

Chapter 2

Fashion and Music: A Literature Review

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Abstract Purpose of the present research paper is to examine the current state of research, define dimensions of research and reveal gaps in research on the topic of ‘Fashion and Music’. To do so, the methodology of a scientific literature review was applied. The literature review revealed that music and its business mainly serve the fashion industry as influencer on trends, image building marketing tool, support of fashion processes and contributor to the development of innovative fashion products. Both industries provide identify-forming features, unify their mutual target groups in a certain lifestyle and thus enlarge their own target market. This results in increased brand awareness, image and credibility, emotionalized brand experience, differentiation and sophisticated brand identity. The present paper can serve as the basis for further research. It is limited by the time, depth and availability of data collection, the predominance of grey literature and its focus on the modern relationship of fashion and music.

Keywords Music · Fashion · Musical branding · Fashion retail · Consumer behaviour

2.1 Introduction

In recent years, the linkage of fashion and music has been of interest to various researchers, authors, journalists, experts and professionals. Multiple literary sources pay special attention to the creative symbiosis. Former fashion producer Katie Baron appoints the constructs as “twin agents of creative expression” (Baron 2016, p. 6). Na and Agnhage (2013) consider fashion as the “most effective and widely used media for music expression” (Na and Agnhage 2013, p. 110). According to Italian fashion Professor Patrizia Calefato the “two social practices” are “intimately connected” and “sustain one another” (Calefato 2001, p. 493). Fashion and music

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have evolved from their solely utilitarian purpose into lifestyle providing industries (Botton 1994; Sinnreich and Gluck 2005). Having regard to this development, head of London College of Fashion Frances Corner attributes musicians the power to “link fashion, lifestyle and identity [...]” (Baron 2016, p. 6). Elizabeth Currid, author of “The Warhol Economy”, goes even further hypothesizing that creative industries attract each other and are interdependently linked (Currid 2007). As the fashion industry—especially recently with the rise of online channels—has lowered its entry barriers, brands are in need of unique differentiating factors. Whether a partnership with music can provide such will be examined in the following chapters. Thus, purpose of this literature review is to examine the assumed symbiosis by analysing how literature and past research have taken notice of the fashion–music relationship. This paper’s aim is to provide the reader with a structured overview on ‘Fashion and Music’. The discussed research questions are as follows:

- What is the current state of research on the topic of ‘Fashion and Music’?
- Which dimensions have been considered in previous research?

The present paper is conducted as a systematic literature review and consults 39 sources, which are mainly represented by books, scientific journals, research papers, blog posts and newspaper articles. Figure 2.1 shows a breakdown of their origin. The research process started off by gaining an overview of the results on the search term ‘Fashion and Music’ on the listed platforms. The topic was furthermore approached applying the snowball principle and the search on specialized platforms, such as *businessoffashion.com*. Three main fields of research could be differentiated—a social perspective, an economic perspective and procedural and technological perspectives on fashion and music. The allocation of sources per analysed perspective can be found in Fig. 2.2.

This paper is structured as follows. Section 2.2 provides an overview on the current state of research on ‘Fashion and Music’. It is subdivided into the discussed perspectives, which are based on the respective feature that music provides for the

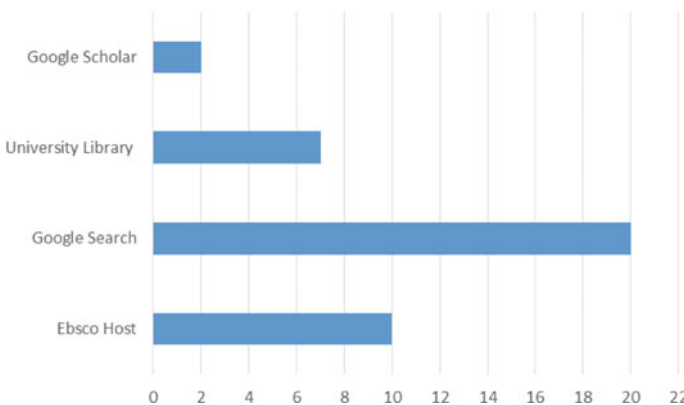


Fig. 2.1 Origin of consulted sources. Own illustration

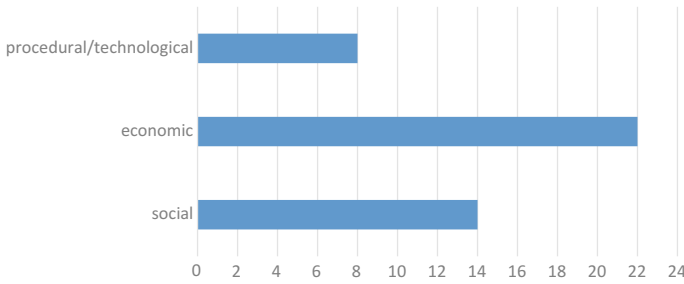


Fig. 2.2 Number of sources analysed per perspective of ‘Fashion and Music’. Own illustration

fashion industry. The chapter starts in the attempt to define the focal concepts. As the chapter proceeds, the role of music as fashion influencer and its image building features as marketing tool are discussed in detail. It also looks at trans-sectorial collaborations, brand ambassadors and initiatives as well as music in fashion communication and the business of music merchandise. Moreover, the chapter focuses on in-store music’s purpose as procedural support and examines the degree to which music has contributed to innovative product development in fashion. It also analyses structural learnings on the use of intellectual property rights in both industries. By providing a summarizing classification, the third chapter is meant to create a broader picture on the findings on ‘Fashion and Music’. It furthermore contains concrete recommendations of action for fashion brands based on the discussed literature findings, unveils gaps of research and consequently recommends fields of further research. The last chapter provides a final conclusion on ‘Fashion and Music’ and states limitations subject to this literature review.

2.2 Literature Review

2.2.1 *The Social Perspective on Fashion and Music*

2.2.1.1 The Natures of Fashion and Music and Their Similarities

To define the term ‘Fashion’ one has to approach the construct’s nature by its meaning over time. From a certain lifestyle mainly observed in the fifteenth-century high society to a specific way of crafting clothes in the sixteenth century, fashion’s connotation has changed over time. It has always been influenced by current societal habits, social structures and clothing customs (Brenninkmeyer 1963). Therefore, it is difficult to translate the true meaning of fashion into a definition. Trying to approach the construct’s nature, the Duden considers fashion as a “way of dressing, hairdressing and fitting out” according to preferences of a certain time (Scholze-Stubenrecht et al. 2014a). Sproles (1981) describes fashion as a “temporary cyclical phenomena adopted by consumers for a particular time and situation”

(Sproles 1981, p. 116). Accordingly, fashion is defined as an expression of contemporary taste. This paper focuses on fashion in the sense of clothing including footwear and accessories.

