



EBOOK

Challenges and Changes for the Fashion Industry

Keys for manufacturers & retailers in a volatile present and future

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Sales Layer: Committing to the Future of Ecommerce

Your aim is to design and expand an online strategy over several channels and marketplaces that reach distributors, sellers, and/or the digital consumer on various markets. Our mission is to provide you with easy tools and add increasingly more services to automate and enrich your daily work and your catalog. This ebook explores the challenges and changes revolving around the fashion industry and which affect the entire supply chain: from manufacturers to the end consumer.

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chapter **one**

The industry that never goes out of fashion

The textile fashion industry makes up the following **market niches**:

Garments for men, women, and children
Clothing for babies
Undergarments and lingerie
Loungewear and pajamas
Formal and dress attire
Wedding dresses and suits
Accessories (scarves, shawls, belts, socks, etc.)
Footwear
Sports clothing
Bed linens
Household linens (curtains, tablecloths, covers, etc.)
Rugs
Industrial textiles

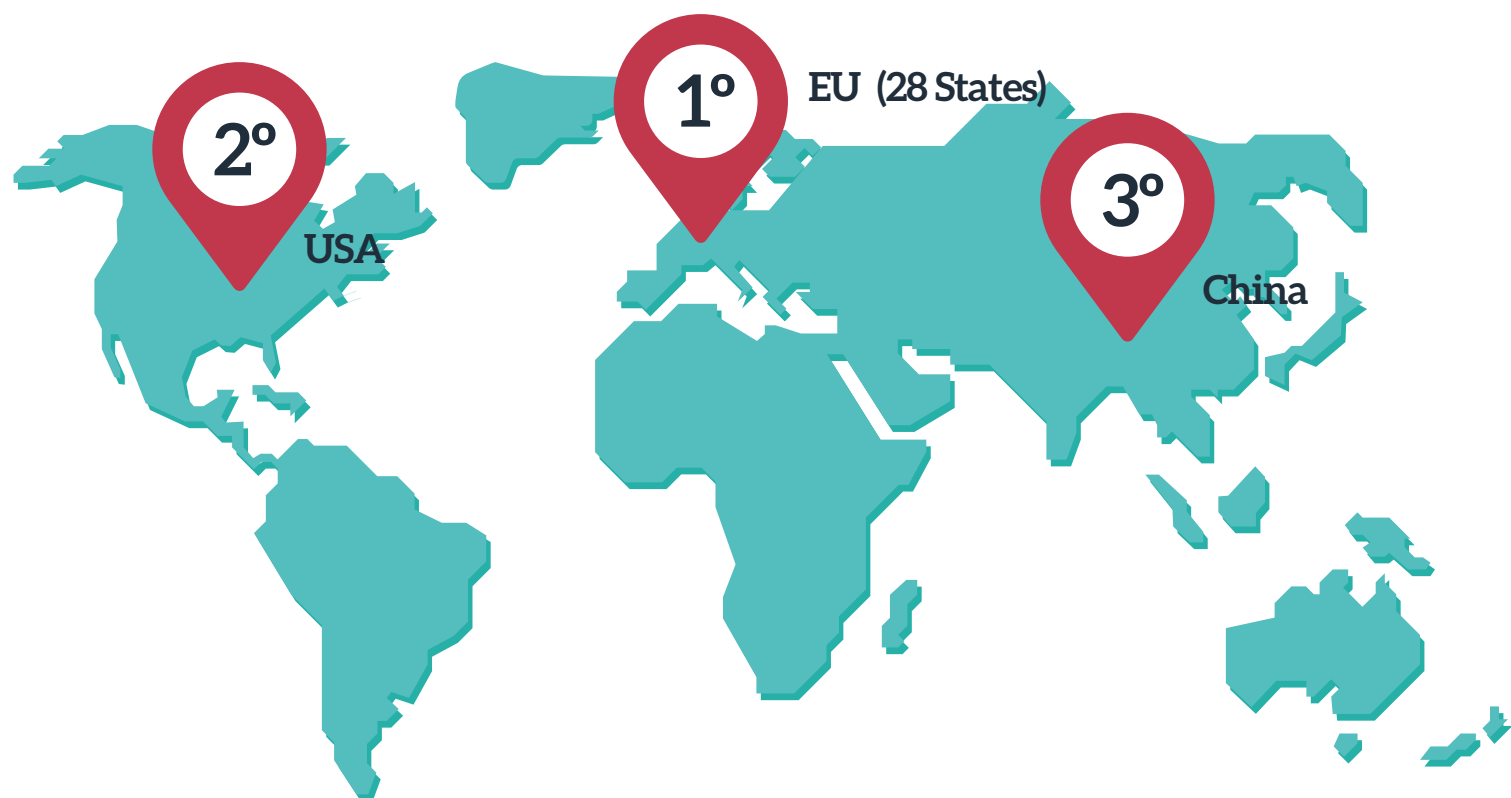
Additionally, within the sector (both in terms of manufacturing and retail), there are luxurious **high fashion** companies and products, as well as **apparel clothing**. That latter category is not the same as the so-called **high street fashion**, which refers to fashion distributed and sold by large chains and franchises and which generally is associated with mass production, short sales cycles, and plants to make the clothing spread across countries with cheap labor to get lower sale prices.

