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Fashion Week: Lead or Be Led

How is sustainability communicated in the branding of Fashion Week in
Paris, France and Copenhagen, Denmark?

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We hope the readers find this report interesting and that it offers some food for thought.

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Abstract

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<i>Keywords:</i>	Fashion week, Copenhagen, Paris, Sustainability, Brand, Communication
<i>Purpose:</i>	The purpose of this paper is to investigate in what ways sustainability is communicated in the branding of Fashion Week, both in Paris, France, and Copenhagen, Denmark.
<i>Methodology:</i>	To achieve the purpose of the thesis and to answer the study's research question, a qualitative document study has been conducted by analyzing media content. The approaches applied for this thesis are the hermeneutic and ontological approaches. Grounded theory and coding have been used to investigate and interpret the various aspects of the media content.
<i>Theoretical perspectives:</i>	The theory section, titled literature review in this paper, includes previous research on branding, sustainability in Fashion and Fashion Weeks.
<i>Empirical foundation:</i>	The empirical foundation for this thesis is derived from newspapers, magazines, academic journals and social media.
<i>Conclusion:</i>	Our findings show that the communication of sustainability by Paris Fashion Week and Copenhagen Fashion Week are perceived differently in the media landscape. The underlying reasons why are partly due to national culture.

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1. Introduction

This study analyzes how Paris and Copenhagen Fashion Week are portrayed in the media landscape, and how sustainability is communicated in branding. This introductory chapter explains the foundation of the study by presenting background and problematization, aim and objectives as well as the purpose and research question. In addition, scope and delimitations are presented.

1.1 Background and Problematization

In recent times the conversation about the fashion industry and its impact on our society, the environment, and even the workforce exposed to poor working conditions, has become a heated topic. In terms of digitization and sustainability, the industry is still catching up as the challenges are continuously becoming more complex. The term “sustainability” is both the biggest challenge and opportunity for brands in the fashion industry this year (McKinsey & the Business of Fashion, 2020).

The global fashion industry is energy-consuming, polluting, and wasteful of resources, especially with its use of global supply chains (McKinsey & the Business of Fashion, 2020). A lot of measures have been taken; companies are using “better” materials, trying not to promote over-consumerism, and optimizing their value chains. Although these measures have been implemented in the industry, fashion has not taken its environmental responsibilities seriously enough (McKinsey & the Business of Fashion, 2020). There is still a need for fashion players to swap their banality and promotional noise for meaningful action and regulatory compliance (McKinsey & the Business of Fashion, 2020). An example of an actor within the fashion industry that tries to take responsibility is H&M. H&M has said that they aim to be:

100% circular and renewable, to use 100% renewable energy, and “to achieve a climate-positive value chain — a value chain that creates a net positive impact on the climate — by 2040” (Mondalek, 2020, n.p.).

One of the most prominent steps of success for a fashion brand is to present their collection at Fashion Week. Having their new collections exposed to industry experts such as buyers, journalists, and photographers is a vital step for succeeding to make a brand for themselves in the industry. Whilst research has been conducted on how the fashion industry can become more sustainable, not much research has been done on how the most powerful events in the fashion industry, Fashion Weeks, can become more sustainable. We, therefore, decided to emphasize the topic of our research paper on investigating how fashion weeks are branded and how much they incorporate sustainability in their vision and mission.

1.2 What Is Fashion Week?

In short, “Fashion Week is when the industry’s top designers present their upcoming collections in a series of runway shows and presentations” (Soo Hoo, 2015, n.p.). According to Soo Hoo (2015) Fashion Week began as something called Press Week in 1943, in New York, during the peak of World War II. During this time, the fashion media from America could not go to Paris, which was the place to be for fashion events, to see the next season’s collections (Soo Hoo, 2015). Gradually, Press Week became what we know today as Fashion Week. Paris, Milan, New York, and London are called the “big four” which are the most iconic places that host Fashion Week. Milan Fashion Week was founded in 1958 by the Italian Chamber of Commerce (Davies, 2013) and London Fashion Week was founded by the British Fashion Council in 1984 (Luu, 2009). Along with the growth of the fashion scene, a lot more cities have joined in hosting Fashion Week, such as Copenhagen, Denmark, Shanghai, China, and Seoul, South Korea (Tribute to Magazine, n.d.).

In each place the designers differ, this is depending on where their studio is headquartered (Soo Hoo, 2015). In other words, while the American brand Michael Kors has their show in New

York, the French brand Chanel hosts its runway shows in Paris. This supports the local artists and economy (Soo Hoo, 2015). During the runway an average of 30 to 40 looks are presented, the designers use the opportunity of Fashion Week to express themselves artistically (Soo Hoo, 2015). These runway shows reflect the themes of what clothing will be available in store, meaning not all the clothes seen on the runway will be in store (Soo Hoo, 2015).

Although the displays of the designers' upcoming collections get a lot of attention from influencers and press, Fashion Week is essentially a form of trade fair where many buyers go to decide what clothing to put an order on for their stores (Soo Hoo, 2015). The article by Soo Hoo (2015) further mentions how editors use this opportunity to decide what to include in their publications, while also predicting upcoming trends in the fashion world.

1.2.1 Copenhagen Fashion Week

Copenhagen Fashion Week is held biannually in Denmark's capital, Copenhagen, between January and February along with an event in August. The first-ever Fashion Week was held in 2006 but has its roots from the early 1950s when Danish clothing trade fairs were more common (Skou, 2019). It has become Scandinavia's only Fashion Week (Copenhagen Fashion Week, n.d.a) after Stockholm Fashion Week was canceled in 2019 (Young, 2019). The event houses press, buyers, brands, and influencers to a four-day show, presentations, and other events (Copenhagen Fashion Week, n.d.a). According to the website of the event (n.d.a) the funding is 85 percent commercial partnerships and 15 percent public funding. The main contributors to this non-profit organization are the Danish Ministry of Industry and Business and Financial Affairs (Copenhagen Fashion Week, n.d.a). The event's site claims to take part in commercial partnerships that are based on a shared vision of sustainability and innovation. In 2017 a reform of their strategies was made in which the aim for the new strategy is to strengthen Copenhagen and its role as the epicenter of Scandinavian fashion (Copenhagen Fashion Week, n.d.a). Further, they mention how the change in them becoming the only Fashion Week in Scandinavia makes them strive to be "the strongest platform possible for Scandinavian fashion brands to thrive" (Copenhagen Fashion Week, n.d.a, n.p.).

Another part of their strategy, which is relatively new, is the strengthened focus on sustainability, reflecting the desire of awareness not only to the industry but also to those that take part in it or visit Copenhagen, Denmark (Copenhagen Fashion Week, n.d.a). Big fashion brands that have partaken in Copenhagen Fashion Week are GANNI, Baum und Pferdgarten, BLANCHE, Rodebjer, and Stine Goya (Copenhagen Fashion Week, n.d.b). All of which are Scandinavian brands.

1.2.2 Paris Fashion Week

Paris Fashion Week is one of the global “big 4” Fashion Weeks in addition to New York Fashion Week, London Fashion Week, and Milan Fashion Week. Just like Copenhagen Fashion Week, Paris Fashion Week is a biannual event consisting of designer presentations. The ready-to-wear events consist of a spring/summer collection presentation that takes place in the fall, and a fall/winter collection presentation during the spring. In addition to the ready-to-wear events, Fashion Week also hosts Men’s Fashion Week and Haute Couture (high fashion) Fashion Week (Jana, 2019). Each year, Paris Fashion Week welcomes over 150 brands. The brands include classic, traditional French designers such as Dior, Chanel, Louis Vuitton, Givenchy, and Céline, as well as emerging brands such as Jacquemus and Marine Serre (FHCM, n.d.a).

The history of Paris Fashion Week links back to 1911 when designer Paul Poiret wanted to combine socializing with commerce (Jana, 2019). To accomplish this, he threw opulent balls at which he asked his attendees to come dressed in their finest wear. By the 1920s and 1930s, Paris had become full of outstanding names such as Coco Chanel, Elsa Schiaparelli, and Madeleine Vionnet, who all differed in their design and style (Jana, 2019). At this time, shows started to become more downscaled and exclusive. Each fashion house presented their collections on models, and to prevent designs from being copied, the affairs were guarded, and no cameras were allowed. After World War II, the outlook of Paris Fashion shows became more regulated. In 1945, the Chambre Syndicale de la Haute Couture required all couture houses to seasonally present at least 35 night and day pieces (Jana, 2019). Thanks to the emergence of renowned

designers such as Christian Dior, Hubert de Givenchy, Pierre Balmain, and Yves Saint Laurent, Paris managed to maintain the competition against New York's fashion industry, which had received more influence after the war. The first official Fashion Week was held 1973 by the Fédération Française de la Couture and opened with the first show in the form of a fundraiser to restore the Palace of Versailles. From then on, the shows presented on Paris Fashion Week have only become more adventurous and revolutionary (Jana, 2019).

Even in contemporary times, Paris Fashion Week is known for exhibitionism and couture, a lot of which is influenced by traditional designers such as Coco Chanel, Cristian Dior, and Karl Lagerfeld. The city is known for being the place in which big designers place their ateliers and carries an exceptional image of heritage and elegance. With grand locations such as Grand Palais, Palais de Tokyo, and Le Zenith stadium, the history of Paris fashion blurs into myth and legend (Jana, 2019).

Today, Paris Fashion Week is arranged by the Fédération de la Haute Couture et de la Mode (also abbreviated as FHCM) and aims to bring together fashion brands that foster creation and international development. According to their website (FHCM, n.d.b), their mission is to promote French fashion culture in which they combine traditional know-how and contemporary technology. Haute Couture and creation have a major impact, as it contributes to reinforcing Paris in its role as a worldwide fashion capital (FHCM, n.d.b). The Federation coordinates with other capitals such as Milan, London, and New York to guarantee international coherence and to remain true to the development of brands. The Federation provides logistical assistance in areas such as showrooms, and, depending on the profile of the brand, they even help with financing (FHCM, n.d.b).

1.3 Defining Sustainability

1.3.1 Sustainability in Fashion

The Brundtland World Commission on Environment and Development (United Nations, 1987 cited in Henninger, Alevizou, Goworek & Ryding, 2017) defined sustainability as a development that meets the needs of the present without compromising those of the future. Further, they argue that if the development continues with business as usual, the key resources of the Earth will be depleted faster than any possible rate of replenishment. Unsustainable growth can cause economic, social, and environmental concerns (Henninger, et al., 2017).

The term “sustainable fashion” was coined back in 1960 when consumers became aware of the impact the manufacturing of clothes has on the environment (Henninger, Alevizou & Oates, 2016). Henniger et al. (2016) describe sustainable fashion as a part of the “slow fashion movement”, which is based on a philosophical idea that centers on sustainability values, such as good working conditions and reducing environmental destruction. The slow fashion movement emerged as a response to fast fashion cycles and unsustainable business growth. It advocates ethical conduct, reduced fashion production, and purchasing quality over quantity (Henninger et al., 2016). Sustainable fashion can be described in various ways, but an example is:

goods and services that respond to basic needs and bring a better quality of life, while minimizing the use of natural resources, toxic materials and emissions of waste and pollutants over the life-cycle, so not to jeopardize the needs of future generations (IISD, 2015 quoted in Henninger et al., 2017, p. 83).

1.4 Aim and Objectives

This study aims to better understand how sustainability is communicated and perceived from Copenhagen Fashion Week and Paris Fashion Week in their brand communication. The research question will be addressed by conducting qualitative research to gain in-depth insight into

Fashion Week's brand perception from media and consumers, along with sustainability and its role in the fashion industry. This will be conducted with the help of gathering data of media perception from mediums such as newspapers, magazines, social media, and websites. Further, qualitative data will be gathered and analyzed on topics relevant to Fashion Week, sustainability, and branding in Denmark and France. Lastly, similarities and differences regarding branding and sustainability will be investigated.

1.5 Purpose and Research Question

The purpose of this paper is to investigate in what ways sustainability is communicated in the branding of Fashion Week, both in Paris, France, and Copenhagen, Denmark.

To answer the purpose of this paper, the following research question has been formulated:

- *How is sustainability communicated in the branding of Fashion Week in Copenhagen in comparison to Paris?*

1.6 Scope and Delimitations

The scope of this paper is delimited to explore how sustainability is branded by Fashion Week in both Copenhagen, Denmark, and Paris, France. The branding of Fashion Weeks in both countries will be analyzed and compared, with a focus on how sustainability is incorporated and communicated.

Along with the scope, the paper has a few delimitations. The study will only be focusing on the branding of Fashion Week in Denmark and France. This due to the time constraint in which this study could be conducted. It would have been highly interesting to compare additional countries; however, we believe that could have compromised the quality of the analysis. The reason for us choosing Paris and Copenhagen, is because we noticed the advances Copenhagen Fashion Week has made during recent times while researching Fashion Week. They have taken steps towards becoming more sustainable; therefore, we were wondering why other Fashion Weeks had not

done something like this before. Followingly, we decided that what is known as the fashion capital, which is Paris, would be a good comparison.

2. Literature Review

In this section we examine previous research within branding and sustainability, in which we have identified a knowledge gap. The first part presents literature about branding, where both brand identity and brand image is discussed. The second part presents literature about sustainability, both from the company's and consumer's perspective.

2.1 Branding

Branding is a key topic for this study since it reflects how a brand communicates itself to different stakeholder groups. In order for us to analyze and discuss how the two Fashion Weeks brand themselves, we decided to look at previous literature that is relevant to our research topic. This knowledge will be the base for our paper and how we perceive the material we gather.

Branding can be defined in many ways. One way to define it is that it does not have a physical existence and the value of it cannot be calculated until it is part of a transaction of sale and acquisition (Nandan, 2005). Kapferer (2012) proposes the customer-based definition of a brand, which focuses on the relationship consumers have with the brand (Kapferer, 2012). The scholar points out that this approach links back to the traditional definition of a brand made by Keller (1998 cited in Kapferer, 2012, p. 7): “a brand is a set of mental associations, held by the consumer, which add to the perceived value of a product or service”.

The value of a brand added to the firm, and to a consumer, can be conceptualized in terms of brand equity, which also is defined differently by different scholars. Farquhar (1989 cited in Nandan, 2005) defined brand equity as the added value that the brand enriches a product with. The concept of brand equity is made up of two parts, brand identity and brand image (Nandan, 2005). The academic continues by explaining that brand identity concerns the firm's perspective, while the brand image is from the consumer's perspective. The company is responsible for the creation of products with unique features that will differentiate them from their competitors,

which concern brand identity, while brand image involves the consumer's perceptions and their beliefs that have been formed of the brand (Nandan, 2005). These two perspectives will be described further in sections 2.1.1, and 2.1.2.

A brand can help consumers differentiate the company from its competitors, along with signaling the product quality offered (Nandan, 2005). Nandan (2005) emphasizes that even though a brand seeks to convey a certain brand image for the consumers, they may evaluate the message through their own subjectivity, which is why it is important to communicate the brand message clearly.

2.1.1 Brand Identity

In this section brand identity is explained. It is important to understand the difference between what the companies communicate compared to what the consumers perceive the brand communication as. Based on the previous section, separating company perspective and consumer perspective will give a better analysis of what is sent and what is received in terms of brand communication.

Nandan (2005) describes how companies can seek to convey their individuality and distinctiveness through brand identity. There are six components that make up brand identity according to Kapferer (1997 cited in de Chernatony, 1999) and Harris and de Chernatony (2001 cited in Nandan, 2005). These are brand vision, brand culture, brand positioning, brand personality, brand relationships, and brand presentation (de Chernatony, 1999; Nandan, 2005).

Brand vision illustrates the core purpose of why the brand exists (Nandan, 2005). A clear vision is needed to give a distinct sense of direction (de Chernatony, 1999). When trying to refine or develop a company's strategy to align it with the vision (de Chernatony, 1999), brand culture is what will provide direction and guidance (Nandan, 2005). De Chernatony (1999) highlights the need to understand what values have been constant, and which ones have changed. Positioning is used to indicate the characteristics and attributes that makes the company unique and what the benefits of using that brand are (Nandan, 2005). Kapferer (1997 cited in de Chernatony, 1999) also denotes this as physique, which is the brand's physical qualities and discusses its link with

brand personality. This component helps stakeholders appreciate what the brand can do for them (de Chernatony, 1999).