According to Calefato (2001), the current understanding of fashion provides a system of images most commonly transferred via stereotypes. Fashion introduces constant tension between the urge for extravagance and novelty and the pursuit to stabilize daily lives. Traditional clothing shows a static character with little to no variation over time. Fashion, however, changes in tight cycles (Calefato 2001).

The construct of fashion is highly visual. It serves as a language of belonging, lifestyle and identity (Sinnreich and Gluck 2005). The act of clothing oneself is always influenced by its sociocultural context (Calefato 2001). Fashion's social power in society becomes apparent in the 1960s "Flower Power Movement". Fashion used to transport social meaning such as class, gender or religion. However, recently, fashion has developed to rather being expression of a certain lifestyle than a tool to identify classes. Today's fashion industry is characterized by ongoing globalization. Digital innovation furthermore leads to reduced product shelf lives and rapid acceleration of production and consumption. Specifically, the introduction of new communication channels such as social media helped to minimize the gap between consumer and producer (Sinnreich and Gluck 2005).

The nature of the music industry is defined as "the totality of companies involved with the production and marketing of music" (Scholze-Stubenrecht et al. 2014b, p. 1406). The present paper focuses on modern music genres of the current and past century.

Music is omnipresent in the daily life, either as main activity (concert, listening to music) or as reinforcement of visual input (movie soundtracks). The lack of music can be even considered as disturbing. According to Sinnreich and Gluck (2005), music can be reduced to its main features invisibility—technically and socially—and power—cognitively, socially, commercially. Music as a technically invisible construct has a direct effect on other sensorial organs than visible information (Sinnreich and Gluck 2005). Socially, music is neglected due to the dominance of the eyes as a most important sensorial organ (Jay 1988; McCann 2002; Sinnreich and Gluck 2005). Music's commercial power lies in being a sales product as well as commercial system, e.g. music in advertisements (Sinnreich and Gluck 2005). Focus of this literature review is the commercial character of the music.

Both, fashion and music, have a strong social impact. As omnipresent constructs they regulate and reflect cultural roles and expectations (Sinnreich and Gluck 2005). The act of dressing and the interaction with music provide identity-building features, especially for young generations (Baron 2016; Calefato 2001; Hellqvist 2014). This process starts off unaffected by sociopolitical intentions, but over time is likely to get connected to a certain ideology and to create subcultures (Baron 2016). Both social practices can be considered as languages. Fashion puts the individual in a social context with its environment. Music expresses itself through rhythms and sounds. In times of mass production, the sociocultural context, in which fashion is influenced by, has altered. Due to an exchange with other languages such as music, it can provide continuous reproduction and innovation

(Calefato 2001). Music is often considered as the basis. Fashion subsequently connects the sound with a certain lifestyle and attitude (Baron 2016). The creative industries are closely linked to their creativity and conveyed emotions (Baron 2016; Botton 1994). Record label president Lynch even removes the last barrier and unites them both as a “lifestyle industry” (Botton 1994).

Furthermore, they are similar in their use of influences of the past in order to decontextualize and create something new. In doing so, they bring opposites together, obviously incompatible music genres and clothing styles (Calefato 2001). Not only the industries are mastering such chiasm, but also their customers are more experienced in, what Sinnreich and Gluck call “creative consumption” (Sinnreich and Gluck 2005, p. 38). It is not unusual to see low and high street brands, gender styles or fashion generations merged in one outfit. Neither is it unusual to listen to music mash-ups using various musical influences (Calefato 2001; Sinnreich and Gluck 2005).

The close connection between fashion and music has also been adopted in language. There are noticeable linguistic similarities, like “rockin’ the look” used as a compliment, and fashion styles named, for example, “rock chic” or “grunge” (Miller 2011, p. 1). Musicians have introduced using brand names in their songs. A\$AP Rocky carried the phenomenon to extremes by naming no less than 27 brand names in his song “Fashion Killa” (Robehmed 2013). Also full song titles are named after fashion brands, e.g. “My Adidas” by Run DMC and “Gucci Gucci” by Krayshawm (Wilson 2015). Already in 1983 ZZ Top’s song “Sharp Dressed Man” dealt with the act of getting dressed (Miller 2011). By the example of Gucci, Nike and Versace, Fig. 2.3 shows an overview on how often artists made use of brand names in songs.

Reason for an intended linkage of the two industries can be found in the added value provided. In addition to forming individual identities, Miller describes fashion and clothing as a mean of expressing affiliation to a certain fandom and creating fan culture. Fashion provides the opportunity to build group identities. On the side of fashion, music offers a source of credibility, truthfulness and authenticity. Despite the artificial modelling of music presentations, this persuasiveness jumps over on the consumer’s perception of the associated fashion (Miller 2011). According to Botton (1994), the realization that the same customers favour the two industries

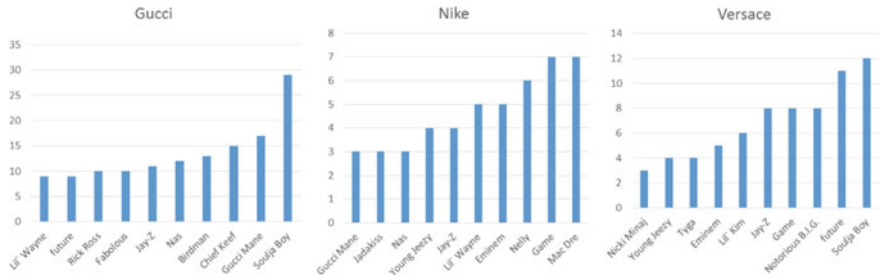


Fig. 2.3 The usage of fashion brand names in rap songs. Own illustration based on Wilson (2015)

arose during the 90s of the past century. Especially young fashion and music consumers overlap culturally. Consequently, offering own products to the audience of the other industry provides growth potentials. The biggest potential for growth can be found in the clothing market for young menswear. Botton (1994) concludes that those customers are to a large extent music customers as well. The new awareness resulted in cautious approaches, like fashion designers hosting shows and marketing their products on music formats, such as MTV. Already in the 90s the core audience of music showed a high spending on fashion with positive future prognoses. To reach this, customer subsequently gained great significance in the fashion industry. An increasing desire to imitate looks of musicians explains this phenomenon since the rise of the “Grunge” music and fashion in the 1990s. The popular style in music dictates the popular style in fashion and constitutes a circulatory system. Fashion designers publish creations, which are then restyled and turned into street style by musicians. Those restyles gain popularity leading to an increase in demand, which designers try to fulfil by creating fashion designs using the inspiration of the musicians’ street styles (Botton 1994).