It's always a good time for the fashion industry: everyone in the world needs clothing for their daily lives. Just like the food sector, this does not seem to be a sector that is going to suffer from a demand shortage; however, **over the last few months, the fashion industry has been facing questions that foreshadow change**, both **internally** (in the structural fabric of the production line) and **externally** (in the perception and habits of the public and promotion strategies).

Constant growth, but unsatisfactory and disperse

Before the start of the year 2020, predictions for the fashion sector indicated stable growth, although nothing to write home about. According to Research and Markets, the **global fashion market was to grow 5.5% between 2020 and 2025**. In the previous five-year period, global sales rose from 1.3 trillion dollars in 2015 to 1.5 trillion in 2020. This is one indicator that world interest in clothing is steady, although distributed differently in each region.

The three regions with the largest fashion markets



The West seems to be the largest distributor and consumer of fashion, taking over the most famous retail chains in the world and the headlines on design shows. But the **opportunities for growth** are in areas that have traditionally been separated from that discourse: the **Asia-Pacific Region** is the one that most stands out in terms of demand for fashion products in recent years.

Other growing markets that fashion distributors are starting to take into account are **Brazil and Nigeria**, where a new middle class is rapidly expanding, in addition to **Vietnam and Indonesia**, although – as we will see – digital challenges in this part of the world are greater and traditional commerce still strongly lives on.

In online terms, fashion has more promising growth forecasts, with 12.2% annually until reaching the foreseen cap of 829.6 billion dollars in 2024.

Time to put on your mask: The impact of COVID on the fashion industry

The questions that arose before January of 2020 have nothing to do with the sudden shakeup brought on by the worldwide pandemic caused by the COVID-19 virus. Suddenly, the figures forecast in 2019 made no sense and the sector needed to take into account other factors in its growth calculations.

Of course, progress would be less. Even before the worldwide blow, [The McKinsey Global Fashion Index](#) (MGFI) forecasted the fashion industry to slow down its growth in 2020 by one point when compared with the previous year, lowering to **3 or 4 percent**. Ignacio Sierra, General Manager at Tendam (former Cortefiel Group) and the founding president of the European Branded Clothing Alliance, states that during the lockdown, there was a 78-79 percent fall in terms of fashion, and an annual decline of between 35 and 40 percent is foreseen for the end of 2020.

The decrease in demand for fashion products because of the lockdown periods, the impact over the medium and long term from the different financial crises in each country, the increase of new control and distribution measures, and the effect of new tariff policies for imports in the USA and UK post-Brexit will complicate 2020 even more for the Fashion industry.

Fashion sector players have had the same revelation as those in other niches: **digitalization is something urgent** before all this occurs.

“A safe, clean environment must be provided in shops to keep the clothing safe – this includes controlling fitting rooms and establishing protocols. And ecommerce, after the first lockdown period which brought about a general fall, has come back to have two-digit growth: nearly 9 percent of total operations.”

Ignacio Sierra, General Manager at Tendam

Ecommerce and an acceleration of processes in the product and information distribution chain have become vital for the survival of the best prepared businesses. And they are not necessarily the largest: Primark fell to a historic record of no income in the month of April due to the global closure of its physical shops and its famous absence of an online business model.

Fashion manufacturers, distributors, and retailers will have to opt for a complex and complete digital model – using technologies that have already been implemented by the sharpest players – if they want to keep their position in the sector and with their target market, which is increasingly more obliged to depend on agile, trustworthy online means.

Also, just around the corner are changes in the **shopping experience** in physical shops and their integration with the digital purchasing model through different devices. **Social media** has become another fundamental platform for the daily survival of millions of people and brands: social networks became the main window towards the world when all was closing in.