Moving on to brand personality, which represents the emotional characteristics. This component is influenced by position as well as the core values and culture of the top management (Nandan, 2005). The core values of a company do not only influence the brand's functional domain but also its personality. It helps reduce the effort needed for information search and processing, which is through being able to quickly recognize the values of the brand with this personality metaphor. De Chernatony (1999) argues for the challenge of blending the personality of the brand through the media along with employee behavior. Brand relationships refers to the vision and culture which is responsible for the development of relationships between employees, consumers, and other stakeholders (Nandan, 2005). Through different interactions, relationships evolve which in turn can enable both parties to understand each other better (de Chernatony, 1999). The scholar highlights that many brand image studies have their limitations. An example of such a limitation is that they focus on the relationship from the consumer to the brand, meaning they imply or assume the brand to be passive.

Lastly, there is brand presentation which presents the brand identity, where consumers' needs and aspirations must be taken into account (Nandan, 2005). De Chernatony (1999) presents a presentation style brands can use, which is the consideration of how a brand's identity can be presented to appeal to stakeholders' aspired characteristics. Although, the challenge is that the different stakeholders have different points of contact in relation to the brand or company. Thus, there is an issue of conflicting messages arising. Mixed signals can be avoided, and even identified, and with that a more coherent presentation style through different devices can be developed (de Chernatony 1999). It is important to help consumers understand and be able to express aspects of themselves to others, this with the help of the symbolic meaning of the brand. De Chernatony (1999) emphasizes that the symbolic meaning of the brand is not only driven by advertising, but also through the consumers' interaction with the employees of the brand and other stakeholders involved.

By communicating with consumers, brands create some sense of emotional bonding, which in turn increases the assets that they have implemented in the minds of the consumers, for example, brand awareness (Kapferer, 2012). Brands manage to do this using marketing and communication, mainly through channels which are online platforms. Social media facilitates the engagement of consumers with brands and allows them to quickly share brand experience through social networks. By striving for brand awareness with social media marketing, a company can utilize the current platforms of which consumers in contemporary times are used to. When wanting to communicate with consumers, Çukul (2015) argues that sharing content in the shape of audio, text, video, images, and creating communities is what makes social media an effective tool. Further, the academic discusses how consumers are more likely to adhere to what friends and family share about a brand rather than what the brand itself will share on social media.

2.1.2 Brand Image

Continuing from the previous section, brand image will help us as researchers base the information for our theory, along with showing the readers the difference of branding from a company perspective versus consumer perspective.

The customer-based definition of branding focuses on how the consumer goes from barely knowing the brand to attachment, loyalty, and willingness to purchase and repurchase products or services, based on beliefs of superiority and evoked emotions (Kapferer, 2012). Nandan (2005) explains that brand image relates to the consumer's perception of the brand and includes some ways that brand image has been defined. Kotler (1988 cited in Nandan, 2005) defined the brand image as "a set of beliefs held about a particular brand" (p. 266). Gardner and Levy (1955 cited in Nandan, 2005) proposed that an overall character and personality of brands is more important to consumers than just the facts about their products. Herzog (1963 cited in Nandan, 2005), presented that brand image was the sum of impressions that consumers get from different sources that then form a brand's personality. Lastly, Ditcher (1985 cited in Nandan, 2005) observed brand image to be about the total impression of a brand, in the mind of the consumer, rather than the individual traits of the company's products. Therefore, it can be said that

consumers form a brand image based on the associations that they have regarding the relevant brand, thus, the image is constructed based on subjective perceptions about the brand (Nandan, 2005).

On that note, Nandan (2005) highlights and discusses Keller's three dimensions of brand associations. These are attributes, benefits, and attitudes. Attributes can be both specific and abstract, and categorized as product-related and non-product related (Nandan, 2005). Specific attributes concern size, color, weight, etcetera, while abstract attributes are more about the brand personality, such as 'durable' or 'youthful' (Nandan, 2005). The scholar continues to describe product-related attributes which are unique to the product, or service, offered, while non-product related ones are more about packaging, usage imagery, and user imagery. The second dimension of brand association, benefits, regards the consumer perception of the needs which are being satisfied by the use of a company's product or service. Nandan (2005) continues with presenting three categories of basic consumer needs, which are functional, symbolic, and experiential. Shortly explained, functional needs concern what the consumer demands in terms of utilitarian needs and is what they will look for in what the product, or service, offers (Nandan, 2005). Continuing, the researcher describes the symbolic need to help a consumer associate themselves with a desired stakeholder group, along with their role or self-image. Lastly, the experiential need is explained by Nandan (2005) to be how a brand designs to fulfil an internal need from the consumer. Consumers try to find products, or services, that will give them some form of enjoyment by consuming this good. The attitudes of a brand concerns how consumers behave in a consistent favorable, or unfavorable, way with respect to a given good (Nandan, 2005). The attitude toward a brand is created from an overall evaluation made about the brand. Nandan (2005) further discusses the tricomponent attitude model which consists of three components that attitudes have: cognitive, affective, and conative.

2.2 Sustainability in Fashion

The following section will, based on a literature review, describe the concept of sustainability in fashion. Since the theory of sustainability can be characterized in many ways, we have narrowed down the concepts which will be the base for our paper. This will be done by describing the concepts from both a company and consumer perspective.

2.2.1 Company Perspective on Sustainability

Henninger et al. (2017) restate what has been previously highlighted in the literature regarding fashion and sustainability: “sustainable fashion and sustainability in fashion are not fads that are going in and out of fashion, but rather necessities within the industry that are continuously increasing in importance” (p. 4). After the Rana Plaza factory collapse, which caused more than 1000 deaths and over 2000 fatal injuries, public outcries for more transparency within supply chains for security and ethical trading practices have increased (Henninger et al., 2016). Consequently, in recent times, sustainability has become a priority for many fashion organizations. Fundamental for success, within the context of a circular economy, is understanding how to unravel vertical supply chains that can develop new business models and thus, contribute to improved sustainable value (Henninger et al., 2017).

According to Henninger et al. (2016) “ethical fashion is associated with fair working conditions, a sustainable business model, organic and environmentally friendly material, certifications, and traceability” (p. 2). The idea of sustainable fashion challenges the fast fashion paradigm by breaking down barriers between the organization and its stakeholders, by turning the production process into a more manageable timeframe, and empowering workers by offering a choice that enables change. Although sustainability within the fashion industry has received tremendous attention, the fashion and textile context remain underrepresented within the mainstream marketing and management literature (Henninger et al., 2017). Research has looked into investigating aspects of sustainable fashion, however, current studies lack an academic

understanding of what sustainable fashion is from a holistic point of view (Henninger et al., 2016).

With sustainability emerging as a “megatrend”, organizations start to use buzzwords, such as eco, organic, environmentally friendly, or green in their marketing communications (Henninger et al., 2016). Communicating aspects of sustainability in the garment manufacturing process is beneficial. However, more and more companies engage in greenwashing, which is defined as misleading advertising of green credentials (Henninger et al., 2016). This implies that an organization knowingly has poor environmental performance yet communicates positively about it. Greenwashing has led to the fact that any company promoting social or environmental credentials is treated with suspicion. Consequently, consumers mistrust sustainability and green claims, as they cannot verify the credibility of the organization’s claims. Trusted relationships take a long time to establish, cherish, and cultivate (Henninger et al., 2016).

2.2.2 Consumer Perspective on Sustainability

According to a report written by McKinsey and the Business of Fashion (2020), consumers are confused about how to identify “sustainable brands” and what “sustainability” really means. A survey made by corporate representatives across over 100 European firms shows that consumers are misinformed or lack information about what sustainability within the fashion industry is (McKinsey & the Business of Fashion, 2020). However, as consumers are becoming more aware of the impacts, the quest for knowledge on the subject has led to the fact that searches for “sustainable fashion” on the internet tripled between 2016 and 2019 (McKinsey & the Business of Fashion, 2020).

At the same time, in a report written by Lyst (2020) on conscious fashion consumption, a survey showed that Denmark was number one on the list of countries they investigated. In terms of consumers that searched for “sustainable fashion”, the year-on-year growth had gone up 114 percent for Denmark. In France, the growth of sustainable fashion searches had gone up by 50

percent. A factor in those types of searches was because designer Jean-Paul Gaultier presented his upcycled Haute Couture collection (Lyst, 2020).

Sustainability is an intuitively understood concept, meaning that it is interpreted in a subjective manner and depends on context and person (Henninger et al., 2017). Therefore, there is plenty of room for each individual to interpret it their way and constantly vision the concept through their point of view. All of this results in the fact that the concept of sustainability is difficult to grasp. As a matter of fact, research has shown attitudes that point towards cognitive dissonance (Henninger et al., 2017). For instance, while consumers express their interest in sustainable fashion, they have also shown tendencies of unwillingness to acknowledge how their consumption behavior contributes to wider problems that are caused by the fashion industry or unawareness of how it could do so (Henninger et al., 2017).

Initially, sustainable fashion had a negative connotation, which only more recently has changed. Research suggests that people view sustainable fashion differently. Henninger et al. (2017) could also distinguish attitudes toward sustainable fashion between gender. The male consumers expressed that their key shopping criteria are quality and aesthetics. An emerging issue from interviews with male consumers was that sustainable garments may not be associated with high quality, but rather with being expensive and unfashionable. Simultaneously, the female participants in the study seemed to have a more positive connotation towards sustainable fashion and garments, suggesting that they have ‘unique elements’ (Henninger et al., 2017). Female consumers also seem more inclusive of market, social, and environmental issues in their understanding of sustainable fashion. Besides, they indicate that ethical labeling and environmentally friendly materials are part of sustainable fashion. The researchers of the study claim that future research could be relevant to conduct in this area. Nonetheless, the fact that the concept of sustainable fashion can be viewed, perceived, and interpreted differently remains (Henninger et al., 2017).

The quest for cleaner and fairer supply chains call for leaders. One trigger for mobilization is the creation of a collective identity (Henninger et al., 2017). Consumers can use their consumer awareness to form a collective identity that works towards putting pressure on brands to have transparency in their supply chains. Consumers of today are sophisticated, yet findings suggest that a lack of communication from the industry side further contributes to consumers lacking key information that could have influenced them to buy sustainable fashion. Another interesting finding is that sustainable fashion still seems to be branded differently between fast-fashion and ready-to-wear clothing (Henninger et al., 2017). It is often associated with a more natural look that lacks aesthetic aspects. Industry players need to provide more information, be transparent, and make it easily accessible to consumers (Henninger et al., 2017).

2.3 Fashion Week(s)

The following section will display research found on Fashion Weeks in general and the importance of the events for the fashion industry and its stakeholder groups. By highlighting the current literature, a better discussion and analysis can be formed.

Cudny and Rouba (2012) conducted research on Lodz Fashion Week in Poland, which is considered one of the most important events in the Polish fashion industry. According to Cudny and Rouba (2012), Fashion Week should be treated as a type of event that can be categorized in the group of business and trade events. Further, they argue that Fashion Week is a tourist asset for cities. It can, therefore, be considered “an element of the natural and anthropogenic environment, which tourists are interested in and which makes a locality or area (destination) attractive to them” (Cudny & Rouba, 2012, p. 4). The study (Cudny & Rouba, 2012) concludes that Lodz Fashion Week certainly is a vital and positive development factor as regards to the business function of Lodz. Fashion Week is a business and trade event that generates both tourist traffic and profits for the city. The event is a place where new trends flourish and where the designers make direct contact with their clients - both individual and cooperative (Cudny & Rouba, 2012).

Another study, conducted by Entwistle and Rocamora (2006), examined London Fashion Week and argued that the event is a materialization of the field of fashion based on literature by Bourdieu. The paper claims that London Fashion Week is a major promotional opportunity for British fashion designers. The observations noted that London Fashion Week brings together all key agents and institutions within the field of fashion. These include “designers, models, journalists and buyers from stores around the world, fashion stylists and celebrities, as well as less important figures, such as fashion students” (Entwistle & Rocamora, 2006, p. 2). The scholars argue that:

“LFW operates as an embodiment of the wider field of fashion: it is an instance of the field of fashion materialized or reified, ‘that is to say physically realized or objectified’”

(Entwistle & Rocamora, 2006, p. 2).

Consequently, they argued that the main function of London Fashion Week is to produce, reproduce, and legitimize the field of fashion along with the positions of the players within it. London Fashion Week has little to do with the actual selling of garments and clothes, however, they play a vital role in the promotional aspect for designers. Physical presence gives witness to their field membership and their presence in the fashion industry (Entwistle & Rocamora, 2006).

3. Methodology

The methodology chapter has the purpose of explaining the outline of the thesis and discussing the analytical and empirical methods that have been used. By being transparent, the readers are given the opportunity to form their own opinion on the credibility of this study. This chapter will present the scientific approach of the report. Thereafter, the chosen sources along with the analytic methods will be presented. This is further specified with a description of our approach and lastly, the limitations and credibility of the thesis will be presented.

3.1 Qualitative Document Analysis

The following study can be classified as qualitative document analysis, as the empirical data has been collected from existing material. The content used in this study is the following: magazines, websites, social media accounts, academic reports, and newspapers. According to Bryman and Bell (2011), mass media outputs are potential sources for business and management studies, which is why we further believe our chosen resources will prove to be beneficial. Bowen (2009, p. 1) defines document analysis as “a systematic procedure for reviewing or evaluating documents - both printed and electronic (computer-based and Internet-transmitted) material”. Document analysis yields data that can be organized into major themes and categories. Hence, a document analysis comprises a superficial examination, where the authors briefly review the content and then, thoroughly review it by reading and interpreting. This type of process includes both a content analysis (Bowen, 2009) and the use of grounded theory coding (Bryman & Bell, 2011; Charmaz, 2006).

The analytical focus on our document analysis is content analysis. There are many definitions of what content analysis is. Jim Macnamara (2005, p. 1) defines content analysis as being:

used to study a broad range of ‘texts’ from transcripts of interviews and discussions in clinical and social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines.

At the same time, others have defined content analysis as “any research technique for making inferences by systematically and objectively identifying specified characteristics within text” (Stone, Dunphy, Smith & Ogilvie, 1996, with credit given to Holsti, cited in Macnamara, 2005, p. 2). Berger (1991 cited in Macnamara, 2005, p. 2) says:

content analysis ... is a research technique that is based on measuring the amount of something (violence, negative portrayals of women, or whatever) in a representative sampling of some mass-mediated popular form of art.

The reason why we chose to utilize qualitative document analysis along with content analysis was that we can search out underlying themes in our sources which can be analyzed along with previous studies, if there are any (Bryman & Bell, 2011). According to Merriam (1988 cited in Bowen, 2009) by using different types of documents, a researcher can effortlessly uncover hidden meanings, develop an understanding of the content, and discover insights that are relevant to the research question. By examining different sources with the same theme, but collected through different methods, we can use the findings we have to create a bigger picture from these puzzle pieces. Bowen (2009, p.1) cites Atkinson and Coffey (1997) where they referred to documents as “social facts, which are produced, shared and used in socially organised ways”. Further, Bowen (2009, p.1) mentions that “documents contain text (words) and images that have been recorded without a researcher’s intervention”, which will benefit us in an analysis of how the two Fashion Weeks are perceived depending on their communication to their audience and other stakeholders. This will allow the true nature of the branding to shine through without the pressure of knowing that the content they produce will have a research purpose.

3.2 Epistemological Considerations

The concept of epistemology is quite complex. In its simplest form, epistemology is the theory of knowledge. It questions what it is and what really should be regarded as knowledge (Bryman & Bell, 2011). Bryman & Bell (2011) present an issue of whether the social world should be studied according to the same principles as natural sciences. One of the approaches that try to tackle this complex philosophical construct is hermeneutics.

3.2.1 Hermeneutic Approach

A hermeneutic approach is often associated with interpretations and understandings of texts (Bryman & Bell, 2011). Using this approach, an analyst tries to understand a text, or something of this equivalent, from the perspective of the original author and understand what the author was trying to mediate (Bryman & Bell, 2011). This analysis will keep the, then, present historical and social context in mind for when the text was produced. According to Bryman and Bell (2011), the analysis of a text in a qualitative content analysis can be linked to the hermeneutic approach when the context of the produced text is sensitive to interpretations.

As the study is based on qualitative documents, the hermeneutic approach is a fitting research method for this thesis. The empirical data is gathered from the media, meaning that they include subjective opinions and meanings. The hermeneutic approach will facilitate the understanding of the message that the original authors wanted to convey.