2.2.1.2 Music as Influencer on Fashion Trends

Important influencer on fashion trends is the hip-hop culture. As the music genre increasingly gains popularity, the phenomenon proportionally experiences a commercialization and is given a central role as fashion influencers, explains Smith-Strickland (2016). This growth in popularity started with the increasing approval of the so-called b-boy culture in the 1970s leading to an improved popularity of sports brands such as Nike and Adidas. One decade later specialized hip-hop music labels allowed a wider distribution of the music. Smith-Strickland further considers hip-hop’s roots lying in communities then deprived of their rights. The success in making music brought money to individual members of those and clothing gained symbolic character. Due to this emergence out of a disadvantaged society, it is difficult to define the exact style of hip-hop. It conveys individual stories and derives from different conditions. According to designer, producer and creative director Frank the Butcher, the hip-hop fashion, however, carries an aura of naturalness, as the genre’s artists were the only not to wear a costume on stage (Smith-Strickland 2016). With rising success, artists started to dress in higher priced labels, e.g. Polo Ralph Lauren and Tommy Hilfiger, displaying material affluence. In the same degree as making music served as a means of escape for members of discriminated communities, wearing exclusive fashion items did, states Smith-Strickland. Nonetheless, such brands rejected marketing to minorities. On top, actual animosity was directed against the growing mass of hip-hop customers. There was little acceptance of them as a target market. Only with the start of own fashion labels, hip-hop artists received recognition as fashion influencers. In 1988 sports brand Reebok realized hip-hop’s commercial power and potential and created an appropriate advertisement (Smith-Strickland 2016).

The current relationship of fashion and hip-hop artists shows a symbiotic character. The artists are considered as an influential branding tool and contribute to greater brand image credibility. Furthermore, hip-hop musicians carry a duality, descending a disadvantaged class and having worked their way up to wealth. This way, they succeed in creating a connection between two opposing classes, which makes them an even more valuable marketing tool to brands (Smith-Strickland 2016).

A Korean study conducted in 2011 examined the broader picture of this phenomenon. The research's goal was to analyse the relationship between preferred styles of fashion and music. Using a survey featuring multiple choice styled questions fashion and music preferences, the interest in fashion and music trends and emotions related to specific adjectives were interrogated. The adjectives used covered the subjective sensations of "soft/hard, elegant/vulgar, character/plain, conservative/open, pure/sexy, charmless/attractive, natural/artificial, gentle/lively, light/heavy and masculine/feminine" (Na and Agnhage 2013, p. 110). The researchers found that consumers with a similar taste in music feel connected and consequently develop similar aesthetic preferences. They believe that fashion styles' initial purpose was to express and explain certain styles in music. Mass media helped to merge the two concepts into a single one. This perception results in a proportionally growing popularity of the corresponding fashion, whenever a certain music style gains admiration (Na and Agnhage 2013). Furthermore, the study revealed a strong correlation between the taste in fashion and music for participants, which were rather interested in music. The examined Ballad style is considered the most fashionable trend and tends to have a stronger correlation than dance, rock or hip-hop. It also showed an exceptional character: participants with little interest in music, however preferring ballad music, showed a strong correlation between preferred styles in music and fashion. The researchers' explanation states that ballad/pop music manifests in the trendiest and most popular fashion style. The overall result of the study shows a close relationship between music and fashion (Na and Agnhage 2013).

2.2.2 The Economic Perspective on Fashion and Music

2.2.2.1 Music as an Image Builder of Fashion Brands

As the previous chapter examined the social sphere of fashion and music, the second chapter focuses on music's image building features. What Thomas Frank, analyst of popular culture and economics, called the "conquest of cool" in 1997 can still be an influential marketing and advertising tool (Currid 2007, p. 122; Frank 1997). The purchase of an item of clothing, which is dedicated to a certain subculture, confers the subculture's 'coolness' without actually being part of the movement (Currid 2007). For example, street credibility is gained wearing hip-hop influenced fashion. This advantageousness affects also the music industry:

“You’re not a successful rapper if you don’t have your own clothing line [...]”, states Q, the manager of the X-Ecutiioners, a group of hip-hop DJs (Currid 2007, p. 125). Hip-hop fashion lines owe their success to the commodification of hip-hop culture (Currid 2007). Exposed to the pressure of today’s societal expectations, musicians of all genres feel the increasing importance to be involved and successful in fashion as well as in music (Miller 2011). The creative industries experience a merging of fashion and music, which the following subchapters will examine. Popular musicians create fashionable tour merchandise, found fashion labels, sign collaborations for fashion campaigns or serve as brand ambassadors for fashion brands. On the other hand, fashion brands increasingly involve in the music business.

2.2.2.2 Collaborations and Merchandise Merging Fashion and Music

In times of decreasing numbers of music sales and a subsequently reduced turnover, musicians turn to alternate sources of income. Collaborations of fashion brands with celebrities in music can be advantageous for both sides. The brands benefit from boosted sales and increased social reach (Phelan 2016). Musicians counteract current developments in traditional music turnover, amongst others the emerge of streaming services (Amarca 2016).