“There are new trends that favor the sportswear industry. And demand problems should be tackled over four dimensions. What sales activities do we have to rethink quickly, perhaps readjust? This includes aspects like stock management, prices, and online and offline marketing activities. All of these points have to be reconsidered.”

Stephen Zoll, CEO of Signa Sports United in Germany

Innovation in the fashion industry has been in response to a very specific moment, but this is something that will have a long-term, committed effect that has been being talked about in recent years. An increase in a general concern for **sustainability** in companies and products, and for the amount of pollution in production and consumption are things that all fashion companies who want to survive in this critical time should look into.

Responding quickly and creatively to new circumstances is an effort that should go further than just the marketing department, like the campaigns thought up by large groups and brands with models taking photos of themselves from their homes and in scenarios that were suddenly all too familiar for the buyer: living rooms, bedrooms, kitchens, and terraces.

More than figures measured in billions, it is foreseeable that many effects of the COVID crisis will bring about changes in the fashion sector both in the short term (like great growth in the sports clothing market, which had been falling at a rate of 6.8% since 2017) and in years to come, with climate change and the diversity crisis at the forefront.

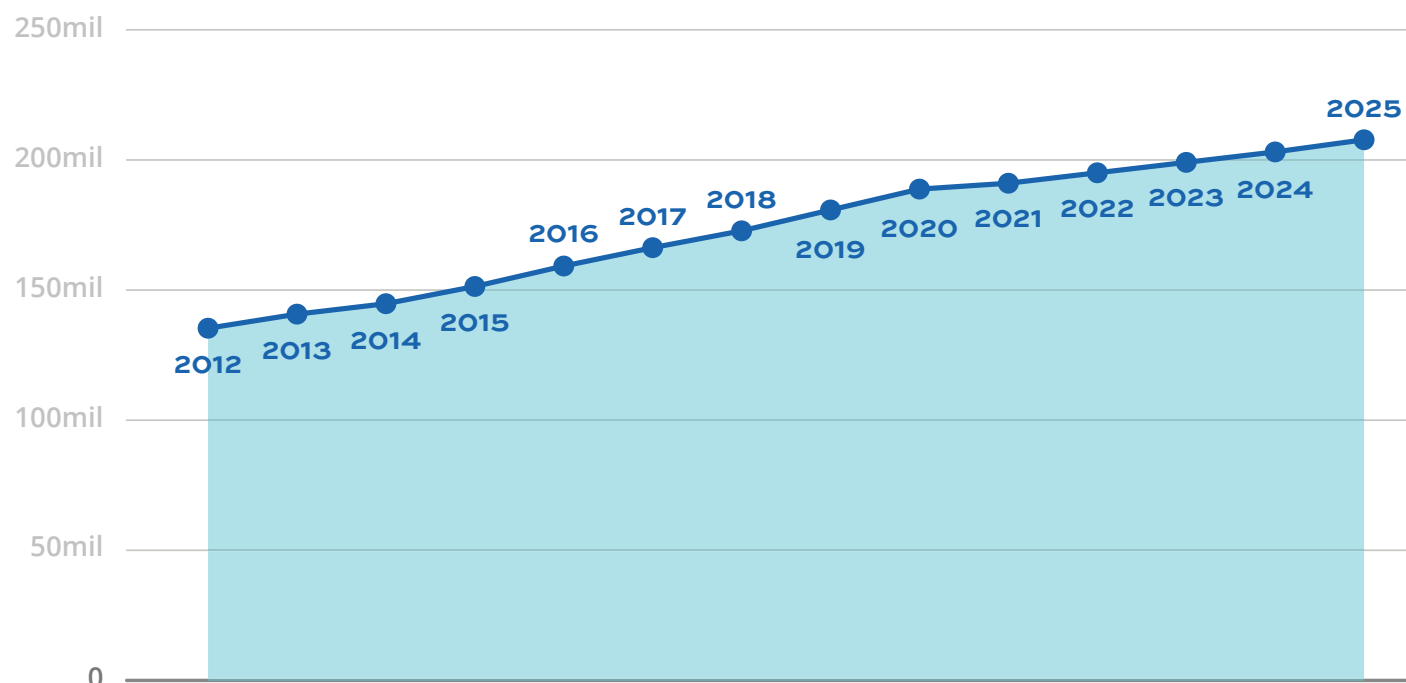
As something to define 2020 and, perhaps, next year, the fashion industry will have to face **volatility**. A concept that even retailers had fostered with collections that were shorter and shorter and weekly stock changes now must be applied to the entire business structure. Financial flexibility, ensuring income apart from being in the top 10 in terms of profits, and starting to sway internal and external discourse will be the signs to identify the fashion industry survivors.