3.3 Ontological Approach

According to Bryman and Bell (2011), the ontological approach studies whether social entities should be viewed from an objective or subjective point of view. The objective views look at entities as independent from social actors while it is the opposite from the subjective views (Bryman & Bell, 2011). The authors describe the social construction approach as a presumption of how the world is constructed and developed in the exchange that occurs during social

interactions between individuals. Consequently, the way sustainability is perceived in relation to Denmark and France respectively in regard to branding is the underlying cause for this chosen approach in the study. Paris and Copenhagen Fashion Week are branded in ways that are affected by social constructs. Therefore, the way these events are communicated are thought out and based on the way the respective country perceives the fashion industry. By reproducing imagery of the fashion industry, both Copenhagen and Paris Fashion Week further spread a mentality that can be interpreted by the society in relation to the social interactions that exist and in turn generates readjusted socially constructed opinions about the fashion industry.

By having this approach in mind, this study will analyze and present a version of the content that is investigated, which also has its own explanation in the socially constructed approach. The ontological approach creates frames so that specific versions of reality are explainable, which is not always possible since the reality is under constant remodification (Bryman & Bell, 2011).

3.4 Choice of Sources

We deemed it fitting to use documents for our empirical material. When discussing a topic like branding, one must take the public perception and brand communication into account. Accordingly, we chose to use fashion magazines, newspapers, the brands' own social media accounts, and other websites. The newspapers and fashion magazines give the view of people with some type of semi-professional opinion. The brands' own websites, along with their social media accounts allow us to analyze and use material that they have decided to publicize to communicate with their audience and other stakeholders. The brand and media intelligence agency Focal Points (n.d.) addresses that the diversity of the resources, as mentioned before, gives us in-depth insights into how brands are being perceived in the media. They further explain that being mentioned over a thousand times per week might mean that their communication is gaining media traction. Although, they explain that this does not necessarily mean that they know how the communication is being perceived and whether the messages they mediate are actually influencing their audience (Focal Points, n.d.). In this study a total of 19 sources of data were gathered, analyzed, and implemented in our analysis of Copenhagen and Paris Fashion

Week. Excerpts from the articles analyzed can be found in Appendix A. In addition, we analyzed 12 Instagram posts for each respective Fashion Week. These can be found in Appendix B.

3.5 Analytic Method

3.5.1 Grounded Theory and Coding

To analyze the data used in this report we decided to use grounded theory as our analytical tool. Grounded theory is a common tool used to analyze qualitative data (Bryman & Bell, 2011). The grounded theory framework distinguishes between tools and outcomes (Bryman & Bell, 2011). The purpose of the tools is used to reach analytical conclusions, form discussions, and arguments of data (Bryman & Bell, 2011). Concepts, categories, theory, and hypotheses are examples of outcomes of the grounded theory which have been produced at different phases of the approach (Bryman & Bell, 2011).

For this thesis paper we decided on using the tools of coding. According to Charmaz (2006, p. 43):

coding means categorizing segments of data with a short name that simultaneously summarizes and accounts for each piece of data. Your codes show how you select, separate, and sort data to begin an analytic accounting of them.

With this definition in mind, it became clear that this is the approach that must be used to analyze our data. To use coding, one finds links between the gathered data which then helps you to find an emergent theory to explain an idea (Charmaz, 2006). Further, Charmaz (2006) notes that by coding the data you define them and begin to understand the meaning behind them.

We started by gathering different types of data no matter the medium. As mentioned earlier in section 3.4. of the methodology, the different resources used require an approach that can appropriately help us decode and analyze them. When reading or observing the different data sets, we categorized them into labels that are relevant to our research question, such as: fashion,

sustainability, identity, influence, and fashion week. With each resource we selected and sorted the topics into main ideas or themes.

Since grounded theory coding consists of, at least, two phases (Charmaz, 2006) we decided to apply them to our research. These two steps are initial coding and focused coding. Initial coding concerns studying small fragments of data closely, these consist of words, lines, segments, and incidents (Charmaz, 2006). The researcher further explains that in focused coding the data deemed most useful in the initial coding process are tested against vast data. This means that we would first look at the data sets with open minds but then narrow down the concepts and categories in the second phase of the coding process.

The type of coding organization we decided to adapt was both open coding and axial coding. According to Strauss and Corbin (1990 cited in Bryman & Bell, 2011, p. 578) open coding concerns “the process of breaking down, examining, comparing, conceptualizing and categorizing data” which yield concepts that are then turned into categories. Strauss and Corbin (1990 cited in Bryman & Bell, 2011) also explain axial coding which links codes to contexts, patterns, and possible causes. Axial coding is often used to put data back together in new approaches after having gone through the process of open coding (Strauss & Corbin, 1990 cited in Bryman & Bell, 2011).

3.5 Reflexivity and Biases

Considering we were both raised in Sweden, we would suspect that the way we, subconsciously, think is more biased toward the acts of Copenhagen Fashion Week compared to Paris Fashion Week. However, we have tried to be as objective as possible during the process of writing this report. Therefore, if any conclusions or arguments seem more subjective or fit more into the Scandinavian views we would reckon it to be because of the point made above.

3.6 Validity, Reliability and Limits of the Paper

Since this paper has based its findings on qualitative research, the relevance of the documents will differ. Sources such as academic journal articles and books might not be as relevant in another point of time and would need updated information. The same goes for newspapers and information from websites, information will either be edited, deleted, or updated. With that being said, the information used in our research paper might not be available if another paper is trying to reuse our material. This is what LeCompte and Goetz (1982 cited in Bryman & Bell, 2011) denoted as external reliability. The scholars also highlight that the differences in the observers' views, in this case us, in relation to the research paper, might affect the internal reliability if they do not agree on the information that is read or heard.

Continuing, LeCompte and Goetz (1982 cited in Bryman & Bell, 2011) argue that for internal validity it is important for the research team's observations to match the theoretical ideas that are formed in the research paper. Internal validity tends to be a strength of qualitative research - as it allows a higher degree of coherence between concepts and observations. Lastly, external validity is brought up, which concerns the shortcoming of using a small sample size of sources. This can lead to a generalization of social settings (Bryman & Bell, 2011).

The shortcomings of content analysis are that it "can only be as good as the documents on which the practitioner works" (Bryman & Bell, 2011, p. 308). Therefore, it is recommended by John Scott (1990 cited in Bryman & Bell, 2011) to assess these documents with criteria such as authenticity, credibility, and representativeness. Along with this, coding has some issues. It is inevitable that when coding, a researcher has to interpret the data, which means that they will use their own knowledge (Bryman & Bell, 2011). As individuals part of a society influenced by different cultures, our interpretations might not correspond to others' because of their difference in cultural and societal backgrounds. Some criticism against the grounded theory is that the fragmentation of data into codes could result in loss of sense of context and narrative flow (Coffey & Atkinson, 1996 cited in Bryman & Bell, 2011). Therefore, when coding, it is important to try and keep the context of the data coded as close to the source as possible. The

question of whether an interpreter ever can be truly objective is both relevant and irrelevant in this case. The reason being the concept of intersubjectivity, which means that if several people agree on a way of understanding certain media content, then that understanding has much greater credibility (Focal Points, n.d.). The degree of intersubjectivity would be higher if we were more than two writing on this research paper or discussing the topics of the report. However, the agreement of two individuals raises the degree of intersubjectivity compared to just one individual interpreting the data.

As for the credibility of the thesis, this study could have yielded better results if we used both quantitative and qualitative methods (Focal Points, n.d.). However, due to time constraint, only a qualitative method was chosen. The reason for using a qualitative method is that it is more reliable for this specific topic as the aim is to investigate what the public perception is. A quantitative approach could have provided insight into how many times per week a message has been mentioned and received, whereas, a qualitative approach will help us understand how these messages are being interpreted and whether those messages are influencing the public (Focal Points, n.d.). A qualitative approach allows us to pay special attention to target audiences, media sources, and contextual factors. It allows us to determine the most likely meaning while being able to provide a more insightful idea of the social impact of the message without the interference of researchers' influence.

4. Analysis

The following section will present the findings from our empirical analysis, which are based on different articles found online. Frequently mentioned topics, in both Copenhagen and Paris, have been turned into subcategories and will be contrasted against each other.

4.1 Identity

4.1.1 Paris Fashion Week

During the material gathering for this thesis we realized that tradition, culture, or identity were in some way connected to the two Fashion Weeks. For example, during the SS20 Paris Fashion Week, we read the following:

Anthony Vaccarello has mastered the art of staging blockbuster runway shows that coalesce his vision for Saint Laurent and the House's reputable standing in fashion's ecosystem. Saint Laurent is, after all, a beacon of Parisian style so greatly admired the world over

(Appendix A: Table 1.1, Tan, n.d., n.p.)

Along with:

For Spring/Summer 2020, Vaccarello rolled out a collection that demonstrated his firm grasp of the House codes while the Eiffel Tower – another symbol of France –loomed in the distance. It was as French as it got: Sequined jackets, bohemian dresses, sensual shorts and slouchy boots that evoked the hedonistic 70s were illuminated by swirling columns of light rays that stretched into the vastness of the night sky.

(Appendix A: Table 1.1, Tan, n.d., n.p.)

By reading between the lines, we come to an understanding of what typical Parisian and French identity is, which in this case is classic, old fashioned, but still elegant, style. Many traditional French fashion houses tend to refer to French history and culture as inspiration for their new collections. An example is Isabel Marant, whose collections are known for being “typical French women” and “chic”. The following quote further strengthens this argument and pinpoints the importance of history in Parisian fashion:

History, though, is perhaps the crucial element in the continued perception of Paris as the epicentre of fashion – regardless of whether the historical associations being made are rational or the result of clever marketing done by the French and others with a stake in French fashion. “France has always been ... [introducing] new ways of wearing clothes,” says Agnès b. “It has always been [this way] in France. We’ve had this for a long time.” Marant agrees: “France has a great cultural heritage,” she tells BBC Designed, mentioning the likes of Paul Poiret, Elsa Schiaparelli, and Chanel, who “created new trends [and were] admired all over the world”. And as Agnès b points out: “Now [there’s] a new generation [of designers], but Paris has still this aura, I think.”

(Appendix A: Table 1.1, Bekhrad, 2019, n.p.)

This argument is further strengthened by some of the posts that you can see on Paris Fashion Week’s Instagram page. In a post made in October 2019, we see a caption that says “French poetic persistence through a #behindthescenes [sic] during the @apc_paris show for the past #ParisFashionWeek shot by @martinzahringer” (Appendix B: 9.2.2) along with a picture of a male model wearing a jacket which has the text ‘poetic persistence’ on the back. We interpret this as Paris Fashion Week referring to the importance French poetry has had on French culture and making an impact on the society (Acquisto, 2016; Paliyenko, 2016). Paris Fashion Week shows us that they hold their heritage close to their heart, and do not mind highlighting this with communicating it to their consumers or other stakeholder groups that might be reached through Instagram.

Another “typical” French element is Haute Couture. When the term first emerged, it referred to clothing that was supposed to be differentiated from ready-to-wear clothing and could be considered as an art form. Today, the concept of Haute Couture is mainly used to describe luxury clothing in general (Bekhrad, 2019). It has played a big role in the history of French fashion and its reputation and is still today important to the branding of Paris Fashion Week. This can be seen in the following quote:

Through soft power and cultural branding, the emergence of haute couture, and the assiduous promotion of French fashion on behalf of the French, as well as vested tastemakers abroad, Paris came to enjoy a reputation of seemingly irrefutable chicness.

(Appendix A: Table 1.1, Bekhrad, 2019, n.p.)

4.1.2 Copenhagen Fashion Week

For Copenhagen Fashion Week the identity that influences them is quite the opposite of what Paris Fashion Week is. This is proven to us in the following excerpts:

The best collaborations of 2019 merged high fashion with streetwear and sportswear — offering comfort and style at a lower price than traditional luxury. Such accessibility has always been an important part of Denmark’s ethos: in Copenhagen, more than 50 per cent of the city’s population navigates the streets by bicycle, so shoes are kept comfortable. This Danish way of living is not just reflected in its fashion industry, but it also aligns with how consumers dress today.

(Appendix A: Table 1.1, Chitrakorn, 2020, n.p.)

Danish design also tends to be financially accessible for many Western middle-class shoppers. Ganni and Baum Und Pferdgarten — both founded in 1999, making them two of the oldest contemporary Danish fashion brands — tend to sell dresses in the £100 to £200 range. Their designs are relatively inexpensive compared to similarly buzzy

designers like New York's Khaite or London-based Awake.

(Appendix A: Table 1.1, Chitrakorn, 2020, n.p.)

From these excerpts, we come to an understanding that comfort, accessibility, street style, and reasonable pricing is what Danish brands and Copenhagen Fashion Week promote and display. Even in this case, we can see this type of identity displayed in one of their Instagram posts of a brand which offers kitchenware:

Copenhagen Fashion Week is pleased to announce that we are partnering with @georgjensen. Decorating the table for the official opening dinner on Tuesday 6 August, Georg Jensen will merge classic and contemporary, linking Danish design heritage with new, emerging classics. #georgjensen #CPHFW #SS20

(Appendix B: 9.2.1)

The important part for us is the use of the words classic, contemporary, heritage, and emerging classics. The reason for this is because along with the picture set posted, we see minimalism but classical design which the kitchenware reflects of the Danish culture. We see the functionality of the products along with the identity which permeates through them.

What seems to be “typical” Danish is living a minimalist life where the average Danish individual, especially in Copenhagen, tries to incorporate sustainable actions in their everyday life. We noticed that many spoke of it as a lifestyle. The creative director of Ganni is one of those people:

“There's definitely something about living in Copenhagen,” says Ganni Creative Director Ditte Reffstrup. “There’s the sheer fact that we all cycle. Or we can jump into the harbor and go for a swim. There's a lot of decisions that have been made on a societal level that we take for granted, but it's not necessarily something you see in other places. And I think that definitely plays a role in how the whole fashion, not just the brands, but also

the fashion week itself has kind of embraced a sustainability agenda big time.”

(Appendix A: Table 1.1, Bateman, 2020, n.p.)

In this quote, the reason for us including an analysis of identity is further strengthened since Reffstrup (cited by Bateman, 2020) says that this type of lifestyle plays a role in the fashion design and the brands that are situated in Copenhagen, Denmark.

4.2 Sustainability - or Greenwashing?

4.2.1 Paris Fashion Week

When analyzing our gathered material, we realized that there is a difference between how sustainability is communicated by Copenhagen Fashion Week and Paris Fashion Week. In Appendix A: Table 1.2 we can analyze the differences between the two Fashion Weeks, and with that investigate underlying causes for why they communicate sustainability differently. This is reflected in almost all aspects; from how they communicate their partnerships on Instagram to how they are perceived in the media. As for Paris Fashion Week, the perception of the media is that sustainability is often used as a PR strategy which, in turn, makes it not stand out as a dominant theme in their brand communication. A journalist that criticized Paris Fashion Week was Flaccavento (2019) where an effort was only viewed as greenwashing since no actual measures were taken to highlight sustainability and its importance. The following is his statement:

Eco-whatever was all over the place at the Paris fashion week that closed yesterday. It was rarely convincing. The idea of designers and houses acting responsibly, going carbon neutral, upcycling fabric, reawakening deadstock and generally adopting a more eco-conscious approach is, of course, a positive prospect. But turning it into a PR strategy is obnoxious. Sustainability, whatever that actually means, should be about taking action, not sending press releases. And yet, in today's mediatised world, the announcement is already the accomplishment.

(Appendix A: Table 1.2, Flaccavento, 2019, n.p.)

When trying to see if there is any communication of sustainable acts taken on Paris Fashion Week's part on their Instagram, the posts concerning this topic are close to none. Brands that take part in Paris Fashion Week have stated to take sustainable measures, however, the lack of focus on sustainability in the branding of Paris Fashion Week seems to make the media perceive the measures as a PR trick - so-called greenwashing. Although, an article, published in January 2019, brought up " 'Paris Good Fashion,' an initiative aiming to push the fashion industry towards adopting more sustainable practices" (Burlet, 2019a, n.p.). The following was stated about this new plan:

Over the next five years — the projected end date is the 2024 edition of the Olympic Games, which will be held in Paris — Paris Good Fashion will bring together a cast of diverse fashion players joining forces to work on becoming more eco-conscious.

(Appendix A: Table 1.2, Burlet, 2019a, n.p.)

Committee members will focus their efforts on three themes: creating a circular economy; improving sourcing and traceability, and working on making certain processes more sustainable, such as distribution, energy and communication. This last theme also includes the subject of Paris Fashion Week.