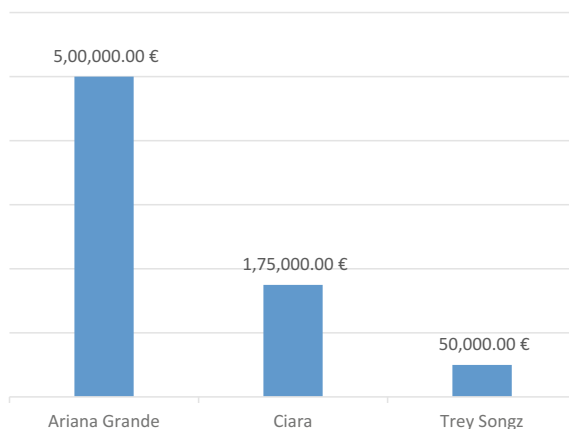
Sports brand Adidas pioneers the business of celebrity collaborations. Putting great value on such musical cooperation, in 2014 the brand showed the highest number of collaborations with celebrities compared to other companies. Internationally renowned musicians like Kanye West, Pharrell Williams and Rita Ora were signed (Muller 2014). Traci Morlan, Adidas’ global director of entertainment and influencer marketing, points out the benefits the company expects: “Musicians frequently define style and the direction of fashion trends. [...] An alignment with the right artist can naturally bring added exposure and visibility” (Johns 2016). To do so, Adidas aims at signing celebrities with a particular liking for the brand (Johns 2016). Recent and popular collaborator is US rapper Kanye West featuring the brand collaboration “Yeezy”. The sneakers “Yeezy Boost 350s” created by West were sold out only 12 min after their sales start in the US market. The shoe is priced at 350 US Dollar, which exceeds the sports brand’s usually rather moderate price points. By now exemplars of the sneakers are being sold for 6000 US Dollar on the online auction platform eBay (Phelan 2016). West considers himself rather influencer than solely musician (Smith-Strickland 2016). The weekend the collection was debuted generated about 140,000 related posts on social media (Phelan 2016). Start of the recent “Yeezy Season 3” was combined with the debut of his new album “The Life of Pablo” and constructed as what Iredale describes as “listening party”. Like this West united customers of the music and fashion segment and, while adding the musical premiere to the fashion show, achieved an increased willingness to pay on both sides (Iredale 2016). The collaboration was profitable for both parties: Adidas granted West a total sum of 10 million US Dollar for his work plus an additional percentage on sales (Phelan 2016).

The role of music merchandise has undergone a tremendous change in recent years. Initially purposed to physically conserve memories, it is nowadays a means of making a fashion statement (Amarca 2016). Merchandising goods are a good way to secure an artist's income stream whilst marketing the artist's brand. Depending on the musician's relevance in the business, so-called 'Tour Merch' is the main generator of turnover (Cordero 2016). To be able to provide fans with the trendiest tour merchandise, artists base their product designs on current fashion trends (Amarca 2016). In many cases, the separation line between merchandise and own fashion labels blurs, as the example of rapper Drake's "OVO" Merchandise shows. The merchandise items are presented in own LA and Toronto-based stores and form a complete clothing brand. According to Danforth (2016), an influential reason for the successful entry of musicians in the own production of fashion can be found in a change in merchandise design. Past designs have been characterized by mass production and cheap looks, such as the print of tour dates. Current designs follow a more individual approach along with limited series. International singer Justin Bieber contracted founder and designer of apparel label "Fear of God", Jerry Lorenzo, to create unique and fashionable merchandise for Bieber's "Purpose" tour (Danforth 2016). According to Cordero, the design should be similar to the artist's stage outfits. That way merchandising items convey the emotions felt during the concert and help to preserve the show experience. Jian DeLeon, senior editor at WGSN, names merchandise crucial part of the multimedia experience. However, unfortunately, there is no reliable data stating the market volume of fashion music merchandise. The biggest player in the business of licensed concert merchandise is Bravado. The company takes on the tasks of design development, production and distribution (Cordero 2016). Canadian singer The Weeknd partnered with Bravado to open up a series of pop-up merchandise stores amongst others in Los Angeles, New York and London. For example, fashion brand Opening Ceremony and department store Selfridges exclusively provided the collection. The offering included limited items that displayed unique designs exclusive in the particular city (Campbell 2016). Mat Vlasic, CEO of Bravado, suggested the fashion industry to learn from the music merchandise business in terms of reactivity and direct-to-consumer communication (Cordero 2016).

2.2.2.3 Music Brand Ambassadors in Fashion

Considering Taylor Swift's Keds deal or A\$AP Rocky's Adidas advertising collaboration, the use of musical brand ambassadors in fashion has gained popularity (Phelan 2016; Robehmed 2013). According to Sinnreich and Gluck (2005), the advent of modern media systems in the twentieth century plays a major role. Online media mediates between designers and consumers. It also offers a platform to cultural role models such as musicians, actors and other celebrities, which shape fashion trends (Sinnreich and Gluck 2005). Corner states that designers and other influencers shaping future public life orient on social media prominence, mainly music celebrities. In the past, consumers had their first touch points with fashion

Fig. 2.4 Costs per social media post. Own illustration adapted from Phelan (2016)



indirectly by international music shows like “Top of the Pops” and the artist’s outfits (Baron 2016). Social media systems created a direct access to fashion. Nowadays, fashion is not exclusive anymore, but open for everyone on social media. Music celebrities are more accessible than they have been in the past. Most leisurewear and stage outfits are presented online, available for their global fandom anywhere in the world at any time. Such celebrities represent authentic role models of a certain lifestyle and strongly influence their fans. Since people are visually stimulated as fashion designer Michael Schmidt states, Corner explains that this influence has a severe effect on fashion choices (Baron 2016).

Fashion creations presented on the catwalk are often considered exaggerated by a non-member of the fashion industry. However, worn by popular musicians, this perception tends to change. Fans adapt those trends to express their affiliation to a specific fan community, explains Baron. Thus, according to Corner, musicians achieve to create a link between lifestyle and fashion (Baron 2016). A\$AP Rocky combines two fashion worlds in his style, which he considers himself as “ghetto hipster style” that creates a certain lifestyle (Robehmed 2013). Very well aware of their market value, popular musicians such as A\$AP Rocky request payment for Instagram posts featuring branded items. Figure 2.4 contains such social media cost rates.

Referring to a social media post of Justin Bieber casually wearing Adidas sneakers and gear, Adidas’s director of marketing and influencer marketing Morlan concludes “He has an enormous influence on his followers, which enhances the demand and reputation of both these models” (Johns 2016).

2.2.2.4 Music in Fashion Communication

As previous research shows, the music and fashion industry both present themselves with a strong focus on their lifestyle adding value features. To do so, especially the fashion industry strongly uses visuals to seduce customers, according

to Bramley (2015). However, today's customer is involved in multiple channels and also quickly jumping between those, which provides the potential to reach consumers on levels other than the visual one. Music is able to faster create an emotional link with content if brand and music personality match. Music conveys values just like a brand and can contribute to an increased authenticity of brand communication in fashion advertising. Luxury brands show the highest engagement in musical marketing so far. To make the chosen music fit the brand, they reinterpret popular songs (Bramley 2015).

Musical branding's application, however, exceeds fashion's catwalks, commercials and music videos. Some brands use streaming services like Spotify or Mixcloud to share playlists with their consumers (Bramley 2015). Sports brand Nike, for example, offers a running playlist for its customers, which is an effective way to express brand values. Yet, a big part of the fashion industry still is not aware of the opportunities offered by such image building forms of musical marketing, criticizes co-founder of Mixcloud Nikhil Shah. For those brands streaming providers offer services that include the analysis of customer music listening patterns. This knowledge allows to find an artist that fits the brand's target group (O'Reilly 2013).