The most profitable fashion product sectors

Despite the fact that there are many ramifications behind the industry, we can reduce the main sources of sales and income into four blocks linked to garments: **women’s, men’s, children’s, and sports clothing**.

Women’s fashion continues to be a market leader, with a worldwide value of 1,448.8 billion dollars in 2019, according to Grand View Research. The men’s fashion sector, in comparison, is foreseen to have approximately 579.194 billion dollars worldwide by 2020. **The sports clothing sector also has proven to be quite healthy over the last few years**, with 188.2 billion dollars in worldwide value foreseen in 2020 and 130.5 billion dollars for sports shoes.

Total revenue of the global sports apparel market from 2012 to 2025 (in billion U.S. dollars)



Source: Statista 2020

And, while it does not directly benefit fashion producers, the **vintage clothing and secondhand resale** sectors continue close by in terms of accelerated growth – partly championed on by a culture that is more concerned with reusing products and careful use of resources.

“The pandemic has brought about a fight to increase the capacity of ecommerce sites on a daily, weekly basis. We have seen that, in sectors like the fashion or consumer electronics industries, the online front has grown up to six or seven times its previous size.”

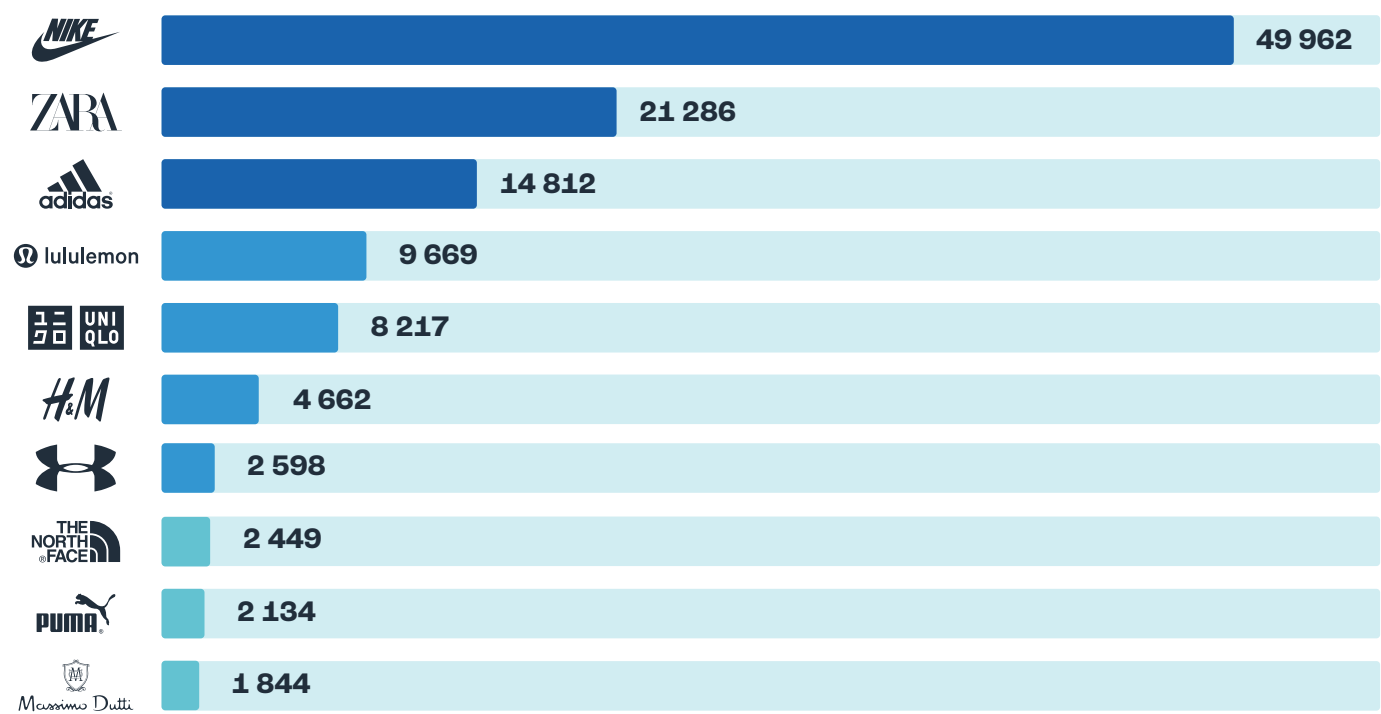
Eduardo Piedade, CEO of Sonae IM

The largest fashion sellers in the world

The pandemic stopped thousands of sports events around the world, but it renewed people’s interest in doing more sport in and around home. The sports clothing sector has had one of the most rapid growths of the industry, and thus it’s no wonder that **Nike is the most valuable brand in the world**, with strong market shares in the main regions.