(Appendix A: Table 1.2, Burlet, 2019a, n.p.)

In the second quote, it is mentioned that Fashion Week will mostly be in the spotlight when it comes to creating a more sustainable process. Supposedly, a roadmap for 2019 was supposed to be unveiled in June 2019 (Burlet, 2019a). However, in an article written that month a lot of great thoughts were expressed - yet, no concrete actions could be seen. For instance, this was brought up:

The four other works [sic] groups deal with creating a Paris map of sustainable businesses, whether they be green fashion labels and boutiques, dry cleaners, recycling plants or repair shops; coaching young designers to incorporate sustainable practices in their business models; the re-energization of the French wool industry, and finally the launch of two prizes in collaboration with Eyes on Talent — one awarding sustainable designers, the other sustainability-focused image makers.

(Appendix A: Table 1.2, Burlet, 2019b, n.p.)

Many of the ideas presented in this quote sound relevant and achievable. However, no measurements, regulations, or concrete ideas are mentioned. Further, the fact that Paris Fashion Week does not mention anything about this “sustainability action” on their Instagram, makes it questionable if the initiative will be followed through. As the journalist, Flaccavento (2019) argued, this could be rendered as an act of greenwashing.

To further prove this suspicion, a look at an Instagram post made about a partnership is presented. Paris Fashion Week posted a photo, in June 2019, in which they thanked their partner DS Automobiles for “carrying our press, influencers and talents during #parisfashionweek and #haute couture” (Appendix B: 9.2.2). As the caption was brief, we decided to do some further research and found that DS Automobiles produce vehicles in which some are hybrid or electrically driven (DS Automobiles, 2019). However, based on the caption, no further information about what kind of vehicles they used for transportation at Paris Fashion Week is mentioned. It is therefore difficult to know if this partnership was meant as a step towards sustainability or simply for convenience for the attendees.

4.2.2 Copenhagen Fashion Week

Copenhagen Fashion Week shows a good example of a brand implementing actions to highlight the concept of what sustainability is. As mentioned in section 4.1, Copenhagen Fashion Week has taken a hard stance on making sure fashion brands perform adequately when it comes to making sustainable decisions. This is further discussed in the article by the Business of Fashion

(Kent, 2020) where brands that are participating in Copenhagen Fashion Week will have to show that they have taken steps into integrating sustainable actions into their strategies, their workplace, designs, marketing, material choices, etcetera. This will then earn them points to qualify for showing their collections. Just from these regulations, the media perceives Copenhagen Fashion Week as sincere and ambitious, as they strive to become more sustainable as a fashion event, and in the future make the fashion industry more sustainable. These actions are further proven by their communication on their Instagram page. In a post made on the 5th of December 2019 (Appendix B: 9.2.1) we can read the following in the caption:

Copenhagen Fashion Week is pleased to announce that we are continuing our partnership with @postevand — supplying all brands on the official schedule with drinking water in paper based packaging. Postevand is currently running a campaign fighting the use of pesticides, and Copenhagen Fashion Week naturally supports this message. Denmark has some of the cleanest tap water in the world, and we wish to keep it that way! #AW20 #CPHFW #postevand #postevanderbedre @jonasbangcom @frydfrydendahl @momomoyouth

The post was not a picture but a short video clip, in it we can see a male model wearing a t-shirt with the words ‘no to pesticides in the groundwater’ written in Danish. The message is shown once again in the video, but this time with a solid black background with the text written in white. This could be perceived as something Copenhagen Fashion Week has close to their heart. Not only by looking at the video clip, but also judging from the caption that was posted. They wish to keep their water clean and to sustain this, pesticides need to be kept away from their tap water.

Investigating whether what the press was writing about Copenhagen Fashion Week was coherent with what they were communicating to their consumers and other stakeholder groups, we took a look at their Instagram page. For instance, we observed a post made in July 2019 by Copenhagen Fashion Week (Appendix B: 9.2.1) where they announced a partnership with the Danish brand

Simply Chocolate. According to the post's caption this brand combines "the very best ingredients nature has to offer with a sustainable approach to production and sourcing of ingredients, Simply Chocolate caters to Copenhagen's love for design, sense of responsibility through sustainability, and their love for chocolate" (Appendix B: 9.2.1). From this post, we can see that they have chosen to enter a partnership with a brand that also emphasizes sustainability. This shows that they try to implement the sustainability aspect anywhere they can.

4.3 Use of Influence

4.3.1 Paris Fashion Week

After having analyzed the use of influence by the two Fashion Weeks, we noticed that they are not similar to one another. We saw that the perception by the media regarding Paris Fashion Week and Copenhagen Fashion Week differed a lot in the topics brought up. For instance, a theme in the articles that discussed Paris Fashion Week was that it is well known as the place to be to succeed in the fashion industry since it is acknowledged as the world's global fashion capital. The following quote by Guilbault (2019, n.p.) proves this observation:

Certainly, Paris has cemented its position as the world's true global fashion capital with a potent mix of megabrands and emerging labels. The Paris schedule draws about 5,100 visitors — 84 percent of who come from abroad — to see the shows, conduct business and network.

(Appendix A: Table 1.3)

Another important aspect we noticed was the importance of Paris Fashion Week, especially for those involved in the fashion industry in a more professional sense. This is illuminated in the opinionated article by Jessica Michault (2012), where she writes about how the excitement builds up for Paris Fashion Week since it happens last during the Fashion Week schedule, also known as "Fashion Month". We believe that Michault (2012) describes Paris Fashion Week in a way that vocalizes many voices and opinions about the event; it is powerful, it is something to look

forward to, and it gathers the elite professionals in the fashion industry.

Each season, as the international fashion flock winds its way from New York to London to Milan, there is usually a gradual yet perceptible build up of excitement for what comes last: Paris Fashion Week. After all, it's here in the City of Light where the best and brightest designers from around the world come to show their collections. It's here that the season's fashion trends finally crystallise. And of course, Paris is home to the industry's most powerful fashion houses and luxury groups.

(Appendix A: Table 1.3, Michault, 2012, n.p.)

As aforementioned by Guilbault (2019), in February 2019, Paris Fashion Week drew about 5,100 visitors, of which 84 percent was reported to come from abroad. From this information, we can deduce that Paris Fashion Week has a remarkable reputation worldwide. Therefore, it becomes clearer as to why designers try very hard to be a part of this event to make their work known to such a broad audience.

It's good for business. It's also essential for the industry to acknowledge this and encourage it. To have one meeting place where real human connections can be made, minimising chaos and the dilution of the remaining value of fashion week, is a practical luxury. In a fantasy world, Paris Fashion Week could be the global fashion week, where the industry gathers twice a year — for the chit chat, but also for the dollars and euros.

(Appendix A: Table 1.3, The Business of Fashion, 2019, n.p.)

Paris Fashion Week has a long history and a prominent reputation worldwide. Given their big influence and ability to reach people worldwide, we believe they should have addressed and communicated sustainability further. The following quote further strengthens this belief:

De Betak, speaking at the press conference, stressed the high visibility Paris Fashion Week has worldwide, and the importance for the fashion capital to set a sustainable example. "A fashion show is an incredibly efficient communication tool," said the event

producer, who had just come back from organizing the Jacquemus spring 2020 show in Provence, France. “They are very visible and broadcast worldwide. We need to use that to show our engagement.”

(Appendix A: Table 1.1, Burlet, 2019, n.p.)

As sustainability has become more relevant, thoughts of limiting Fashion Weeks to only having one big global Fashion Week have been discussed by the media. Since Paris is claimed to be “the world’s first fashion capital, and possibly its last” (the Business of Fashion, 2019, n.p.), Paris is a valid consideration as a candidate. Meaning, with the current influence Paris Fashion Week has on the industry, it has become the Fashion Week which journalists believe would be a fitting capital to use as the fashion industry’s nexus.

4.3.2 Copenhagen Fashion Week

At the same time, we noticed how Copenhagen Fashion Week does not have the same type of influence, and high regard, as Paris Fashion Week, but they have influence, nonetheless. We noticed that although they might not have the same type of influence as Paris Fashion Week, media highlights that they have used every bit they have to become pioneers in making a sustainable change within the industry. Since sustainability is becoming more relevant each day, the use of their influence for a change could be what gives them recognition in the end. Cary (2020, n.p.) highlights that “with many global brands and consumers striving for holistically ethical manufacturing and sourcing, the Danish capital set the tone for what to expect from the collections”.

Throughout the material we have read, many articles (Cary, 2020; Chitrakorn, 2020; Kent, 2020) bring up these measures taken by Copenhagen Fashion Week and the change they can eventually make with the help of their influence. Using a big event like Fashion Week creates some stir. Since Fashion Week concerns the whole fashion industry, the effects of taking measures will not only affect one stakeholder group. A chain reaction starts, as not only do consumers become

influenced by this change, but also potential buyers and designers that partake in the event.

Copenhagen Fashion Week has taken relatively new actions toward becoming a more sustainable fashion event. The strategy implemented has been highlighted by some articles (Chitrakorn, 2020; Pauly, 2020) where both small and big steps are put into gear. For example, “the ban of single-use plastic bottles and a guide to producing more responsible fashion shows” (Chitrakorn, 2020, n.p.).

The Sustainability Action Plan is split into two parts, one focusing on CFW itself and the second targeting larger industry reform. Falling under the first segment, the event will ban all single-use plastic hangers, garment bags and other materials by 2021 — brands slated to show will be provided with resources such as seminars, toolkits and recommended suppliers for producing zero-waste shows. Additionally, CFW will continue to offset carbon emissions from event material production and guests’ flights through RenSti, an initiative that plants millions of trees to absorb CO2 from the atmosphere.

Part two of the action plan will foster transparency and self-reporting by providing sustainability descriptions in CFW’s brand biographies. Beginning in 2023, the event will only accept show applications from designers who meet a set of sustainability standards, which will be refined this year. (meaning 2020) [sic]

(Appendix A: Table 1.3, Pauly, 2020, n.p.)

The quote above shows that Copenhagen Fashion Week is aiming to use its influence by putting pressure on industry actors. By implementing the action plan, they strive to, by the use of their brand communication, influence other brands to show transparency, and meet sustainability standards. Since Copenhagen Fashion Week is the only Fashion Week in Scandinavia, we notice how they use this to their advantage to make the actors in the industry adhere to their new standards. This since if you as an industry actor do not adhere, you will be rejected from being able to participate in the event professionally. Although, Copenhagen Fashion Week has given

the brands three years to catch up and meet the sustainability requirements (Kent, 2020). We also noticed that Copenhagen Fashion Week reflects the ambitions of Denmark and the capital to become greener. For instance, Copenhagen plans to be a carbon-neutral city by 2025 and the Danish government aims to cut down their greenhouse emissions with 70 percent, compared to the ones in 1990, by 2030 (Chitrakorn, 2020).

5. Discussion

The following section will present an argumentation and discussion regarding the findings in the previous chapter. The discussion is built up in a way that will supposedly answer the research question, as well as fulfill the aim and purpose of the research. We will link our findings to our literature review.

5.1 Similarities and Differences

When comparing how Copenhagen Fashion Week and Paris Fashion Week communicate sustainability, we would say that Copenhagen has taken a lead. We believe that the increase in topic relevance of sustainability, along with consumer awareness, makes the perception of media believe that Paris Fashion Week forms false statements to gain or maintain their popularity. We find it odd that Paris Fashion Week does not comment on these actions taken since it can negatively affect them and the stakeholder groups that they depend on. If the actual Fashion Week does not take a stand on sustainability, how can consumers trust that the partaking brands are doing what is necessary? Paris Fashion Week tends to focus on luxury and exclusivity more than sustainability. This was evident in section 4.1.1. The way Copenhagen Fashion Week communicates sustainability is frequent and coherent. Concrete action plans and values regarding sustainability permeate both their website and Instagram (Copenhagen Fashion Week, n.d.a; cphfw, n.d.). When the same information can be found on their platforms and in articles written by journalists, brand perceptions in the media seem to be shaped towards a positive brand attitude. Paris Fashion Week, on the other hand, barely mentions sustainability. A few lines that mention sustainability can be found on their website, however, their Instagram completely lacks the topic. There are a few articles that mention sustainability and Paris Fashion Week in the same context, and those that do only seem to have negative or constructive comments to give (Flaccavento, 2019). What we noticed when investigating the two Fashion Weeks is that there is a consensus on them having influence which affects industry actors in their proximity. This idea is further supported by Theodosi (2020) where she highlights that whereas Copenhagen Fashion

Week starts the conversation about sustainability and puts thoughts into practice, Paris Fashion Week serves more like a platform in which ideas can gain influence.

Copenhagen Fashion Week is actively trying to be sustainable and have even launched an action plan with concrete regulations. While doing our research, we realized that Paris Fashion Week had a similar thought, but it was not implemented nor discussed frequently in their brand communication. We had a look at the two Fashion Weeks' Instagram and posts they made up to a year back, meaning up to May 2019. When comparing them, a few differences were noticed. Paris Fashion Week rarely showed any indications of their efforts of acting sustainable or implementing the sustainable goals they made in January 2019. Most of the posts were about highlighting big brands, such as designers and supermodels. For Copenhagen Fashion Week it was less about name dropping and more about acknowledging different topics and themes they support. Some posts would be about their partnerships with brands that had visions of sustainability that aligned with them, while others would be about magazines highlighting Copenhagen Fashion Weeks strides in becoming more sustainable. Some posts would feature designers, but in many ways, the sustainability aspect was present there too.

When intaking all this information from the material gathered, the question of why sustainability is part of Copenhagen Fashion Week's brand is raised. As we observed in our empirical data about Copenhagen Fashion Week, Danish culture is often mentioned in the same context of sustainability. It is proposed as something that is part of the Danish lifestyle - to be sustainable is not a requirement, it is something that is frequently practiced. This lifestyle is ever more prominent in the capital, which is where the event takes place and therefore could influence Copenhagen Fashion Week even more, along with other designers and stakeholder groups.

5.2 The Branding of the Two Fashion Weeks

Linking back to section 2, we discuss the literature in the context of Paris and Copenhagen Fashion Week. We presented ways in which branding, and sustainability have been researched.

The findings of this paper will now be linked back to this. To commence, we will first discuss and link back to branding, more specifically brand identity and brand image.

As de Chernatony (1999) argued, six components make up brand identity. These are the following components: brand vision, brand culture, positioning, brand personality, brand relationships, and brand presentation. As mentioned earlier, the brand vision for Paris Fashion Week is to bring together fashion brands that foster the creation and international development. They aim to promote French fashion culture while combining traditional know-how and contemporary technology. According to them, this will contribute to the reinforcement of Paris in its role as a worldwide fashion capital. In comparison, Copenhagen Fashion Week's vision is to promote sustainable practices, while highlighting and displaying local Scandinavian designers along with supporting the local economy. In our opinion, both Paris and Copenhagen Fashion Week seem to fulfill their brand visions and are aligned with their practices.

According to de Chernatony (1999) brand culture is supposed to provide the company with guidance. In this aspect, Paris Fashion Week's strategy does not always seem to be aligned with how they act. This was highlighted in section 4.2, where an article highlighted a sustainability initiative called "Paris Good Fashion" (Burlet, 2019). However, Paris Fashion Week has not yet acted on, nor promoted them. Copenhagen Fashion Week, on the other hand, seems to use their brand culture, which is to always think in sustainable ways, to push their agenda forward. The way they display partnerships with other brands that have sustainable business practices and create an action plan for future change within the industry, is perceived as authentic by the media.

Positioning is the characteristics and attributes that make the company unique. We believe that Copenhagen Fashion Week has found a way to align their brand vision and culture to position themselves as sustainable. Being sustainable almost feels like a part of their brand personality and has enhanced their position in the market. Thanks to this, they are easily recognizable as their values are unique and lessen the information search for consumers. From what we have read to what we have been able to include in this report, Paris Fashion Week's positioning and brand culture is somewhat unclear. Often, the information we have been able to gather has not

been from representatives of Paris Fashion Week, rather it has been from secondary sources such as journalists. It is almost as if they want to remain a bit mysterious and live on the reputation of their strong heritage and history.