Online luxury retailer Farfetch shows how integrated musical branding can look like. In 2016 it launched an own music channel in cooperation with Apple Music. The brand currently streams two playlists. "Songs from the Shoot" contains music of the musicians featured in editorials and songs chosen by Farfetch's creative team, which give impressions of the editorial shoots. "Tune Tuesday" is updated on a weekly basis by the retailer's editors and derives its inspiration from current events and subjects. Additionally, Apple Music is integrated on farfetch.com and in the Farfetch Discovery App. The online retailer aims at connecting the music with its editorial content rather than serving as background music. The brand's CMO Stephanie Horton wants customers to feel involved in the creative process while uniting music and technology. The collaboration also positively affects brand awareness. The brand is able to be part of their customers' daily lives as they can listen to Farfetch's playlist at any time, also in the app (Farfetch Launches Apple Music Channel 2016). This strategy allows the retailer to constantly share its brand identity (Bramley 2015).

Experts, such as Ruth Simmons, CEO of music consultancy Soundlounge, suggest brands to test multiple music strategies. Due to the high number of data available about customers, the subjectivity of the impact of music can be reduced (Bramley 2015).

2.2.2.5 Musical Engagement of Fashion Brands

Common forms of integration are sponsorships of and presence at music festivals, which provide a wide marketing platform. UK festivals reach a number of 14 million visitors per year, the US even 33 million. According to research company JWT Intelligence, about three-quarters of UK millennials attend at least one

festival per year. Nielsen Music states that almost every second festival attendee is aged between 18 and 34. Especially this group is accustomed to sharing experiences virtually online and shows a high degree of experience orientation. A study by Harris Poll and Eventbrite in 2015 concluded that 78% of millennials prefer to pay for an experience instead of a tangible good. According to Jeff Fromm of Future Cast, a millennial marketing firm, such sharing is important as what he calls “currency of cool” (Pike 2016).

According to Pike, festivals attract an influential and social media affine audience. This pool of fashion influencers such as Gigi Hadid and Justin Bieber serves as an effective marketing platform for fashion brands, as the event therefore is also observed outside the geographical location. Fashion and beauty labels have realized the latent potential and show omnipresence on the popular music gatherings. At Coachella in 2016 H&M opened up a pop-up store to sell their exclusive ‘H&M Loves Coachella’ collection on-site, while Tag Heuer hosted branded tents. To also reach and satisfy the physically absent audience, the brands additionally set up digital events. According to Jean-Claude Biver, CEO of Tag Heuer, brands’ presence at festivals aims at meeting and acquiring new customers rather than selling products. However, Pike points out that it is crucial that each marketing activity a company operates matches its brand image (Pike 2016).

Another alternative to brand partnerships on-site the festival area is brand ambassadors by sponsoring high-profile attendees. Such sponsorships usually include social media obligations of the influencer agreed on by contract. As always, they should match the brand’s aesthetics and identity. Carol Han of CA Creative, a digital agency for lifestyle brands, points out that the reach of brand ambassadors is easier to control and calculate than of a marketing tent on festival grounds. Yet, consumers also express resistance against the ongoing commercialization of festivals, e.g. under the hashtag “#Nochella” (Pike 2016).

Denim specialist Levi’s and British luxury brand Burberry introduced an alternative form of sponsorship. Both brands established own campaigns granting access to young people to the music business (Bramley 2015; Sey 2016). Burberry’s “Acoustic campaign” was launched in 2010. Its purpose is to support young and unknown, yet talented British bands. Burberry shares videos of those bands with its customers, which show the band members mainly dressed exclusively in the luxury brand. According to Bramley, Burberry assumes the conformity of fashion and music trendsetters. By presenting comparatively unfamiliar musical acts, the brand puts its customers in the position of such trendsetters, as they are one of the first to ‘discover’ the band. Part of this strategy was also the formation of a constant music team within the company (Bramley 2015).

Levi’s runs a long-term initiative intending to simplify the access to musical education for young people. The brand offers workshops, which deal with music technology or teach the establishment of a social presence as music artists. Popular musicians Alicia Keys, Vince Staples and more, support the program. The brand’s chief marketing officer Jennifer Sey considers music as a core element of Levi’s branding. Strategic goal is to interconnect past, iconic musicians and new talents. Despite its support campaign, Levi’s sponsors cultural events, such as the

“You Say You Want a Revolution” exhibition at the Victoria and Albert Museum in London (Sey 2016). The exhibition presents impactful music, fashion, design and political incidents of the 1960s (“You Say You Want a Revolution? Records and Rebels 1966–1970” 2017).

There are also different approaches to musical engagement than sponsoring. Neuville (2014) presents the example of fashion label Maison Kitsuné, which was founded in combination with record label Kitsuné. One of the founders is Gildas Loaëc, former music manager of the band Daft Punk. The company’s record label Kitsuné hosts several hundred parties and musical events each year, manages aspiring artists and produces music albums. Contracted are musicians such as Citizens, Block Party and La Roux. The fashion part of the business sells its products in 300 POS worldwide (status as of 2014) including influential retailers Bergdorf Goodman and Lane Crawford plus additional own retail settings. The artists under contract inspire the product design, which, however, is not decisive criterion. Ever since its founding in 2002, the company aims at establishing credibility in both fields, music and fashion. According to co-founder Masaya Kuroki, the spheres have a close connection within the company, yet are kept separate from each other. In combining fashion and music label, the brand reaches a broad target group, aged between 15 and 60, states Kuroki. The record label mainly attracts the younger part of the customers. With an increased variety in contracted artists, the range of potential target customers for Maison Kitsuné enlarges. Both labels serve each other as a valuable marketing tool. On the one hand, artists wear Maison Kitsuné fashion, also in music video productions, reaching a broad range of people. On the other hand, music creates an aura and history around the clothes. The hosted music events successfully substitute costly advertising campaigns. Most important effect has the music/fashion fusion on the company’s financing. Since the establishment of a fashion label requires higher investments, the record label Kitsuné co-financed the fashion business in the beginning. Currently, the company’s fashion label Maison Kitsuné generates 80% of the overall revenue, while the record label Kitsuné accounts for the remaining 20% (Neuville 2014).

