cz/dokumenty/potencial_modniho_sektoru_web.pdf>
- MCQUILLAN, Vésma Kontere (ed.). 2020. *Fashion Spaces : A Theoretical View*. Amsterdam : Frame Publishers. ISBN 978- 94-92311-48-1
- MOORE, Edward H. 2009. *School Public Relations for Student Success*. California : Corwin. ISBN 978-1-4129-6568-2
- POSNER, Harriet. 2011. *Marketing Fashion*. London : Laurence King Publishing Ltd. ISBN 978-1-85669-723-1
- RATH, Patricia Mink, Richard PETRIZZI and Penny GILL. 2012. *Marketing Fashion : A Global Perspective*. New York : Fairchild Books. ISBN 978-1-60901-078-2
- SVENDSEN, Lars. 2006. *Fashion : A Philosophy*. London : Reaktion Books. ISBN 978-1-86189-291-1
- SVOBODA, Václav. 2006. *Public relations moderně a účinně*. Praha : Grada Publishing. ISBN 80-247-0564-8
- TURECKIOVÁ, Michaela. 2004. *Řízení a rozvoj lidí ve firmách*. Praha : Grada Publishing. ISBN 80-247-0405-6
- VYMĚTAL, Jan. 2008. *Průvodce úspěšnou komunikací : efektivní komunikace v praxi*. Praha : Grada Publishing. ISBN 978-80-247-2614-4
- WILSON, Elizabeth. 2003. *Adorned in Dreams : Fashion and Modernity*. London : I. B. Tauris. ISBN 978-1860649219
- WOLFE, Mary. 2009. *Fashion Marketing & Merchandising*. Tinley Park, Illinois : The Goodheart-Willcox Company, Inc. ISBN 978-1-59070-918-4
- ZAHRÁDKA, Pavel (ed.). 2014. *Spotřební kultura : historie, teorie a výzkum*. Prague :

Academia. ISBN 978-80-200-2372-8

ZAMAZALOVÁ, Marcela. 2009. *Marketing obchodní firmy*. Praha : Grada Publishing. ISBN 978-80-247-6689-8

Internet and media sources

A short history of a fashion show. 2019. In. *Cnn.com*. Author's shortcut -CNN staff-. 2019-12-16 [acc. 2022-03-15]. <<https://edition.cnn.com/style/article/fashion-show-origins/index.html>>

BLANCHARD, Tamsin. 2018. The view from the front row: a history of the fashion show – photo essay. In. *Guardian.com* [online]. Published on 2018-02-15, 14:20. [acc. 2022-03-15]. <<https://www.theguardian.com/fashion/2018/feb/15/the-view-from-the-front-row-a-history-of-the-fashion-show-photo-essay>>

Czech textile and clothing industry. 2018. In. *Atok.cz* [online]. [acc. 2022-03-15]. <http://www.atok.cz/folders/Czech_Textile_and_Clothing_Industry.pdf>

Distribution of internet users worldwide as of 2019, by age group. 2019. In. *statista.com* [online]. [acc. 2022-03-15]. <<https://www.statista.com/statistics/272365/age-distribution-of-internet-users-worldwide/>>

Ekonomický vývoj textilního a oděvního průmyslu za rok 2021. 2022. In. *Atok.cz* [online]. Published 2022-02-10 [acc. 2022-03-15]. <http://www.atok.cz/folders/TZ_ATOK-Ekonomicky_vyvoj_TO_prumyslu.pdf>

FARAMARZI, Sabrina. 2021. How retail is faring in round two of the great reopening. In. *Voguebusiness.com* [online]. Published on 2021-05-31 [acc. 2022-04-01]. <<https://www.voguebusiness.com/consumers/how-retail-is-faring-in-round-two-of-the-great-reopening-burberry-sotheby>>

Fashion. 2022. In. *statista.com* [online]. [acc. 2022-03-15]. <<https://www.statista.com/outlook/dmo/ecommerce/fashion/worldwide>>

Fashion and high-end industries in the EU. 2019. In. *Ec.europa.eu* [online]. [acc. 2022-03-15]. <https://ec.europa.eu/growth/sectors/fashion/fashion-and-high-end-industries/fashion-and-high-end-industries-eu_en>

FASHION UNITED. ©2022. Global fashion industry statistics – International apparel. In. *Fashionunited.com* [online]. [acc. 2022-03-15]. <<https://fashionunited.com/global-fashion-industry-statistics/>>

FERNANDEZ, Chantal. 2020. Who Will Win the Digital Fashion Week Battle?. In. *Businessoffashion.com* [online]. Published 2020-06-11 [acc. 2022-03-15]. <<https://www.businessoffashion.com/articles/fashion-week/fashion-week-digital-instagram-youtube-coronavirus/>>

KANSARA, Vikram Alexei. 2020. A Year Without Fashion Shows. In. *Businessoffashion.com* [online]. Published 2020-04-03 [acc. 2022-03-15]. <<https://www.businessoffashion.com/briefings/fashion-week/a-year-without-fashion-shows/>>