Continuing on the note of Paris Fashion Week wanting to live by their reputation, the brand relationship almost feels shallow. Stakeholder groups are included in different parts of the event, meaning consumers will only get some information and insight, while designers and important industry professionals are given other insights. In other words, Paris Fashion Week feels like an exclusive event, that only certain people can partake in. In the Danish capital, Copenhagen, the Fashion week has built a different type of relationship with its stakeholder groups. Because of their adavance to become more transparent, and in turn, change the industry to become more transparent, stakeholders can feel like they are a part of something bigger. This strengthens the bond a consumer has with the brand and their attitude towards them.

Since the topic of sustainability is becoming more relevant, more consumers demand that the brands they support also act in sustainable ways. The brand presentation considers the needs and aspirations of consumers. From what we have discussed Copenhagen Fashion Week has grasped the ability to incorporate sustainable values into their brand identity compared to Paris Fashion Week. They also seem to consider the aspirations of consumers for wanting to act more sustainable than Paris Fashion Week does. However, the reason for this outlay can have many reasons. One factor could be because of the way the different countries view sustainability. This will be further discussed in section 5.3.

Moving on to brand image, three dimensions are discussed in this paper which was presented by Nandan (2005). These three dimensions are: attributes, benefits, and attitudes. In this context, the attributes that would fit the two Fashion Weeks are abstract and product-related. Copenhagen Fashion Week gives off the personality of being trendy, innovative, and youthful, while Paris Fashion Week has a personality that exudes traditional, elegant, and luxurious. The product-related attributes that stick out the most are the geolocations of the two events. You cannot get the experience of being in Paris and going to Paris Fashion Week in Copenhagen, for example, and vice versa. Experiencing Fashion Week as someone interested in fashion is seen as

a great benefit, the needs fulfilled by the benefit of consuming the Fashion Week experience are both symbolic and experiential. Both Copenhagen and Paris Fashion Week help consumers associate themselves with the desired stakeholder group and achieve some sense of self-fulfillment. While the experiential need is part of the event experience, a consumer would gain satisfaction from attending either of the Fashion Weeks. To conclude, the media perception of Paris and Copenhagen Fashion Week has formed different attitudes towards the two events. In the context of sustainable business, Copenhagen Fashion Week is perceived as superior. However, in general, there is no bigger difference between the two Fashion Weeks. Although, based on our empirical data, many would rather attend Paris Fashion Week than Copenhagen Fashion Week due to its reputation.

5.3 Brand Communication of Sustainability

As quoted before, “sustainable fashion and sustainability in fashion are not fads that are going in and out of fashion, but rather necessities within the industry that are continuously increasing in importance” (Henninger et al, 2017, p. 4). It is therefore important for companies to take this matter seriously and rethink their strategies. When sustainability is an afterthought, it easily becomes a social media initiative, not a business initiative. This tends to become an act of greenwashing, rather than actual sustainable actions (Mondalek, 2020). When a brand wants to be sustainable, they have to start from within. The concept of being sustainable must go beyond external actions or consumer-facing products and services (Mondalek, 2020).

Our findings show that sustainability is communicated rather differently by Copenhagen Fashion Week and Paris Fashion Week. For instance, Copenhagen Fashion Week seems to have sustainability deeply rooted in its brand vision which is part of its brand identity. Their sustainable acts, therefore, are taken seriously and consumers will view them as sincere. Paris Fashion Week, on the other hand, only seems to address the issue of sustainability when it is considered necessary. It is not as clearly incorporated in their brand identity as Copenhagen Fashion Week. This increases the probability of the consumers interpreting their sustainable actions as greenwashing acts, as they simply do not know if they are being sincere or only using

it because it has become more “trendy”. To avoid mixed signals, which de Chernatony (1999) brings up, being coherent and consistent is important across all devices and platforms.

A key component for building trusted relationships with various stakeholder groups is transparency. The less transparent a company is, the longer it will take to build these relationships. As has been discussed and highlighted before, the difference in transparency is what we believe could be a constraint for Paris Fashion Week. Many of the things that were brought up about Paris Fashion Week would often be surface-based information. This argument is made because we compare it to what we have come to learn about Copenhagen Fashion week. Not only did the articles give us in-depth information, but the Copenhagen Fashion Week itself has information on their website that anyone can partake in. Especially for the topic of sustainability. While this is true for Copenhagen Fashion Week, we see less of this for Paris Fashion Week since articles only seem to criticize what they do not do and the website for the organization, which is run by FHCM, barely has any information.

As for the consumer perspective, the amount of different information outputs or inputs diffuses the meaning of what sustainability is. As it is a subjective concept, there is plenty of room for interpretation. This makes it difficult for consumers to determine and trust whether companies are taking the right actions or not. Considering what we have discussed about Copenhagen Fashion Week and Paris Fashion Week in terms of communicating sustainability, consumers might feel like they can trust the former more, rather than the latter. Consumers can use the advantage of easier information gathering to demand transparent and sustainable conduct. One of the things that are needed is brand awareness and the desire to demand a change for brands to deliver on the promises they make.

5.4 National Culture

We decided to do some research on why the two Fashion Weeks differed in their brand communication and what they decided to implement. This is where the concept of national culture came into play. Although many countries can be similar there are always some differences, which makes each nation unique (Jarowski & Fosher, 2003). National branding is

made of the essence and core values of the country of origin, the parts of what the country stands for comes through in a brand's identity (Jarowski & Fosher, 2003). According to Jarowski and Fosher (2003), positive nation brand identities tend to have a long-lasting conscious presence, which gives the country and its brand good leverage. They further discuss how these brands and the nation can use this leverage and live off of it for a good amount of time.

National culture is, according to Tony Smale (2016), evolved from the nations' differences in ancient innovation strategies. The following is defined as national culture:

a learned socially transmitted set of behavioural standards. It is held, expressed, and shared by individuals through their personal values, norms, activities, attitudes, cognitive processes, interpretation of symbols, feelings, ideas, reactions and morals (Morris et al., 1994 cited in Smale, 2016, p. 19).

It is then further stated in the paper by Smale (2016) that the impact of national culture on individuals and groups is quite substantial in the way they think and behave. National culture impacts groups and individuals in the way they process data, draw conclusions, and act, even more so than age, race, gender, religion, education, or occupation does (Smale, 2016). Thus, even during times when objectivity is supposedly used, the national culture will have had an impact on data usage, analysis, etcetera (Smale, 2016).

We would argue that sustainability is integrated into the brand of Copenhagen Fashion Week because of how sustainability is more integrated into the Danish culture. For instance, Copenhagen Fashion Week is very keen on implementing sustainability efforts into their branding and communication. As sustainability seems to be permeating the Danish culture, the idea of implementing it is something obvious, and almost necessary, in Denmark. One reason why the sustainability issue is taken more seriously in Denmark compared to France is that Denmark has a reputation of being eco-friendly, where the concept is ingrained in the Danish culture (Chittrakorn, 2020). The concept is not seen as something the Danish people must do,

which seemingly was the case in Paris. Rather, it is part of their lifestyle which in turn becomes part of many brands' identities (Chitrakorn, 2020). At the same time, the concept of sustainability in Paris might be something completely different. It may therefore not be as socially acceptable and hence, the audience is less adamant for the implementation of the concept. We never got the feeling that sustainable actions were of top priority in France. It was rather as if Paris Fashion Week acted sustainable it would be appreciated, but at the same time, it did not matter if they did or not. Maintaining the brand and continuing the French heritage seemed to be their core value.

We can see from this that national culture is relevant to this research paper since it influences the brand of Paris and Copenhagen Fashion Week, respectively. Meaning, each nation's national culture influences how the two Fashion Weeks are branded and what their core values are. Due to this difference, we also believe that the actions or demand from the different stakeholder groups involved influence the directions taken by the Fashion Weeks. For example, a stakeholder from Denmark, who is influenced by the Danish culture and their view on sustainability, would be more likely to accept the sustainable direction as they see this as an improvement. Simultaneously, a stakeholder from France, who is influenced by the French culture and their view on sustainability, might have the same thoughts as their Danish counterparts. The only difference would be that the French stakeholder would not have given it as much thought. This was proven by the statistic presented in section 2.2.2. We noticed that it would seem as if other topics became more important than discussing sustainability in the context of fashion. As pressing topics such as political unrest and Covid-19 are current themes that seem to overshadow conversations regarding sustainability and other topics of concern (Binkley, 2020).

6. Conclusion

The following section will conclude the main insights that have been described in this paper. Firstly, we will reconnect the empirical findings to the aims, purpose, and research question of this paper. Secondly, we will pinpoint the shortcomings of our results. Lastly, we will suggest potential, new areas for future research.

6.1 Summary

This report aimed to identify how sustainability is communicated in the branding of Fashion Week in Copenhagen in comparison to Paris. Based on a qualitative content analysis of Paris and Copenhagen Fashion Week's brand communication and the media's perception of them, the results indicate that Copenhagen Fashion Week communicates sustainability differently in comparison to Paris Fashion Week. We found out that a relevant factor to this difference is the concept of national culture. In Denmark, living a sustainable lifestyle is something many Danes do. This, in turn, affects those within the organization of Copenhagen Fashion Week. They inevitably decide to act in ways that influence other actors in the fashion industry to maintain a sustainable approach. In Paris, however, the national culture is different. The perception of the media showed that in France it is more common to try to maintain the strong French heritage and reputation, rather than advocating sustainable efforts.

By gathering data from online media, such as magazines, newspapers, and the social media platform Instagram, we coded and analyzed information to create an analysis of the most discussed themes in the context of the two Fashion Weeks. These were the identity (section 4.1.), sustainability, and the risk of greenwashing (section 4.2.), and lastly the use of influence (section 4.3.).

One of the main findings is that Copenhagen and Paris Fashion Week both have a lot of influence. However, we found that they use their influence in different ways. For instance, Paris Fashion Week uses their influence to promote exclusivity and create the need of having to be there, rather than pushing for a change that could affect the fashion industry, and its players, in a

more positive light. Copenhagen Fashion Week has during recent years gained traction for acting sustainably and even deciding to implement an official action plan. They want to use the influence they have to make a change in the unsustainable ways of the fashion industry. Starting locally, they aspire to influence globally.

6.2 Limitations and Future Research

As we delved deeper into the topic, we quickly noticed that there was a limit to how much we could find to do our research and answer our research question. Though many papers discussed fashion, very few discussed Fashion Week. Especially in the context of sustainability.

Even though we investigated the perception of the two Fashion Weeks, we were unable to obtain information about what is happening behind the scenes. Meaning that we do not see what they actually do and are only presented with what others believe them to be doing. This especially applies to Paris Fashion Week, since we had more trouble getting firsthand information from them than we did from Copenhagen Fashion Week.

For future research, we would encourage researchers to investigate the influence of Fashion Weeks around the globe and what their organization could do to influence the existing business practices in the fashion industry. It would be interesting to find out the ecological footprint of these events and if there needs to be a bigger change than what is believed. We know that organizations such as CFDA, Boston Consulting Group, and the United Nations have announced that they will collaborate and do a report that evaluates the environmental impact New York Fashion Week has. This would have been a highly relevant source to include in this paper, however, due to Covid-19, the publication of the paper was pushed back. Another potential future research topic could be one that was previously suggested by Henninger et al. (2016). The topic concerns how genders perceive sustainability differently and the underlying reasons why. Considering that the subjective view of what sustainability is, it would be even more interesting to find out gender differences, especially in the context of fashion that often either tries to blur the lines between feminine and masculine or distinguish them completely.

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9. Appendix

9.1 Appendix A: Tables

Table 1.1 Identity

<i>Paris Fashion Week</i>	<i>Copenhagen Fashion Week</i>
<p>“News this week about a potential rescue of Christian Lacroix brought to light the remarks France’s culture minister Frédéric Mitterrand made this summer, saying the loss of the couture house would be a “cultural disaster.” He added that he was willing to help find a solution for Christian Lacroix.”</p>	<p>“It’s an immense ambition of a fashion week, because we’re going from being a traditional event to being a platform for advocacy,” said Copenhagen Fashion Week Chief Executive Cecilie Thorsmark.”</p> <p>- (Kent, 2020)</p>
<p>“High-end luxury items (be it clothes, leather goods, or jewellery) arguably form part of our cultural heritage. At the same time, they carry our heritage forward by reflecting today’s societal values. Just think about the line from Marie Antoinette to Vivienne Westwood. Luxury is also a source of ensuring European traditions in craftsmanship and artisanship are kept alive.”</p> <p>- (Business of Fashion, 2009)</p>	<p>“Fashion weeks are not known for putting the importance of the planet on an equal footing with trends for pie-crust collars or pinstripe, but Copenhagen fashion week is rethinking its role. As the event kicked off in the Danish capital yesterday, its chief executive, Cecilie Thorsmark, said she hoped it would transform from “a traditional event to being a platform for advocacy”, calling it: “A very radical new way of thinking about fashion week without actually ditching the existing format.”</p> <p>- (Bramley, 2020)</p>
<p>“Anthony Vaccarello has mastered the art of staging blockbuster runway shows that coalesce his vision for Saint Laurent and the House’s reputable standing in fashion’s ecosystem. Saint Laurent is, after all, a beacon of Parisian style so greatly admired the world over. “</p>	<p>“The best collaborations of 2019 merged high fashion with streetwear and sportswear — offering comfort and style at a lower price than traditional luxury. Such accessibility has always been an important part of Denmark’s ethos: in Copenhagen, more than 50 per cent of the city’s population navigates the streets by bicycle, so shoes are kept comfortable. This Danish</p>
<p>“For Spring/Summer 2020, Vaccarello rolled out a collection that demonstrated his firm grasp of the House codes while the Eiffel Tower – another symbol</p>	

of France –loomed in the distance. It was as French as it got: Sequined jackets, bohemian dresses, sensual shorts and slouchy boots that evoked the hedonistic 70s were illuminated by swirling columns of light rays that stretched into the vastness of the night sky.”

- (Tan, n.d.)

“Today *haute couture* is often used as a catchall term for luxury clothing in general, but in France – and in fashion circles generally – it’s an appellation reserved only for designers who meet a rigorous set of criteria. Also contrary to popular belief, *haute couture* pieces aren’t necessarily one-of-a-kind. “[*Haute*] *couture* is not unique,” says Steele. “It’s made for your body, but it’s not unique.””

“Paris fashion... under the Third Republic... was part of a wider external reassertion of French power and influence abroad”. And, in trying to reassert themselves on the world stage, the French, as Steele says, “[equated] France [with] civilisation and Germany [with] barbarity, which [became] part of a longstanding French ethos”.

“It might seem strange that a city as ambitious and powerful as New York would promote Parisian fashion over its own; but there were clear reasons for this, as Steele is quick to point out. “A lot of the [US] magazines like Vogue and Harper’s Bazaar were for socially elite people,” she says. “These people had been travelling for decades to Paris to get *couture* wardrobes... They were heavily invested.” “

“History, though, is perhaps the crucial element in the

way of living is not just reflected in its fashion industry, but it also aligns with how consumers dress today.”

“Danish design also tends to be financially accessible for many Western middle-class shoppers. Ganni and Baum Und Pferdgarten — both founded in 1999, making them two of the oldest contemporary Danish fashion brands — tend to sell dresses in the £100 to £200 range. Their designs are relatively inexpensive compared to similarly buzzy designers like New York’s Khaite or London-based Awake.”

- (Chitrakorn, 2020)

“What we did was decide to go from being a traditional event to becoming a platform for advocacy. Not by ditching the show format of fashion weeks, but by demanding introducing minimum sustainability requirements, so only brands that work sustainably throughout the entire value chain can have a show.”

- (Morency, 2020)

There’s definitely something about living in Copenhagen,” says Ganni Creative Director Ditte Reffstrup. “There’s the sheer fact that we all cycle. Or we can jump into the harbor and go for a swim. There’s a lot of decisions that have been made on a societal level that we take for granted, but it’s not necessarily something you see in other places. And I think that definitely plays a role in how the whole fashion, not just the brands, but also the fashion week itself has kind of embraced a sustainability agenda big time.”

- (Bateman, 2020)

continued perception of Paris as the epicentre of fashion – regardless of whether the historical associations being made are rational or the result of clever marketing done by the French and others with a stake in French fashion. “France has always been ... [introducing] new ways of wearing clothes,” says Agnès b. “It has always been [this way] in France. We’ve had this for a long time.” Marant agrees: “France has a great cultural heritage,” she tells BBC Design, mentioning the likes of Paul Poiret, Elsa Schiaparelli, and Chanel, who “created new trends [and were] admired all over the world”. And as Agnès b points out: “Now [there’s] a new generation [of designers], but Paris has still this aura, I think.””