2.2.3 Procedural and Technological Perspectives on Fashion and Music

2.2.3.1 Music as a Supporter of Fashion Processes

Literature mainly deals with music’s function as background music in retail settings. In order to gain a broader understanding of the sales procedure-supporting feature, two studies have been conducted in the past. The first research was realized in the US in 2006 covering the subject of fit and misfit of in-store music and brand image. It furthermore analysed this occurrence’s consequences on the customer–brand relationship. Twenty in-depth interviews lead to the findings. Different scenarios for fashion retail were found. In the case of Nike, a customer with prior

experience about the brand considered the vibrant in-store music consistent with the brand's active and dynamic core values ("Just Do It"). This emotional reaction on the fit of music and brand results in a strengthened customer-brand relationship. Another customer, also with prior experience, could not find a match between fashion retailer Esprit's brand values and its in-store music. The respondent considered the brand's fashion as relaxed, comfortable and neat and expected calm chart music. Instead, the customer perceived the played music as rather aggressive. A third interviewee, who had no previous experience about the brand, perceived the (unknown) brand's loud in-store rap music as an indicator for poor quality and a young target group (Beverland et al. 2006). Beverland et al. thus found that music serves as an indicator for product assortment, target group, image and quality. In-store music has an important impact on whether a brand appeals to a customer. In consequence, music has the ability to remove uncertainties about a retailer. In the case of fit of music and brand image, in-store music can lead to brand reinforcement and satisfaction for customers already experienced with the brand. Fit, moreover, can attract consumers without prior experiences and indicate the brand's positioning. In both cases the emotional customer-brand relationship strengthens. Additionally, the study revealed that music helps integrating other variables consistently and hence contributes to a positive shopping experience. According to the research's results, misfit of music and brand image leads to a counterfactual brand perception. This can, on the one hand, result in decreased status accompanied by a reduced duration of stay in the store or store avoidance; and on the other hand in repositioning, which is an effective tool for brands aiming at such. However, misfit can also challenge a brand's authenticity leading to falsified brand values (Beverland et al. 2006).

The second research by Soh et al. (2015) examined the influence of background music on the duration of stay of Malaysian consumers in stores. It was conducted in 2013 and considered multiple retail settings, such as flower shops, supermarkets, restaurants, bookstores and fashion retail. The study was established to show whether background music has a positive effect on pleasure, arousal and duration of stay of Malaysian customers in retail stores. It also should give clue about whether pleasure and arousal resulting from background music have a positive relation with the duration of stay in stores. Two groups were randomly selected from the population of Malaysia. All respondents regularly visit restaurants and shopping malls. One group was played slow music for, whereas the other group listened to, fast paced music (Soh et al. 2015). Regarding fashion, the study found that the speed of music does not have an influence on the length of stay of Malaysian customers in a fashion store. The researchers found that Malaysian consumers put a stronger focus on the selection of the clothes rather than they are listening to music while shopping (Soh et al. 2015).

2.2.3.2 Music as a Contributor to Fashion Product Development Based Innovation

Music contributes in diverse ways to the development of innovative fashion products. The following chapter analyses the few literature references dealing with music as a contributor to such innovation. The main approach follows the integration of technology into fashion.

In 2002, i-Wear was founded. The project deals with the development of textiles, which replace daily objects such as batteries, mobile phones and sound systems. The cloth is developed to perform those functions autonomously. The design of the clothes was created in collaboration with Belgian designer Walter Van Beirendonck. The concept's basic structure is built on modular layering. Every layer contains different functions. This module system intends to allow the wearer to choose the needed features individually. The various coatings include amongst others movements, sounds and the environment. Each of the tiers communicates with the others. The layer dealing with the sound, for example, is programmed to adapt the music's pace to the wearer's movements. Doing sports, the music accelerates; during smooth motions rather calm music is chosen. The textiles hence provide support in daily life (Quinn 2002). Quinn furthermore presents the "musical jacket" developed by IFM. The project integrated a musical instrument in an ordinary Levi's denim jacket. The fabric contains a keyboard, speakers, a synthesizer, batteries and transmission electronics made out of cloth. In order to operate, the keyboard is connected to a chip in the jacket's shoulder section. In the process of development, research was conducted in the field of conductive fibres to enable an electronic usage of the jacket (Quinn 2002). A few years later, Schroeder and Rebelo (2007) investigated the tactile interaction between an artist and a musical instrument considering the aspect of resistance. The authors consider textile fabrics as a culturally valuable platform for technological innovations. For example, they examine the haptic of a silk scarf and compare it to the sound and interactions that are characteristic for a keyboard. Such 'wearable technologies' include every technological product that can be worn on the body. According to Schroeder and Rebelo, every musical instrument underlies a specific interaction (like the keyboard). Accordingly, such as clothing as well, every instrument requires a certain kind of participation. The relationship between a musician and his/her instrument is such participation and often described as "extending the body" (Schroeder and Rebelo 2007, p. 87). The authors argue that textile based devices correspond with the needs and intuition of artists. For example, the strength needed to play on a guitar string is the same needed to handle the wearable technology device (Schroeder and Rebelo 2007). Another form of integrating music and fashion on a technological basis was introduced by Simon Thorogood. The fashion designer uses

electronic music systems to explore new possibilities for his fashion. Working with musicians and composers, he aims at developing an optical frame through music. As a result, a computer software was developed, which converts sounds into a two-dimensional wave pattern. This provides the opportunity to transfer whole musical pieces into three-dimensional fabrics and thus, built collections based on music (Quinn 2002).

2.2.3.3 Mutual Learnings on Structural Features

Intellectual property plays an important role in both of the creative industries dealing with intense competition. Sinnreich and Gluck (2005) studied the topic in 2005 and concluded significant similarities. Intellectual property rights include copyrights, patents and trademarks. The music industry puts strong effort on protecting such rights, whereas the fashion industry uses copying as an accepted way of creative innovation. Sampling and derivation are popular practices. Most common form in music is copyright protection, which focuses on the tangible medium rather than the sheer idea and is applied through strict legal requirements. Sinnreich and Gluck (2005), however, raise the criticism that the copyright adjustments lag behind technological trends. The mash-up music style, for example, developed from the blending of existing musical works to create an innovative and new sound. The strict regulations complicated its emergence severely and hampered innovation in the industry (Sinnreich and Gluck 2005). Yet, hip-hop succeeded to conquer the taboo of sampling in the music industry. Due to the rise of digital media, sampling became as simple as never before, as it simplified the access to old records. However, it also made it easier to track unauthorized usage of soundtracks (Banks 2015a).