VF Corporation, which has brands such as Vans, The North Face, and Timberland, is the largest company on the global level, along with **TJX, Inditex, and H&M**. The Gap is normally positioned as a main fashion retailer, and in the luxury sector the French group **Louis Vuitton** continues to hold first place.

Brand value of the leading 10 apparel brands worldwide in 2020 (in million U.S. dollards)



Source: Statista 2020

chapter **two**

The leading fashion industries of the world

Europe

According to the European Commission, the European fashion sector is fundamental, especially for an array of **small businesses**. The panorama, therefore, has a huge imbalance: 90% of the companies have less than 50 employees; however, in turn, Europe is the cradle of some of the **largest high street fashion groups** of the world, like Inditex and H&M.

The massive profits of these companies could hide the fight and achievements of an enormous market made up of independent businesses that have boosted the very strategies that the giants need now – especially in terms of **sustainable production, corporate transparency, customer service and product quality, and buying experience**.

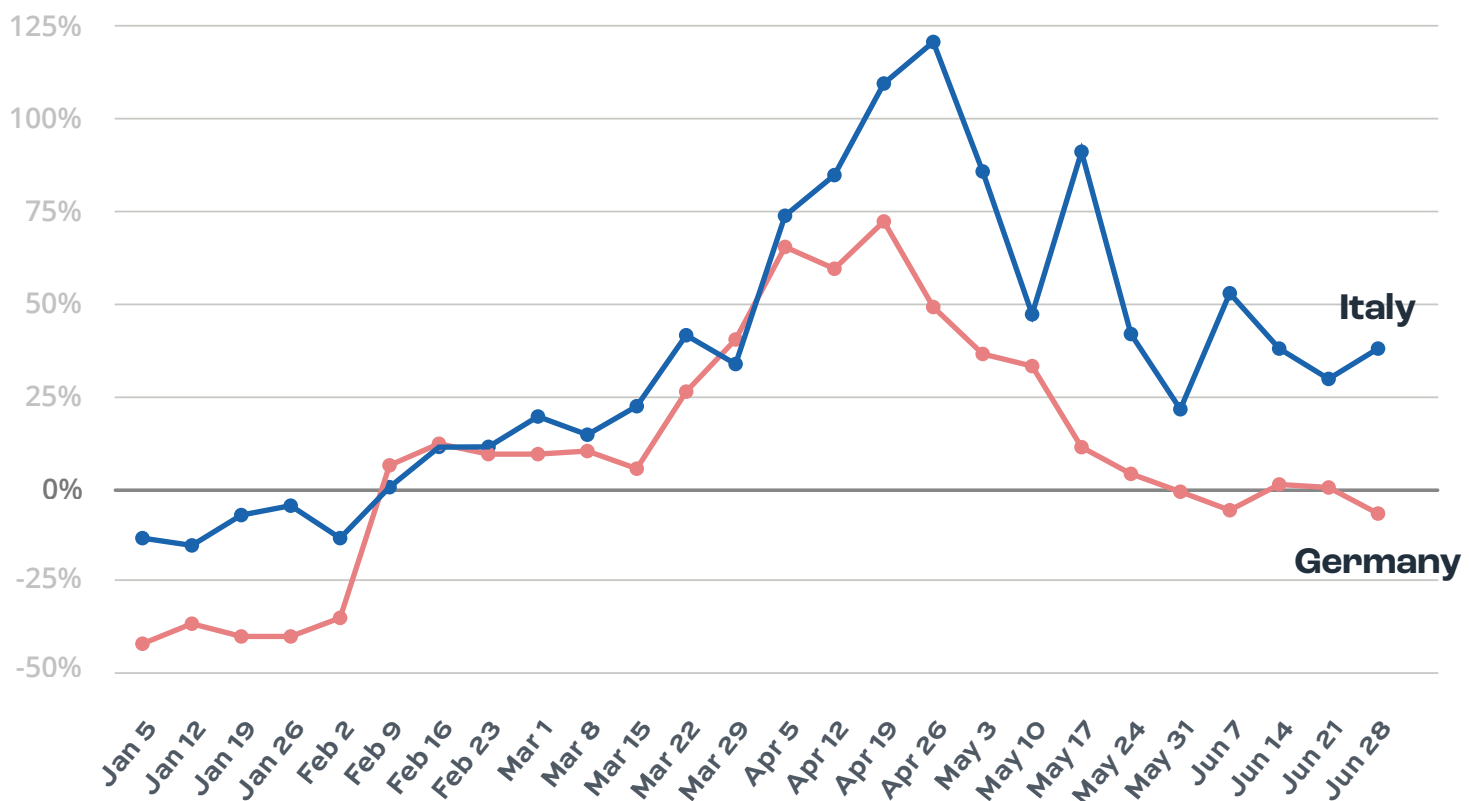
Likewise, digitalization – the great challenge of these small businesses – is the great strength of the majority of the big players on the European fashion market.