“It may seem strange to place so much emphasis on Paris’s sartorial past, no matter how dazzling it may be. As Gilbert writes, however, “The status of fashion capital in the 21st Century is as much about reputation, expectations, heritage, and tradition as the design and production of actual garments... Deep and long-running symbolic associations also have real economic and cultural consequences.” Steele puts it slightly more casually. “The law of precedents is really important. If you’ve been the fashion capital longest and have this amazing reputation, then you can ding it around the corners an awful lot and it still comes out looking like, ‘Oh yeah, it’s still the best!’””

“Considering, however, the immense role played by heritage and history in forming perceptions of cities as fashion capitals, it seems unlikely that Paris, the fabled ‘Queen of the World’, will budge from her throne anytime soon, if at all.”

“Danish design also tends to be financially accessible for many Western middle-class shoppers. Ganni and Baum Und Pferdgarten — both founded in 1999, making them two of the oldest contemporary Danish fashion brands — tend to sell dresses in the £100 to £200 range. Their designs are relatively inexpensive compared to similarly buzzy designers like New York’s Khaite or London-based Awake.”

- (Chitrakorn, 2020)

- (Bekhrad, 2019)	
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Table 1.2 *Sustainability*

<i>Paris Fashion Week</i>	<i>Copenhagen Fashion Week</i>
<p>“Eco-whatever was all over the place at the Paris fashion week that closed yesterday. It was rarely convincing. The idea of designers and houses acting responsibly, going carbon neutral, upcycling <u>fabric</u>, reawakening deadstock and generally adopting a more eco-conscious approach is, of course, a positive prospect. But turning it into a PR strategy is obnoxious. Sustainability, whatever that actually means, should be about taking action, not sending press releases. And yet, in today's mediatised world, the announcement is already the accomplishment.”</p> <p>- (Flaccavento, 2019)</p> <p>“In Paris, uncertainty overshadows sustainability and diversity”</p> <p>“Paris Fashion Week went on amid show cancellations and rising concerns over the global spread of coronavirus.”</p> <p>“Covid-19’s immediate and long-term impacts on the industry overshadowed typical discussions around diversity, sustainability and gender nonconformity.”</p> <p>- (Binkley, 2020)</p> <p>“Scandi takeover: Scandinavian brands are taking on</p>	<p>“In time, this will be more integrated fashion, as people will look to Copenhagen in terms of setting the agenda for sustainability”</p> <p>- (Mellery-Pratt, 2017)</p> <p>“Alongside goals to cut its own footprint — including a 50 percent reduction in emissions and a zero-waste target — the event is putting brands on notice that they have three years to meet tough new sustainability requirements, or they won’t be eligible to show at all.”</p> <p>“But this is the first time any fashion week has taken a hard stance on participating brands' sustainability performance.”</p> <p>“Many of fashion’s biggest retailers have launched special sustainable edits in recent years.”</p> <p>“Its new strategy is a long-term bet that sustainability will remain a key issue for the fashion industry, and carving out a leadership role will continue to entice buyers and press for years to come.”</p> <p>“brands will be expected to show they are taking additional steps to build sustainability into their strategies, design, workplace conditions, material</p>

Paris to keep the sustainability conversation they started during Copenhagen Fashion Week going.”

“Scandinavia is known for its leading role within sustainability, and with Paris Fashion Week as a powerful platform for this important matter, we [wanted] to gather relevant brands working with a sustainable approach, for local and visiting press to explore their forward thinking [approach],” said Meet the Nordics founder and partner Kim Grenaa, who is also the publisher of international fashion magazine Dansk.”

- (Theodosi, 2020)

“Paris is taking official steps toward more sustainability within the fashion industry”

“Paris Good Fashion,” an initiative aiming to push the fashion industry towards adopting more sustainable practices.”

“Over the next five years — the projected end date is the 2024 edition of the Olympic Games, which will be held in Paris — Paris Good Fashion will bring together a cast of diverse fashion players joining forces to work on becoming more eco-conscious”

“Committee members will focus their efforts on three themes: creating a circular economy; improving sourcing and traceability, and working on making certain processes more sustainable, such as distribution, energy and communication. This last theme also includes the subject of Paris Fashion Week.”

“The sustainability roadmap for 2019 will be unveiled in June during an event that will include a cycle of

choices, marketing and show design in order to score enough points to qualify. “

“Copenhagen is well positioned to take this bet, because its industry is already highly engaged with the issue of sustainability.”

“There’s a bigger risk in not dealing with sustainability and there’s a bigger risk in not being ambitious.”

- (Kent, 2020)

“On the catwalk, the focus was on sustainability.”

- (Cary, 2020)

“Danish brands have benefited from their early focus on sustainability. The country’s reputation for eco-friendliness means that homegrown labels have long had access to resources and guidance.”

“[Sustainability is] ingrained in the Danish culture,” says DH-PR’s Hoppen. “It’s most definitely not a trend but part of a lifestyle and ultimately, something that is rooted in their brand identity.”

- (Chittrakorn, 2020)

“As part of the shift, Copenhagen fashion week is launching a sustainability action plan that will require brands to meet a range of targets or face exclusion from the official show schedule. Brands will have three years to meet the 17 sustainability standards, which include bringing in zero-waste set designs for their shows, pledging not to destroy unsold clothes and using at

conferences...”

“Our role is to encourage creation while fighting against climate change, to continue production in France while protecting natural resources and to develop our industry while looking out for our artisans. I hope this day marks the beginning of a collective movement within the fashion industry.”

- (Burlet, 2019a)

“Following the launch of the sustainable initiative Paris Good Fashion in January, founder Isabelle Lefort received a flood of reactions to the project, which was sparked by the city of Paris and supported by the Institut Français de la mode, LVMH Moët Hennessy Louis Vuitton and the Galeries Lafayette.”

“One of these is a roadmap toward a more sustainable fashion industry, to be unveiled officially in January and implemented over the next four years – the projected end date of Paris Good Fashion is the 2024 edition of the Olympic Games, which will be held in the French capital. Themes include clean energy, water use, eco-fabrics as well as greener distribution and event management, establishing guidelines to be put in practice by all members of Paris Good Fashion.”

“De Betak, speaking at the press conference, stressed the high visibility Paris Fashion Week has worldwide, and the importance for the fashion capital to set a sustainable example.”

““A fashion show is an incredibly efficient communication tool,” said the event producer, who had just come back from organizing the Jacquemus spring

least 50% organic or recycled textiles in their collections.”

“The move follows a year in which sustainability became a buzzword in fashion.”

- (Bramley, 2020)

”Modeindustrin har stort ansvar i klimatkrisen, textilbranschen står för 10 procent av alla koldioxidutsläpp i världen. Vi har nu antagit särskilda hållbarhetskrav för alla som deltar på modeveckan - därmed kan alla besökare känna sig trygga med att täcka alla designers, för att de redan når upp till våra hållbarhetsmål”, säger hon.”

- (Lindholm, 2020)

“Copenhagen Fashion Week is off to a promising start with the announcement of its Sustainability Action Plan, a two-year strategy to reduce environmental impact and accelerate industry change. By following its recently unveiled plan of action, the event aims to become zero-waste by 2022.”

- (Pauly, 2020)

2020 show in Provence, France. “They are very visible and broadcast worldwide. We need to use that to show our engagement.””

“The group’s first meeting in March showed how simple communication between parties could be the first step toward a greener fashion week.

““There already was awareness, but up until now, there was no collective presence on the theme of sustainability,” Bénard said during a phone interview. “Paris Good Fashion offers concrete solutions on the long term and not just one shot actions, repositioning Paris at the center of responsible fashion.””

“The four other works groups deal with creating a Paris map of sustainable businesses, whether they be green fashion labels and boutiques, dry cleaners, recycling plants or repair shops; coaching young designers to incorporate sustainable practices in their business models; the re-energization of the French wool industry, and finally the launch of two prizes in collaboration with Eyes on Talent — one awarding sustainable designers, the other sustainability-focused image makers.”

- (Burlet, 2019b)

Table 1.3 *Use of Influence*

<i>Paris Fashion Week</i>	<i>Copenhagen Fashion Week</i>
<p>“Certainly, Paris has cemented its position as the world’s true global fashion capital with a potent mix of megabrands and emerging labels. The Paris schedule draws about 5,100 visitors — 84 percent of who come from abroad — to see the shows, conduct business and network.”</p>	<p>“Copenhagen plays into growing consumer demand for ethical and responsible clothes that are also fuelling buyers’ interest. “</p>
<p>“And who could forget Tommy Hilfiger? Actually, this is precisely the test facing the American mid-market brand, which is staging its next “see now, buy now” mega-show on Saturday at Paris Fashion Week, a stage far grander and more competitive than New York, Los Angeles or London, where the label has showed in recent seasons.”</p> <p>- (Guilbault, 2019)</p>	<p>- (Kent, 2020)</p> <p>“With many global brands and consumers striving for holistically ethical manufacturing and sourcing, the Danish capital set the tone for what to expect from the collections.”</p>
<p>“Each season, as the international fashion flock winds its way from New York to London to Milan, there is usually a gradual yet perceptible build up of excitement for what comes last: Paris Fashion Week. After all, it’s here in the City of Light where the best and brightest designers from around the world come to show their collections. It’s here that the season’s fashion trends finally crystallise. And of course, Paris is home to the industry’s most powerful fashion houses and luxury groups.”</p> <p>- (Michault, 2012)</p>	<p>- (Cary, 2020)</p> <p>“In January 2019, Copenhagen Fashion Week established a sustainability advisory board and, shortly after, it initiated a strategy focusing on four United Nations sustainable development goals, which resulted in, among other things, the ban of single-use plastic bottles and a guide to producing more responsible fashion shows. These feed into Copenhagen’s grander scheme to be a carbon-neutral city by 2025, and the Danish government’s ambitious climate policy to slash greenhouse gas emissions 70 per cent compared to 1990 levels by 2030.”</p>
<p>“In Fashion, All Roads Lead to Paris”</p> <p>“There is one place, however, where Instagram is not enough: Paris, the world’s first fashion capital, and</p>	<p>- (Chittrakorn, 2020)</p> <p>“The Sustainability Action Plan is split into two parts, one focusing on CFW itself and the second targeting larger industry reform. Falling under the first segment, the event will ban all single-use plastic hangers,</p>

possibly its last, where more and more of the business of fashion seems to be consolidating.”

“In the new world order, Paris still matters. The brand mix is ideal. The industry’s most-watched designers are fighting to run the most famous houses, emerging talents are fighting for a chance to be heard and fading stars are fighting for relevance. Old, young, new, established. Evolution. Revolution.”

““With Paris playing an increasingly fundamental part of a brand’s success today, we wanted to create a platform where brands can be properly showcased, and where the market can engage in an experience that offers something more, and enables the brand to grow further,” said Tomorrow chief executive Stefano Martinetto.”

“It’s good for business. It’s also essential for the industry to acknowledge this and encourage it. To have one meeting place where real human connections can be made, minimising chaos and the dilution of the remaining value of fashion week, is a practical luxury. In a fantasy world, Paris Fashion Week could be the global fashion week, where the industry gathers twice a year — for the chit chat, but also for the dollars and euros.”

“For now, many designers will continue to stage runway shows in other cities. But each and every one should seriously evaluate their return on investment, and consider allocating some of that money to being present in the city where everyone wants to be.

Right now in fashion, all roads lead to Paris.”

- (Business of Fashion, 2019)

garment bags and other materials by 2021 — brands slated to show will be provided with resources such as seminars, toolkits and recommended suppliers for producing zero-waste shows. Additionally, CFW will continue to offset carbon emissions from event material production and guests’ flights through RenSti, an initiative that plants millions of trees to absorb CO2 from the atmosphere.

Part two of the action plan will foster transparency and self-reporting by providing sustainability descriptions in CFW’s brand biographies. Beginning in 2023, the event will only accept show applications from designers who meet a set of sustainability standards, which will be refined this year. (meaning 2020)”

- (Pauly, 2020)

“As a biannual event we are unable to directly influence the everyday operations of brands, but we are convinced that the requirements will be fundamental in pushing the industry towards more responsible and innovative business practices, even beyond their shows or presentations, by creating guidelines, supporting innovation and showing good practices,” added Copenhagen Fashion Week in the report.

- (Wightman-Stone, 2020)

9.2 Appendix B: Instagram Analysis

9.2.1 Copenhagen Fashion Week

@CPHFW



May 2019



Caption: “Words from @vogueaustralia’s Sustainability Editor @mrspress on scandinavian fashion. Link to the full article in bio.”

Likes: 747 likes

Aesthetics: A quote from Vogue Australia saying “Copenhagen Fashion Week is producing some of the brightest and sustainability-minded fashion talent of the moment”. Using a bright color to catch the eye of those scrolling through instagram.

Comments from users:

- “Sustainability is the future and the only way to go. 🙏🏻”

- “It is the only way to go ❤️ there is no planet B”
- “All talk no action”

June 2019



Caption: “The popular Danish brand @samsoesamsoe will make their debut on the official schedule for Copenhagen Fashion Week SS20. “We are very excited to join Copenhagen Fashion Week which is becoming a stronger and stronger platform. We believe the timing is perfect for us to join and stand shoulder to shoulder with both established names as well as the emerging talents. As a Danish brand, we look forward to truly supporting and being part of the Copenhagen fashion scene,” states CEO, Peter Sextus.

*Stay tuned for the announcement of the official schedule next week.
#cphfw #ss20”*

Likes: 305 likes

Aesthetics: The picture shows models on a runway dressed in mainly yellow, red, and brown colors. The setting around them is grey with pallets that have boxes on them. Which makes the models, and the clothing they are wearing stick out more. The ambience of the runway is of the industrial setting kind.

Comments from users:

- “😍😍😍”
- “❤️❤️❤️”

July 2019



Caption: “Copenhagen Fashion Week is pleased to announce that we are entering a partnership with @simplychocolatecph. Exclusively combining the very best ingredients nature has to offer with a sustainable approach to production and sourcing of ingredients, Simply Chocolate caters to Copenhagen's love for design, sense of responsibility through sustainability, and their love for chocolate.”

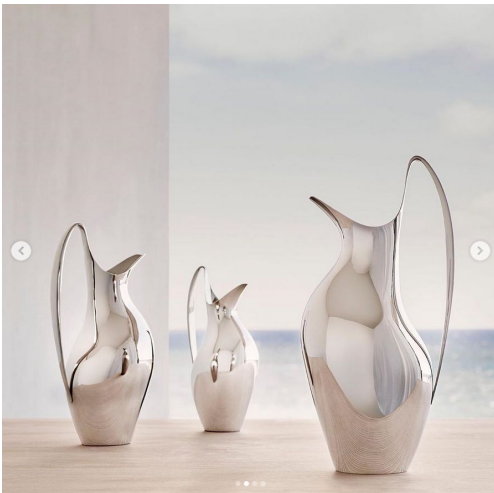
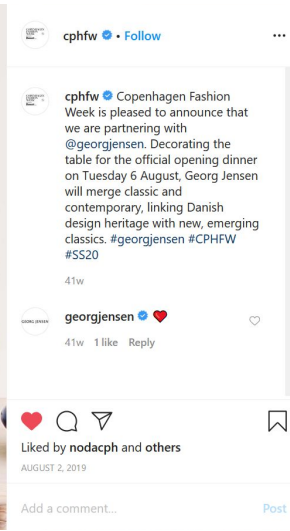
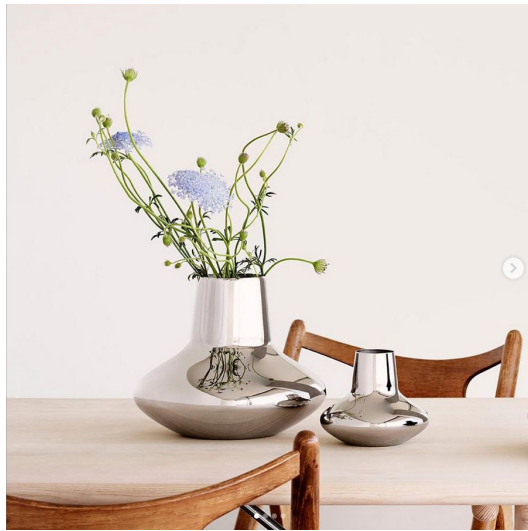
Likes: 246 likes

Aesthetics: The products shown are of the new partnership that they have entered, which is mentioned in the caption, are on display in this picture. The color scheme seems to be non-existent since they are using pink, green, red, gold, etcetera. This photo is to show the product range in a less staged way and more of a “we took a picture of the bunch just like they are”

Comments from users:

- “Sound yum 😊 but why did I think these were rubbers/condoms 😂👁️”
- “👏👏”
- “🌟”

August 2019



Caption: “Copenhagen Fashion Week is pleased to announce that we are partnering with @georgjensen. Decorating the table for the official opening dinner on Tuesday 6 August, Georg Jensen will merge classic and contemporary, linking Danish design heritage with new, emerging classics. #georgjensen #CPHFW #SS20”

Likes: 203 likes

Aesthetics: in the pictures included on this post are, cutlery, flower vases, and water pitchers. These are a part of the brand they are partnering with. Showing the elegance of the products in a minimalistic way, which is typical for Scandinavian brands. Simplicity and minimalist usage. This brings out the products even more since there is not a lot to focus on.