Unlike the music industry, the fashion business rather relies on social regulations based on a common moral codex. This handling frequently provokes a vague boundary between being influenced and stealing ideas. As past trends repeatedly inspire modern fashion, especially from the 1930s until today, fashion almost necessarily relies on such ‘recycling’ (Sinnreich and Gluck 2005). Second, it is complicated to protect fashion designs under the copyright law. In the first place, the purpose of clothing is to meet basic needs, like keeping warm and dry (Banks 2015b). Only if the design shows unique graphic or sculptural features, which are an obvious addition to the garment’s utilitarian use, a copyright protection can be granted (Herzfeld 2013). As such conceptual severability requires many additional add-ons, fashion design copyrights are hardly protectable (Banks 2015b).

When it comes to intellectual property to be protected, graphics and logos in fashion are what sampling is to the music industry. Logos serve as a unique identification feature of a fashion brand and consequently provide a significant differentiating characteristic. To protect those and the commercial reputation of a company, the fashion industry uses trademarks. According to the Lanham Act,

which covers U.S. Trademark Protection Law, whenever a trademark of a second party is confusing customers or can be mistaken with an original trademark, the original trademark is protected (Banks 2015b). Trademark protection is cost intensive, as only companies that have built a reputation on the market can protect theirs. As opposed to the fashion industry, the music business solely makes use of trademarks to protect unique names of labels or artists (Sinnreich and Gluck 2005). Patents are hardly applied in neither of the industries. According to Sinnreich and Gluck, patents, which protect ideas and their tangible realization, are reasonably used for products with long shelf life. Fashion goods have a short shelf life and are of ephemeral nature. Therefore, the utilization of patents is inefficient. In the music industry, patents are mainly used for new studio technologies, but are of minor importance as well (Sinnreich and Gluck 2005).

Biggest difference between the two industries is that fashion admits being inspired by the work of others. This allows the free exchange of creativity and prevents the industry from developing monopolies or oligopolies. Also, Sinnreich and Gluck consider the perception of creative needs of musicians and consumers inferior to the financial needs of the music industry and suggest learning from the fashion industry. In their opinion, the industry shows a more harmonized balance between creative and economic needs (Sinnreich and Gluck 2005).

2.3 Discussion

2.3.1 *Classification and Implication*

2.3.1.1 Classifying Overview

Figure 2.5 shows an overview of the features that music provides for fashion and their interrelation. The following chapter summarizes and reflects the above literature findings, and derives implications. Moreover, it explains the spheres of the classification shown in Fig. 2.5 in detail and recommends related courses of actions for the fashion industry.

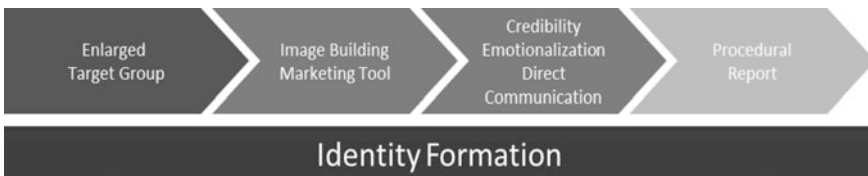


Fig. 2.5 Classifying overview on ‘Fashion and Music’. Own illustration

2.3.1.2 Forming Group Identities

The symbiotic linkage of fashion and music is based on a common identity forming character and thus, social power (Baron 2016; Calefato 2001; Hellqvist 2014; Miller 2011; Sinnreich and Gluck 2005). As the perception of both industries has experienced a societal change, the concepts have lost their utilitarian purpose and gained power as tool to express belonging to a certain lifestyle (Botton 1994; Sinnreich and Gluck 2005). By linking their music to such a lifestyle, musicians emotionalize their own brand beyond the means of their origin industry (Cordero 2016). Musical artists are inspired by the fashion industry and can be considered as influencers of fashion trends, especially when taking the distribution of merchandise goods into account (Amarca 2016; Botton 1994; Smith-Strickland 2016). The connotation of music with the corresponding style of fashion creates a unique, identity-providing and inseparable common construct. Fans of music as well as fashion equally follow the created lifestyle. Only the way of approaching the lifestyle differs, however, resulting in the same target group (Botton 1994). The example of fashion label Maison Kitsuné and record label Kitsuné presented by Neuville (2014) proves that a successful combination of both target markets following the same lifestyle is possible. Both industries have to become aware of the fact that they are involved with same target groups, which only differ by how they are named—‘fans’ in the music industry and ‘consumers’ in the fashion business. Realizing this truth, the fashion industry can market to a broader target group and increase its sales potential.

2.3.1.3 Enlarging Market Potentials

In the course of opening up new markets, fashion brands need to adapt their marketing strategies. Such adjustment should be based on a thorough analysis of the company’s identity and core values, followed by the choice and planning of appropriate marketing actions. The authors reviewed in the previous chapter point out several possibilities. Brand ambassadors contribute with great social reach. An appropriate brand ambassador conveys the brand’s identity authentically and has a fandom conform to the brand’s values (Pike 2016). Musical sponsorships are an alternate way of positioning a fashion brand. Based on Bramley’s (2015) findings, rather young brands like Swedish retailer H&M are well-advised sticking to partnerships with modern festivals such as Coachella. More mature brands should consider becoming official partner of traditional events, like the Bayreuth festival. Simmons (Bramley 2015) furthermore states that music can create a faster emotional link to fashion experiences. Thus, positioning the brand in a context consistent with its brand identity creates a beneficial emotional brand experience. Collaborations with musicians or partnerships in selling artists’ merchandise furthermore can improve brand image and generate footfall.

As Pike (2016) points out, prerequisite of all options is the conformity of brand identity and marketing action. Otherwise, results can be an inversion of the positive

effects discussed previously, and the brand as well as the involved music representative experience a loss in credibility.

2.3.1.4 Managing Brand Images

Suitably applied, such musical marketing can serve as positive reinforcement, adjustment or repositioning of a brand's image (Beverland et al. 2006). Music has the ability to confer credibility to a brand's public perception, emotionally charge a brand and enable direct-to-consumer communication (Bramley 2015; Cordero 2016; Miller 2011; Smith-Strickland 2016). In addition, its application can result in a more finely differentiated brand identity.