MCKINSEY & COMPANY. ©1996-2022. The State of Fashion 2022. In. *McKinsey.com* [online]. [acc. 2022-03-15]. <<https://www.mckinsey.com/industries/retail/our-insights/state-of-fashion>>

MERCEDES-BENZ PRAGUE FASHION WEEK. ©2022. About. In. *Mbpfw.com* [online]. [acc. 2022-03-15]. <<https://mbpfw.com/en/about/>>

Módní e-commerce: 2021 v kostce. 2022. In. *fashion-research.cz* [online]. [acc. 2022-03-15]. <<https://www.fashion-research.cz/prehled-trhu-mody-2021>>

Národní vzdělávací fond, o.p.s. ©2016. Textilní, oděvní, kožedělný a obuvní průmysl. In. *Budoucnostprofesi.cz* [online]. [acc. 2022-03-15]. <<http://www.budoucnostprofesi.cz/cs/vyvoj-v-odvetvich/textilie-odevy.html>>

SETUYANTO, Yugih, Paula T. ANGGARINA and Panggih SUNDORO. 2020. Public Relations in University: Managing Internal Communication. In. *Researchgate.com* [online]. [acc.2022-03-15]. <https://www.researchgate.net/publication/338615305_Public_Relations_in_University_Managing_Internal_Communication>

SHERMAN, Lauren. 2020. Fashion's New Outlook on 2020. In. *businessoffashion.com* [online]. Published 2020-03-05 [acc. 2022-03-15]. <<https://www.businessoffashion.com/articles/fashion-week/fashions-new-2020-outlook/>>

Textiles and clothing in the EU. 2019. In. Ec.europa.eu [online]. [acc. 2022-03-15]. <https://ec.europa.eu/growth/sectors/fashion/textiles-and-clothing-industries/textiles-and-clothing-eu_en>

Understanding Fashion: From Business to Culture. 2020. In. *Futurelearn.com* [online]. [acc. 2022-04-01]. <<https://www.futurelearn.com/courses/understanding-fashion-from-business-to-culture>>

We Need to Rethink Fashion Month Altogether. 2020. In. *Businessoffashion.com*. Author's shortcut -BOF TEAM-. 6. 5. 2020. [acc. 2022-03-15]. <<https://www.businessoffashion.com/briefings/fashion-week/we-need-to-rethink-fashion-month-altogether/>>

Personal interviews

Personal interview with Andrea Březinová. 2017. Brno, 2017-04-27

LIST OF ABBREVIATIONS

AAAD Academy of Arts, Architecture & Design in Prague

CSM Central Saint Martins

e. g. for example

etc. et cetera

i. e. that is

IFM Institute de la Mode Français

POS place of purchase

PR public relations

RSP retail selling price

TBU Tomas Bata University

APPENDICES

Appendix P I: Interview Script

Appendix P II: Interview recordings and transcripts

APPENDIX P I: INTERVIEW SCRIPT

Hello, thank you for agreeing to participate in this research, the results of which will serve the purposes of my bachelor thesis. The interview will be with your permission at all times recorded and will take approximately 30 minutes. Your name will not be mentioned. Don't be afraid to ask any questions.

1. Why did you decide to study fashion design?
2. Why did you decide to study at this particular school?
3. Does your university provide marketing and PR subjects?
4. How are these subjects taught?
5. If you don't have these subjects, would you like to have them?
6. Through which channels do you present your work? Why these? Do you have experience with others?
7. Are you actively looking for fashion events? Do you know any specific ones?
8. Do you attend fashion events as a visitor?
9. How often do you present your work at fashion events? Which ones? Why on these ones?
10. How did you find out about these fashion events?
11. Why do you present your work at events?
12. Do you know the benefits of presenting your work at fashion events?
13. Have you been personally influenced by the benefits?
14. Would you prefer a fashion event that reaches out to you personally or an ongoing open call?
15. Are you looking for information about individual events before participating? And where?
16. What would you like to know before participating at the event?
17. According to what criteria do you decide to participate in the event? What discourages you from showing in the event?
18. Does your university provide you with offers to present at fashion events?

19. Is the university itself looking for these offers or are they external offers?
20. How do you find out about offers?
21. What form would suit you best?
22. From whom exactly do you receive these offers?
23. How do you respond to these offers? Why?
24. Do the presenting students go through a selection by the university? Or is it voluntary?
25. Does your university support you in participating in fashion events?
26. Do you know of any school or institution that provides this information the way you would like it? Do you know a school / institution where they have other subjects where they either prepare students for these events or create their own events?

APPENDIX P II: INTERVIEW RECORDINGS AND TRANSCRIPTS

<https://drive.google.com/drive/folders/1mBHAAWUX821D24NHkQUhV8RakaW2TPvi?usp=sharing>