Comments from users:

- “❤️” *sidenote: (the comment is from Georg Jensen)*

September 2019



Caption: “Words by @vogue on this season's #cphfw”

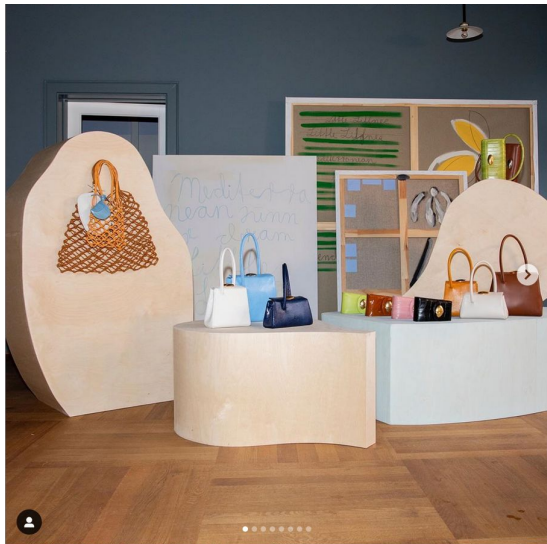
Likes: 1 083 likes

Aesthetics: A quote from Vogue is used here to once again show the advances that are made by the organization: “*This season Copenhagen Fashion Week is bigger and better than ever. Swedish brands are joining the roster, making the Danish capital a nexus for all of Scandinavian fashion*”

Comments from users:

- “I am from Switzerland but wish I’d be there with you!!! LOOOOVE Scandinavian fashion, the best! Enjoy and lots of success 🤔🤔🤔”
- “I mean Copenhagen fashion week for me is truly the most elite and inspirational out of them all. ESP the street style.”
- “👏👏👏” (many would comment this emoji, or some other form of praising emoji)

October 2019



cphfw • Follow

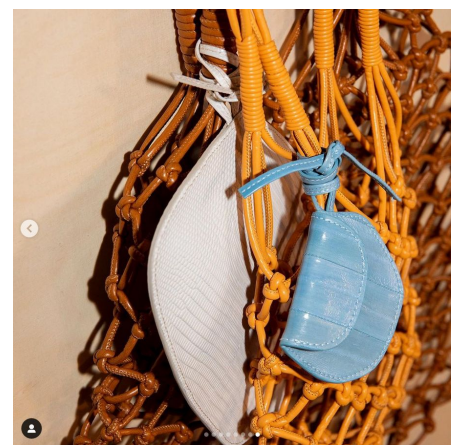
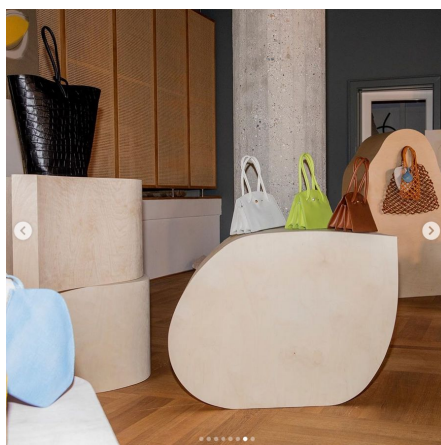
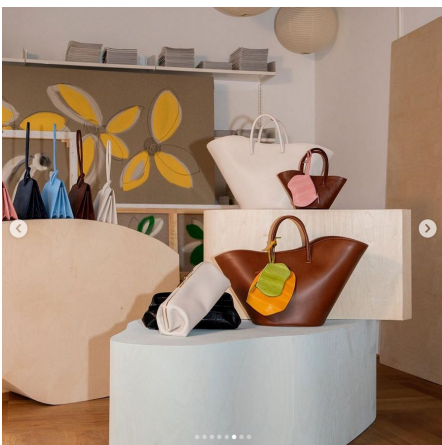
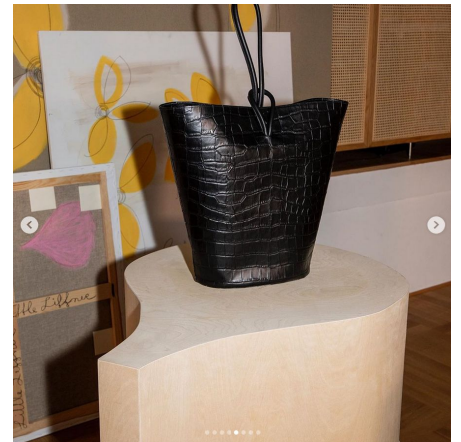
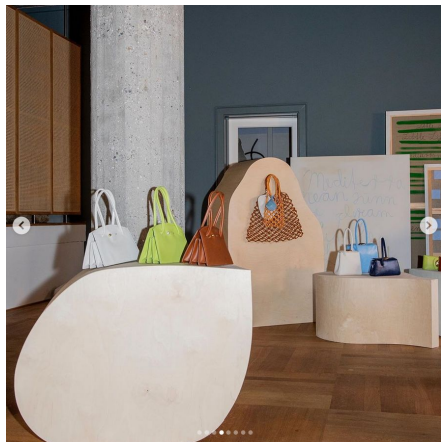
cphfw "I want the Little Liffners to offer stylish and functional companionship to women when they go about their busy lives, confidently moving through diverse worlds and contexts." Paulina Liffner von Sydow. Presentation @littliffner during #cphfw #ss20

31w

nathan_roland 30w Reply

Liked by fitzpatrickerin and others
OCTOBER 16, 2019

Add a comment... Post



Caption: “ “I want the Little Liffners to offer stylish and functional companionship to women when they go about their busy lives, confidently moving through diverse worlds and contexts.”
Paulina Liffner von Sydow.

Presentation @littliffner during #cphfw #ss20”

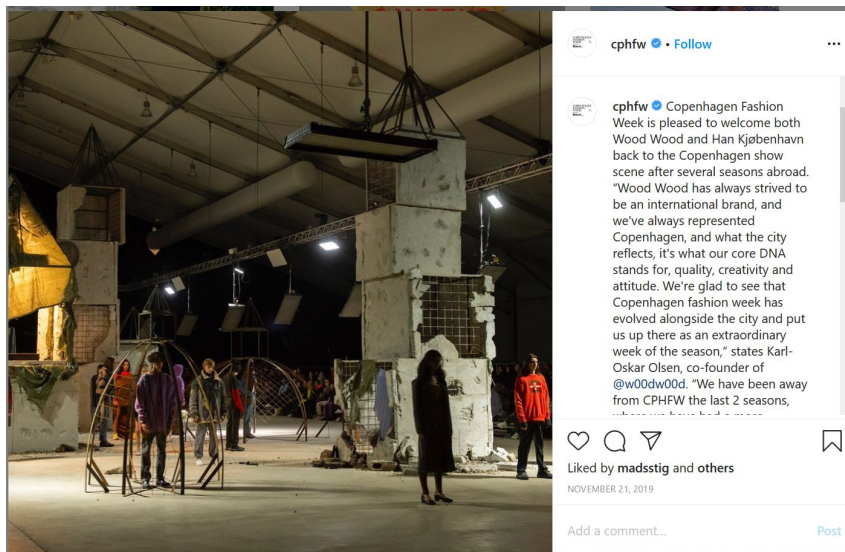
Likes: 234 likes

Aesthetics: Handbags from a designer during the S/S 20 Fashion Week are displayed in this post. A total of eight (8) photos are included in this post. They seem to have been taken in the designer’s showroom during the event and therefore the pictures are taken in how the designer wanted them to be presented or displayed. We get to see the vision and style of the designer in this photoset. The props used seem to be of wood material which reflects the Danish style.

Comments from users:

● “👏”

November 2019



Caption: “Copenhagen Fashion Week is pleased to welcome both Wood Wood and Han Kjøbenhavn back to the Copenhagen show scene after several seasons abroad. “Wood Wood has always strived to be an international brand, and we’ve always represented Copenhagen, and what the city reflects, it’s what our core DNA stands for, quality, creativity and attitude. We’re glad to see that Copenhagen fashion week has evolved alongside the city and put us up there as an extraordinary week of the season,” states Karl-Oskar Olsen, co-founder of @w00dw00d. “We have been away from CPHFW the last 2 seasons, where we have had a more international focus — which is something we will continue having. But Copenhagen is still an integral part of

our DNA and the development of Copenhagen Fashion Week, and Danish fashion in general, is important to us. We think that the format has become much more defined, and the focus is now on the things that are relevant for the growth of each individual brand, which is what a fashion week is really about,” states Jannik Wikkelsø Davidsen, Founder and Creative Director @hankjobenhavn.
 #AW20 #cphfw”

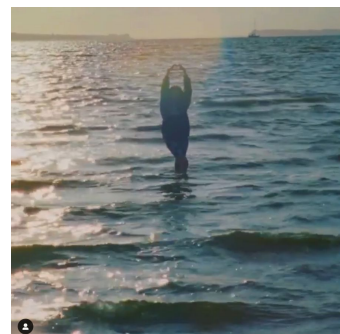
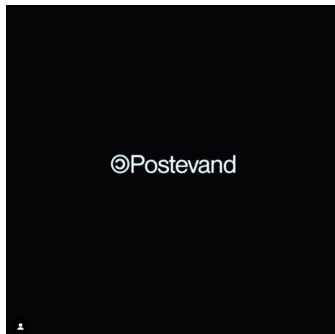
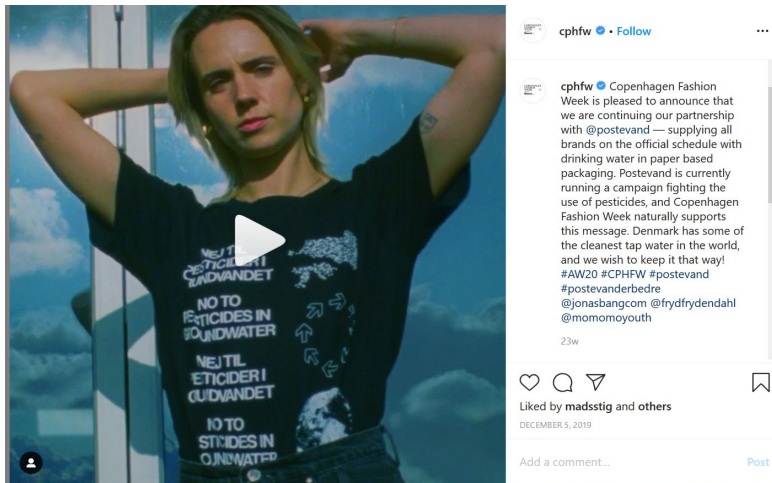
Likes: 329 likes

Aesthetics: In this photo we can see a set made for the display of the clothing during Fashion Week. The colors of the set are earthy and the props used are torn and seem run down. This set matches the clothing which is more rugged and shows off a more raw design. With the earthy tones of the set, the colors on the models stick out more. Turning the focus of the audience much more on them but the ambience of the background creates the thoughts behind the theme the designer wished to convey. Which seems to be of the urban kind.

Comments from users:

- “❤️❤️ @w00dw00d @hankjobenhavn”
- “Beautiful set!”
- “❤️❤️🦋🔥🌈”

December 2019



Caption: “Copenhagen Fashion Week is pleased to announce that we are continuing our partnership with @postevand — supplying all brands on the official schedule with drinking water in paper based packaging. Postevand is currently running a campaign fighting the use of pesticides, and Copenhagen Fashion Week naturally supports this message. Denmark has some of the cleanest tap water in the world, and we wish to keep it that way!
#AW20 #CPHFW #postevand #postevanderbedre
@jonasbangcom @frydfrydendahl @momomoyouth”

Likes: 95 likes

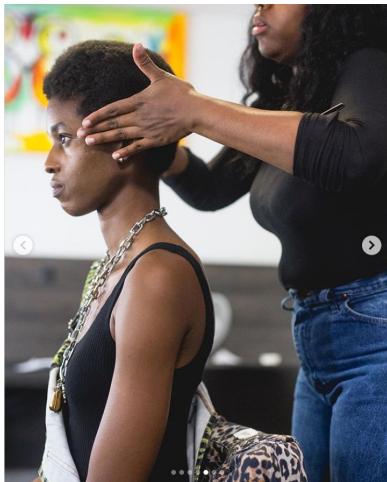
Aesthetics: This video shows a young model with a t-shirt saying “Nej til pesticider i grundvandet” and then the scene switches to a model standing in water at what looks like a beach. After this the message “Nej til pesticider i grundvandet” pops up again but this time in white text with a black background, the company postevand is shown in the next frame same as the previous one; black background and white text.

Comments from users:

- “This was amazing last August 🍷🍷”
- “🍷 🍷”
- “❤️”

January 2020





Caption: “Backstage @ganni during #cphfw #ss20”

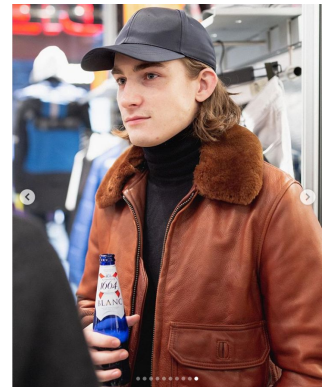
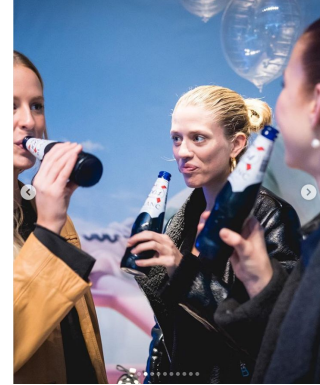
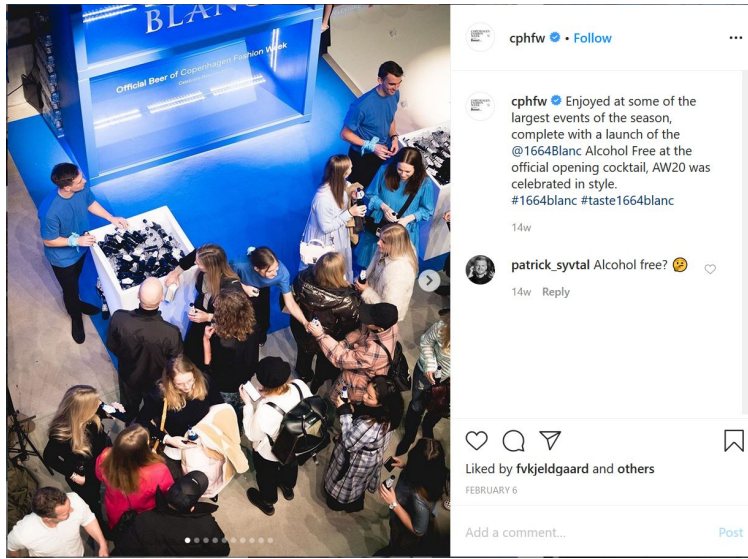
Likes: 848 likes

Aesthetics: As the caption of this post states we got to see backstage of the brand GANNI during the Fashion Week of S/S 20. We get to see a model getting ready, other models posing backstage along with the clothing that went up on the runway. The pastel colors lavender, and mint green along with cheetah print is something we see a lot of in the pics.

Comments from users:

- “❤️” (two more comments with heart emojis)
- “👍😊😍”
- “big love 🌞🌞”

February 2020



Caption: “Enjoyed at some of the largest events of the season, complete with a launch of the @1664Blanc Alcohol Free at the official opening cocktail, AW20 was celebrated in style. #1664blanc #taste1664blanc”

Likes: 249 likes

Aesthetics: This photoset shows people at an event that shows off the product described in the caption. We can see different people conversing while holding the alcohol free drink. We also get to see some of the staff that work for the brand.