The COVID crisis that began in March of 2020 in Europe got its start with doomsayers in the fashion industry. A plummet in sales was spoken of, aggressive price strategies, and a disastrous year for the sector – with thousands of closures and losses.

The surprise is that, after the initial stop that affected all the non-basic product sectors, the demand for fashion projects came back in May and, in some areas, it even peaked during the months of confinement.

In Italy, after a start of the year with nothing to write home about in terms of sales, they reached their maximum figures at the end of April, with 74% growth compared to 2019. In Germany, this phenomenon of increased demand for fashion products during the months of March and April was also seen, before going back down again in May.

Online growth in demand for fashion and accessories in Italy and Germany



Source: Statista 2020

Apart from the reasons behind this curious behavior, depending on the circumstances of each region (the most frequent reasons are demand for sports clothing and loungewear), what is clear is the need of the industry to **renew its model towards a more accessible experience** – and for that, technological support is paramount.

Likewise, **Russia** continues steady as a **luxury fashion market**, with more opportunities for those with an online presence, as well as a physical presence in large capitals – although Chinese tourism will be affected because of the pandemic and this could destabilize the Russian market's interest in luxury brands.

According to some preliminary studies, **the fashion sector most affected by the crisis is that of the United Kingdom**, with a general fall in what people spend by 20.6% and a fall in sales of 11.1 billion pounds.

The United States

After Europe, the United States continues to be the largest fashion product consumption market, which could include **Canada** – a country that is increasingly geared towards specialized niches.

The fashion market in the USA was estimated in 2019 at around 368 billion dollars, led by national groups like TJX, Macy's, Nike, and Kohl's. **Sales through ecommerce on this market have had some of the greatest growth rates of all the world**, with 100 million dollars just last year.

Amongst the great challenges of the American market in terms of the crises brought on by the virus and political tensions with China is the **delocalization of production centers**. Many brands depend on the raw materials and manufacturing of Asian countries and redirecting their efforts to create regional centers and reassess their supply chain will be key, especially if they want to keep responding quickly to changing trends that are increasingly more unpredictable.

Digital and technological adoption and the development of multi-channel and omnichannel strategies are strong fronts in the North American fashion industry.

China

Without a doubt, China is the **greatest textile exporter of the world**, the main step in the supply chain for the large worldwide groups and retailers of Europe and the United States. Until 2025, internal annual growth is expected to be 7%, and the country is also a leader in demand in some niches, such as that of undergarments.

And consumption does not lag behind in terms of the country's domestic market and of a growing group of consumers that travel to regions of Europe to buy luxury products at a more affordable price. In total, the foreseen expenditure in the domestic Chinese fashion market for 2020 are estimated at 391.7 billion dollars, according to Statista.

Beyond China, the **Asia-Pacific region represents 38% of the global fashion market's demand**. Amongst the areas with the best growth, The McKinsey FashionScope identifies **India**, with a fashion market value of 53.7 billion in 2020, which would make it the sixth in all the world.

Another region to highlight is **Southeast Asia**, which includes the Philippines, Vietnam, Indonesia, Malaysia, Thailand, and Singapore. **A high percentage of the youth population, as well as the development of the middle classes** and better economic conditions, have brought about a push for numerous sales sectors, amongst them fashion. The main challenge for brands that want to distribute or sell their fashion products in this region is that each area requires a local strategy, as they all have vast **sociocultural differences** between one another and some obstacles for online sales as ecommerce is not so big amongst the population yet.