Fashion brands have to realize the full value of musicians and music as branding tools and bring their marketing efforts to the next level. While advertising contracts and collaborations with musicians are common practice by now, the use of music as sensorial stimulus in fashion communication and during the purchasing process is rather neglected. However, the number of channels, which customers use, increases (Bramley 2015). So does the visual input including all kinds of advertising measures that the average customer is exposed to every day. Therefore, brands should engage music to gain their attention. Music succeeds in connecting the traditionally visual-based fashion marketing to an auditory level (Bramley 2015). Based on Bramley's further findings, musical marketing is hence capable of emotionalizing fashion products, sales experiences and advertising contents, which, especially in times of today's high competition, is a crucial differentiating factor. In addition, musical branding is less obtrusive than traditional marketing and not necessarily recognized at first glance—for example, in the form of musical initiatives, like Burberry promoting unknown bands, or musical brand ambassadors positioning branded items in casual settings.

Furthermore, fashion brands should direct their attention to the merchandising business with its emerging opportunities and high market volume, which are pointed out by Cordero (2016). Fashion, however, should not only exploit its commercial potential but also learn from the business. As concert merchandise needs to attract customers within a short amount of time (Cordero 2016), it has to be highly matched to their needs. To be able to do so, the designers responsible for the products have to be well accustomed to the pursued target group. Working according to the 'Pull Principle' allows direct consumer communication and a great degree of reactivity. With regard to the growing power of the consumer market, the traditional fashion industry should watch the merchandise business closely. New communication technologies, such as social media, have paved the way for an enhanced customer-oriented approach and initiated an approximation of producer and consumer (Sinnreich and Gluck 2005). The merging of music and fashion industry further contributed to reduce fashion's elitist exclusivity (Baron 2016). Apart from the production process, music allows to increase the number of touch points with the customer, e.g. by sharing a playlist, which accompanies the customer the whole day, like Farfetch did (Farfetch Launches Apple Music Channel 2016).

That way, the brand identity can be shared consistently with the target group (Bramley 2015). On top, this can have a positive effect on brand awareness (Farfetch Launches Apple Music Channel 2016).

2.3.1.5 Supporting Processes

Music's image building features can also be applied to the purchasing process as background music. As Beverland et al. (2006) found, in-store music is closely connected to a brand's image. In case of music and expected image fit, it can positively support the purchasing process. Also during a process of repositioning, suitable music can positively contribute the image change. The use of in-store music should be planned thoroughly. The brand needs to know which kind of music is connected to which perceived quality, target group and price. Based on this analysis and in accordance with brand identity and pursued brand image, in-store music should be determined centrally. The communication of a consistent brand positioning is crucial (Beverland et al. 2006).

In general, the linkage of fashion and industry needs to be handled with care, as there are tremendous structural changes. Those can be found for example in the management of intellectual property rights as Sinnreich and Gluck (2005) and Banks (2015a, b) point out.

2.3.2 Gaps in Research and Further Research

The literature findings on 'Fashion and Music' still are rather incomplete and insufficient. Although various approaches have been examined, it largely lacks the use of scientific methods. Grey literature such as specialized online blogs mainly contributes to the available literature. As the authors of existing research agree on the relevance of the industries' symbiotic relationship, it is necessary to cover those gaps with qualitative research in the near future. However, the usage of music for brands is highly individual, especially when it comes to musical marketing. Therefore, it is advisable to do individual corporate research. This research should analyse which music strategy matches the corporate brand identity and enable well-founded decisions. In the following explicit fields will be discussed, which could be subject to further research.

Since the usage of in-store music and music in fashion communication requires similar decision mechanisms of the brand, the same research contents should be analysed. Yet, it should be conducted in individual studies, as the related consumer reactions might differ. Further research could investigate the connection of music genres, music volumes and brand segments, including the related quality, target group and price level perceived by consumers. Based on the Malaysian study on the speed of music in different retail settings, a more differentiated study could be conducted regarding customer tolerance in different fashion brand segments.

Furthermore, the present literature review shows that the development of ‘musical’ textiles has not been pursued in recent years, but dates back to the turn of the millennium. Also, the innovative products have not prevailed on the long run. Explorative research could be applied to learn about what consumers today expect of the integration of music technology in fashion and textiles.

Third, since music merchandise shows a high market potential, further research should be dedicated to it. Research could observe the general buying behaviour of merchandise goods in the music industry and provide exact figures on the size of the market. Additional research could concern behavioural intentions and price tolerance regarding different music merchandise genres.

2.4 Conclusion and Limitations of Research

The researchers’ consensus on the relationship between fashion and music is clear. “[...] Music should play a central role in a fashion brand’s identity”, concludes Bramley (2015). Music and fashion both provide identity-building features, which in combination form a certain lifestyle. The industries are not considered separate anymore, but as one lifestyle industry. Amongst others, this proximity becomes apparent in the common parlance and the adoption of fashion brand names in songs. But musicians also influence fashion with their personal style. Descending from the hip-hop genre, this influence was acknowledged late. However, research shows that a high interest in fashion often is accompanied by admiration for the corresponding fashion. Thus, there are similar target groups, which can be combined and worked as an enlarged target market. The involvement of the music industry in fashion marketing helps to emotionalize products and experiences, contributes to greater brand credibility, and differentiates and enables direct-to-consumer communication. Musical branding consequently is a valuable image building marketing tool. Accordingly, the fashion industry makes use of collaborations, brand ambassadors and engages in the promising music merchandise business. Furthermore, fashion brands show musical engagement like musical support initiatives, sponsorships or merging of record and fashion labels. Despite increases in brand awareness and product/brand desirability, only little use of fashion in music communication is made so far. This, however, increases the number of touch points with the customers, achieves to approach them on a different level and emotionalizes the brand experience.

As music can contribute to the reinforcement or positive repositioning of a fashion brand’s image, it can procedurally support the purchasing process as background music. Furthermore, customers link it to the indication of perceived quality, image, product assortment and target group. It, however, does not have an influence on the duration of stay of customers in the store. Some further research has been done on the merging of music technology and textiles. Results, for example, are clothes serving as musical instruments and a computer software, which transfers music into fabric. Literature also examined the use of intellectual property rights in

both industries. The researchers found that the fashion industry relies on rather protecting trademarks while the music business is more engaged with copyrights.

Although there are various literary sources regarding the linkage of fashion and music in diverse dimensions, it mostly lacks scientific understanding. Further scientific research should be conducted examining the use of in-store music, music in fashion communication, the music merchandise market and innovative product development incorporating music technology in textiles.

Two main aspects limited the literary research on this paper. First, it is limited as the focal topic has found only a little attention in past scientific research and predominately draws upon grey literature. Moreover, this literature review is narrowed down to modern flows of musical influence on fashion of the current and past century. The definition of fashion furthermore only comprises apparel, footwear and accessories.

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