Comments from users:

- “Alcohol free? 🙄”

March 2020



Caption: “*Street style during #cphfw#aw20 shot by @styledumonde*”

Likes: 365 likes

Aesthetics: Two models shown walking the streets of Denmark (possibly Copenhagen), showing off the street style of A/W 20. We can see that it is raining, indicated by the umbrellas the models are holding and the wet ground around them. The light gives off a grey feeling which matches the rainy weather that is in this photo.

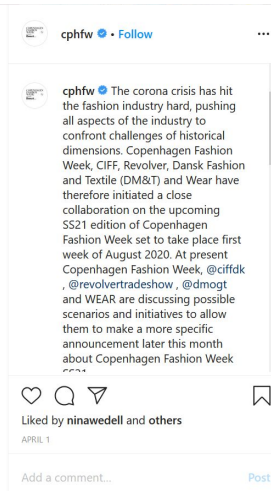
Comments from users:

- *No comments on this post*

April 2020

“Now is the time to stand together and show that a coordinated effort can give Copenhagen Fashion Week SS21 wings, despite the unprecedented situation we find ourselves in currently. Copenhagen Fashion Week is devoted to lifting the Scandinavian industry and that’s a responsibility that binds – also during this extraordinarily challenging time.”

CECILIE THORSMARK
CEO OF COPENHAGEN FASHION WEEK



Caption: *“The corona crisis has hit the fashion industry hard, pushing all aspects of the industry to confront challenges of historical dimensions. Copenhagen Fashion Week, CIFF, Revolver, Dansk Fashion and Textile (DM&T) and Wear have therefore initiated a close collaboration on the upcoming SS21 edition of Copenhagen Fashion Week set to take place first week of August 2020. At present Copenhagen Fashion Week, @ciffdk, @revolvertradeshow, @dmogt and WEAR are discussing possible scenarios and initiatives to allow them to make a more specific announcement later this month about Copenhagen Fashion Week SS21.”*

Likes: 341 likes

Aesthetics: This photo is more a way to show that despite the current crisis, Copenhagen Fashion Week is trying to stay strong and will show this in the upcoming S/S 21. This message is supposedly from the CEO of CPHFW, Cecilie Thorsmark.

Comments from users:

- “Sending love and wishes that everyone stays healthy to all in Denmark 🤍💕🙏”
- “Well done team! @cphfw”
- “Together we will come through 🙏👏”
- “what future for fashion weeks?”

9.2.2 Paris Fashion Week



May 2019



Caption: “#Back to Women’s #ParisFashionWeek with @gigihadid walking for @isabelmarant on their last #collection. Shot by @beyondthemag and @danielacasado #PFW”

Likes: 8 800 likes

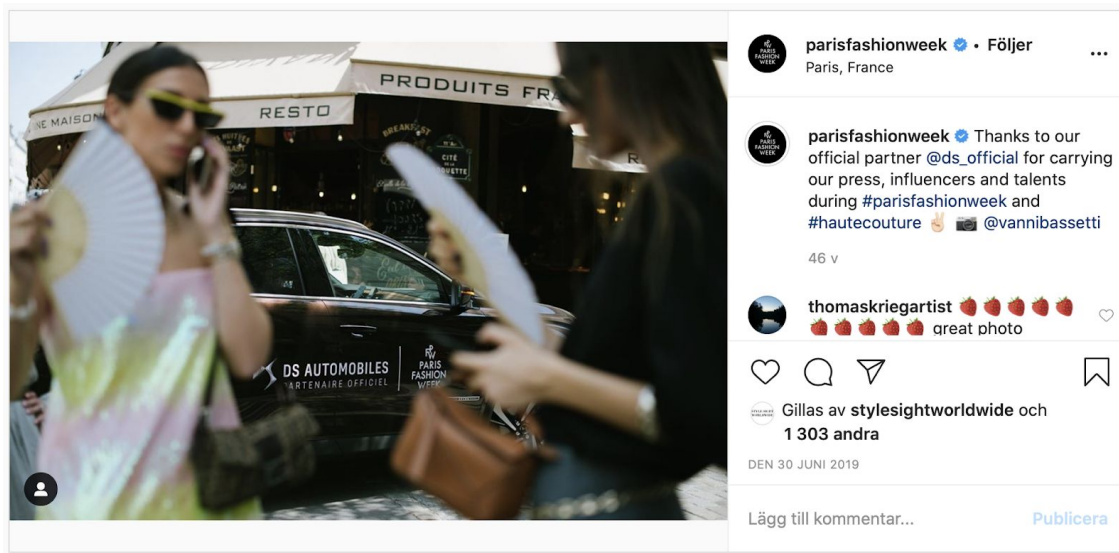
Aesthetics: The photo displays supermodel Gigi Hadid walking down a runway wearing a green jacket with puffed shoulders and cargo pants from Isabel Marant. Her facial expression with the outfit makes her look powerful. The angle of the photos are taken from downwards up, which makes her seem even more powerful as she is “above” the photographer.

Comments from users:

- “Battledress. War inspiration, very interesting”
- “My dream one day to walk on stage at the event #parisfashionweek”

- “She walkin in and owning it 🍷🍷 @parisfashionweek”

June 2019



Caption: “Thanks to our official partner @ds_official for carrying our press, influencers and talents during #parisfashionweek and #hautecouture 🍷🍷🍷🍷🍷🍷🍷🍷🍷🍷 @vannibassetti”

Likes: 1 304 likes

Aesthetics: Two women wearing fashionable clothes in front of a car with the logo of “DS Automobiles + Paris Fashion Week” in the background. The women do not seem to be aware of the fact that they are being photographed. Although they are seen in the picture, the focus is on the car. This could be seen as a “streetstyle photo”.

Comments from users:

- “🍷🍷🍷🍷🍷🍷🍷🍷🍷🍷 great photo”
- “Adorable”
- “me da gusto que este saliendo vie las cosas”

July 2019



Caption: “@ulyana_sergeenko_moscow Couture collection of Fall-Winter 2019/2020 season is the story of one journey, full of happiness and freedom to the wonderful land of Uzbekistan #ulyanadreams #Samarkand #ulyanasergeenko #parisfashionweek #pfw”

Likes: 1 318 likes

Aesthetics: The photo shows a woman wearing a beautiful haute couture piece and hair accessories. The photo is edited in a way that gives off a retro/vintage vibe, which in combination with the haute couture create a beautiful aesthetic

Comments from users:

- “I like those golden details ✨, good choice with the color 🍊”
- “#truth❤️”
- ““The Trenches is more than just a clothing line...a portion of all proceeds will be donated towards giving back to the community, building community centers, and doing positive things for “The Trenches” our The Trenches Corp. non-profit organization is just the beginning”...Trench Santana said. @2500santana <https://www.gofundme.com/f/trenches-back-to-school>”

August 2019



Caption: “Hi guys ! Due to technical problems during #August, we were unable to post and we are deeply sorry ! 😞

But #ParisFashionWeek is coming and we're back in force ! Many posts and new collaborations are coming soon and we are waiting for your expectation if you have some !

But from now, we're off again for a year, full of fashion and new things ! Keep September 23rd in mind and until then, #throwback on last womenswear with the @antonbelinskiy backstage !

Because we have to take some rest before #PFW ! 🤔

#Behindthescenes”

Likes: 3 065 likes

Aesthetics: A woman (probably a model) is resting on a couch backstage, with two pairs of shoes. The style of the photo matches the caption - the model looks tired.

Comments from users:

- “Can't wait #ParisFashionWeek to begin!”
- “Fashion 😂 Burn out”
- “We can't wait!”

September 2019



Caption: “@muglerofficial on the #SS20 collection show by @cadwallader opened by @bellahadid during this #parisfashionweek ! ✨
Shot by @beyondthemag #PFW”

Likes: 9 977 likes

Aesthetics: The pictures are from Mugler’s SS20 show during Paris Fashion Week, and shows two pictures of Bella Hadid who opened the show. She is one of the biggest supermodels at the moment, and she is dressed in a monochrome and modernistic look consisting of a black blazer

and stockings. The final picture is more colorful and consists of three models walking down the runway. The background is very plain, which puts more focus on the models and the clothes they are wearing.

Comments from users:

- “Killing it 🙌 #fls @firstluxegroup @firstluxesports”
- “Rather be wearing a hijab”
- “Damn 😍😍😍”

October 2019



Caption: “French poetic persistence through a #benhindthescenes [sic] during the @apc_paris show for the past #ParisFashionWeek shot by @martinzahringer 📸”

Likes: 2 185 likes

Aesthetics: Two men standing backstage. One is wearing a flower patterned shirt and sunglasses, the other is wearing hair clips and a jacket that says “poetic persistence”. The word “poetic” feels very French.

Comments from users:

- “So very cool”
- “Beautiful picture 🙌🙌🙌🌹”
- “lit”

November 2019



Caption: “An other #Streetstyle moment took by @samirnovotny during the #Fashionmonth. Rainy time in Paris since last week !”

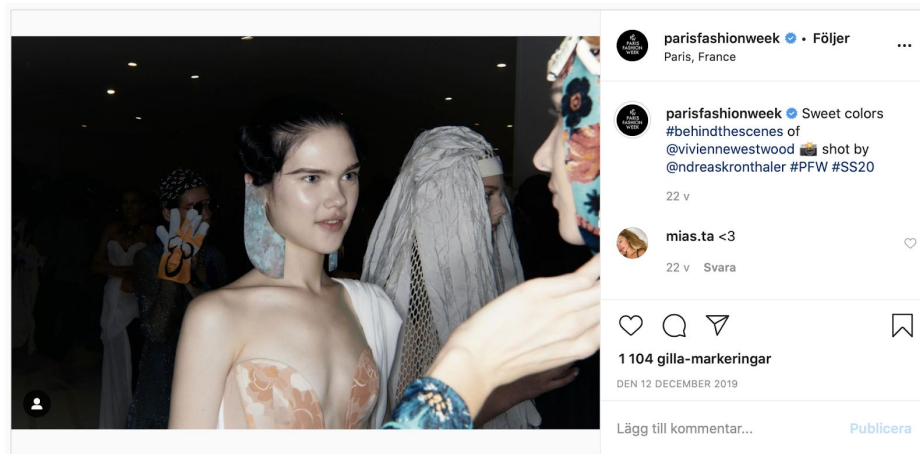
Likes: 2 983 likes

Aesthetics: The image shows a girl crossing a street in a rainy Paris. She is wearing high heels, a dress, a bag, and a hat. The picture is very candid and fits the aesthetic of a street style photo.

Comments from users:

- “typical street style ! love it”
- “So awesome 🤩🤩🤩🤩🤩🤩👍❤️❤️”
- “Time to go lightly ❤️”

December 2019



Caption: “Sweet colors #behindthescenes of @viviennewestwood 📸 shot by @ndreaskronthaler #PFW #SS20”

Likes: 1 104 likes

Aesthetics: The picture shows a woman who is wearing Vivienne Westwood backstage at a fashion show. The dress she is wearing is in a soft peach pink pastel color. She is surrounded by other models. The photo does not look too staged, it seems to be a spontaneous shot. The color orange and blue seem to be the main theme.

Comments from users:

- “who is she , name please @parisfashionweek”
- “📸🍷❤️”
- “<3”

January 2020



parisfashionweek • Följer

parisfashionweek @jacquemus
« L'ANNÉE 97 » WINTER 2020/21 shot
by @beyondthemag
17 v

+

simonnygard 🙏🏻 🌸 🌸 🌸 🌸 🌸 🌸
17 v Svara

tsagana_m06 Gigi 😍
17 v Svara

modadeajsa amazing

📍 Gillas av **lisalindqwister** och **4 206 andra**
DEN 20 JANUARI

Lägg till kommentar... [Publicera](#)



parisfashionweek • Följer

bobby069 @anushka0921
17 v Svara

seashelley My fave collection so far this season
17 v Svara

daniel.limodin 🍷🍷🍷🍷🍷🍷🍷🍷🍷🍷
17 v Svara

gamesome123 Hi me
14 v Svara

📍 Gillas av **lisalindqwister** och **4 206 andra**
DEN 20 JANUARI

Lägg till kommentar... [Publicera](#)



parisfashionweek • Följer

bobbyj069 @anushka0921
17 v Svvara

seashelley My fave collection so far this season
17 v Svvara

daniel.limodin 🍷🍷🍷🍷🍷🍷🍷🍷🍷🍷
17 v Svvara

gamesome123 Hi me
14 v Svvara

Gillas av **lisalindqwister** och 4 206 andra
DEN 20 JANUARI

Lägg till kommentar... [Publicera](#)



parisfashionweek • Följer

bobbyj069 @anushka0921
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17 v Svvara

gamesome123 Hi me
14 v Svvara

Gillas av **lisalindqwister** och 4 206 andra
DEN 20 JANUARI

Lägg till kommentar... [Publicera](#)



Caption: “@jacquemus« l’ANNÉE 97» WINTER 2020/21 shot by @beyondthemag”

Likes: 4 207 likes

Aesthetics: This post includes 6 different photos from Jacquemus winter 20/21 collection. The background is plain and the focus is on the models and his bags.

Picture 1: A female model is walking down the runway wearing a hot-pink oversized suit. She is carrying a bag and looks very relaxed.

Picture 2: A female model is walking down the runway, wearing a blazer, hair accessory and carrying a small iconic Jacquemus bag.


Picture 3: Supermodel Gigi Hadid is walking down the runway, wearing a light beige linen dress and carrying an iconic Jacquemus chiquito bag.

Picture 4: Simon Porte Jacquemus himself is on the runway, smiling and waving to the audience. He is wearing an outfit that matches the aesthetic of the collection he just presented.

Picture 5: A male model is walking down the runway dressed in cool toned green pants and a shirt in a slightly different green color. With that, he is wearing a crossbody bag in grey.

Picture 6: A male model is walking down the runway dressed in a beige set (cargo pants + vest), a camel colored pullover, green t-shirt and sandals with socks. With that, he is wearing a crossbody bag in green and leather-brown.

Comments from users:

- “My favourite show 

95

February 2020



Caption: “Few looks in Paris for this #parisfashionweek and @bellahadid getting outside of @muglerofficial show yesterday shot by @samirnovotny 🔥”

Likes: 4 894 likes

Aesthetics: The post includes three different photos.

Picture 1: Supermodel Bella Hadid is walking beside a man who is holding her umbrella. Although it seems to be raining, she is wearing black sunglasses and a tank top. With headphones around her neck, her jacket hanging on her arm and mobile phone in the hand, she looks like she is on her way somewhere. This is a typical street style photo.

Picture 2: A woman is wearing a big puffer jacket and sunglasses. She does not look aware of the fact that she is being photographed. This is also a typical street style photo.

Picture 3: A woman is wearing a cobalt blue suit. The blazer is cropped, which allows us to see a “body” that is see-through. She is also wearing gloves and carrying a see-through bag. The whole look feels very modern. This is also a typical street style photo.

Comments from users:

- “Que incrível!!!! Sensacional”
- “Love this! 🍑”
- “Beauty❤️🌟❤️”

March 2020



Caption: “Applications for the official #ParisFashionWeek Schedule integration are open. Find on @fhcm website all the information and deadlines to send your application request for Men's and Women's #PFW and Haute Couture. Picture by @samirnovotny”

Likes: 1 397 likes

Aesthetics: A woman is smiling and looking very happy. She is wearing a winter jacket and carrying a Fendi baguette bag. This is a typical street style photo.

Comments from users:

- “Fendi lovers!❤️”
- “❤️❤️”
- “❤️❤️”

May 2020



Caption: “The @FHCM is organizing a #ParisFashionWeek online event. Dedicated to the presentation of #Menswear Spring/Summer 2021 collections, it will take place from July 9th to July 13th 2020. This event will be structured around a dedicated platform. The principle of the official calendar is maintained. (...) This event, intended for professionals, will be made available to a wide audience. It will also allow to showcase Paris and the creativity of the Houses listed on the calendar of the Paris Fashion Week® in all its unity and diversity. Picture by @samirnovotny.”

Likes: 1 945 likes

Aesthetics: A woman with blue hair wearing big sunglasses and a big, red puffer jacket can be seen among cars. She does not look aware of the fact that she is being photographed. This is a street style photo.

Comments from users:

- “That's a great idea”
- “Fabulous 🤔👏👏👏👏👏👏👏👏”
- “Looking forward to it 💎”