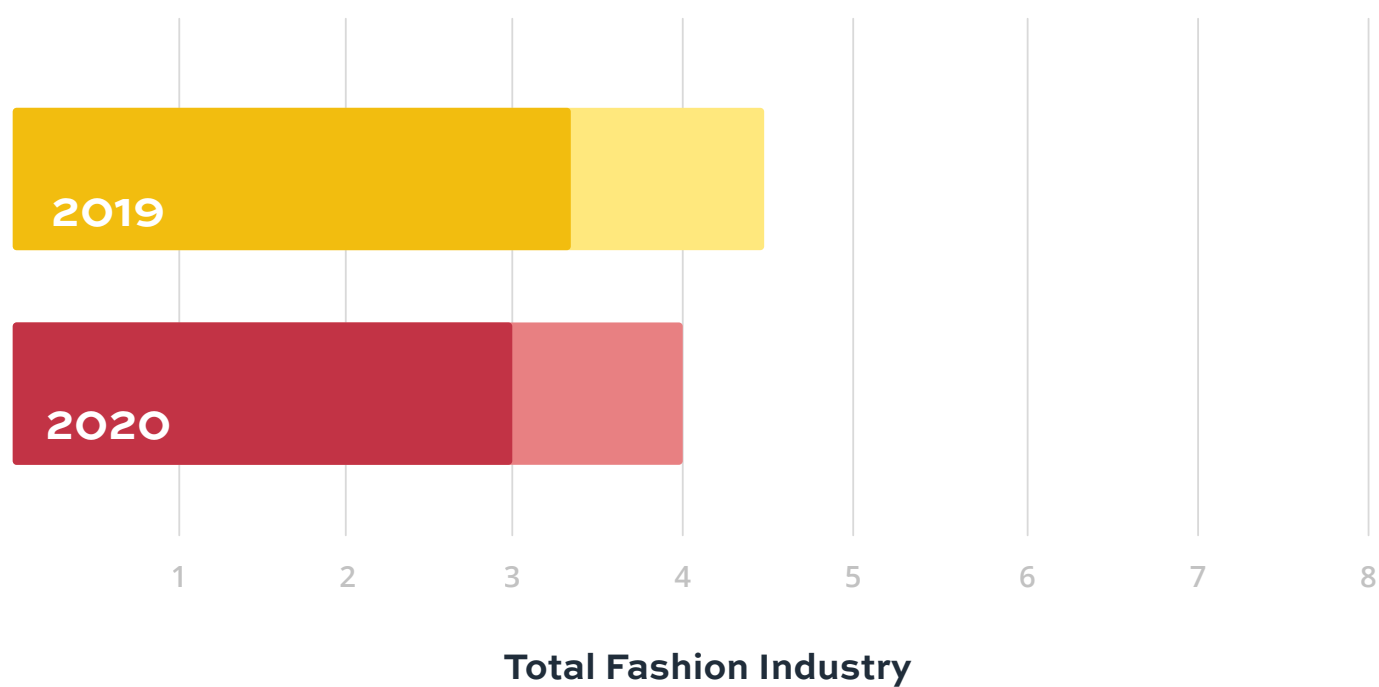
In 2018, just 6% of the consumers from Southeast Asia bought products online, while in China the levels were already at 32%, according to Euromonitor. Digital payments are more common in Singapore and Malaysia, but in Indonesia and Vietnam there is still a **culture of greater trust in physical commerce and payments in cash**. This can make it complicated for foreign retailers to introduce themselves in these regions, as starting from scratch with a physical store model is riskier than testing the waters with ecommerce.

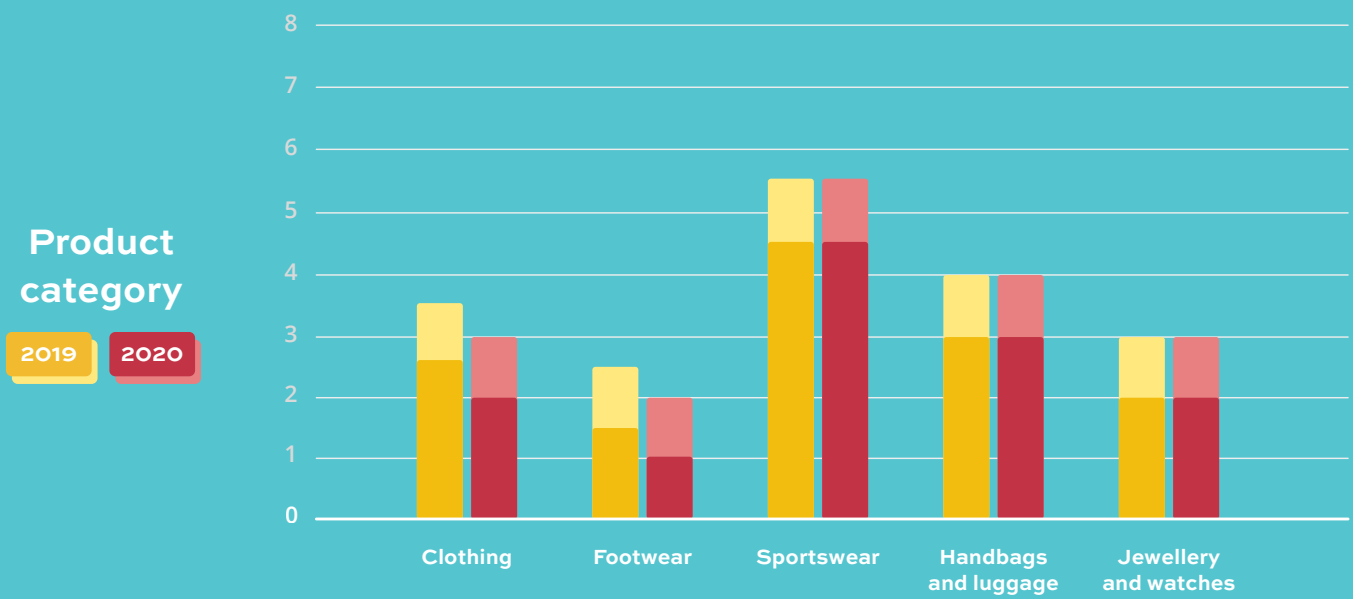
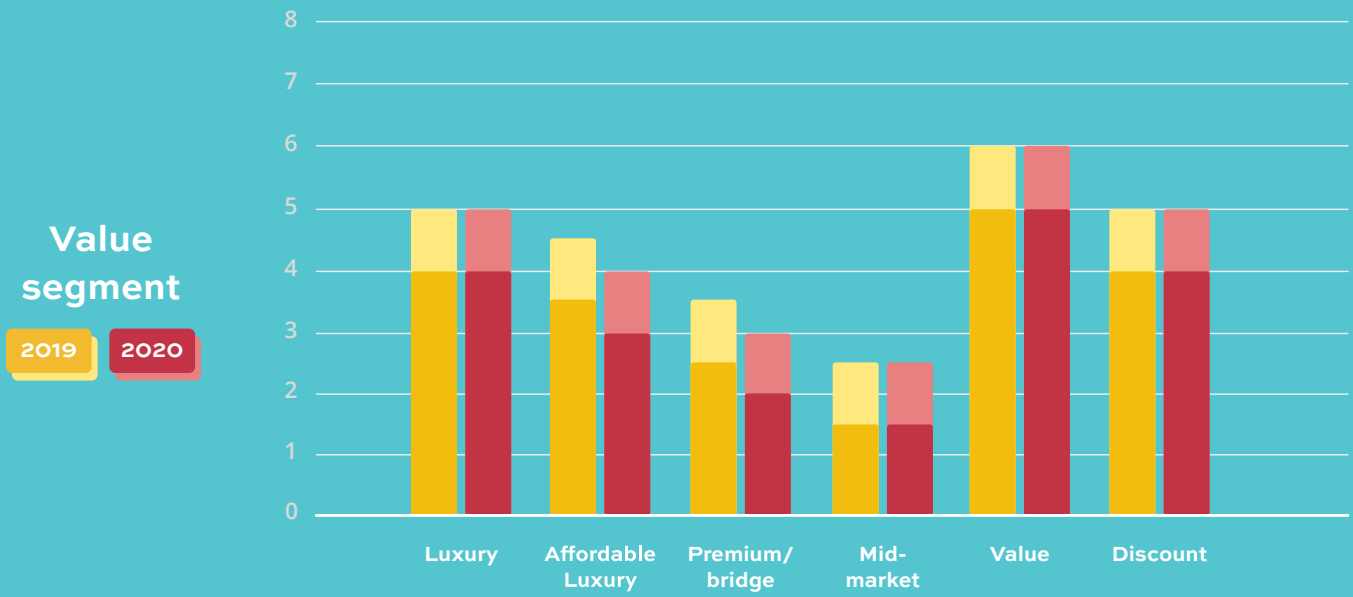
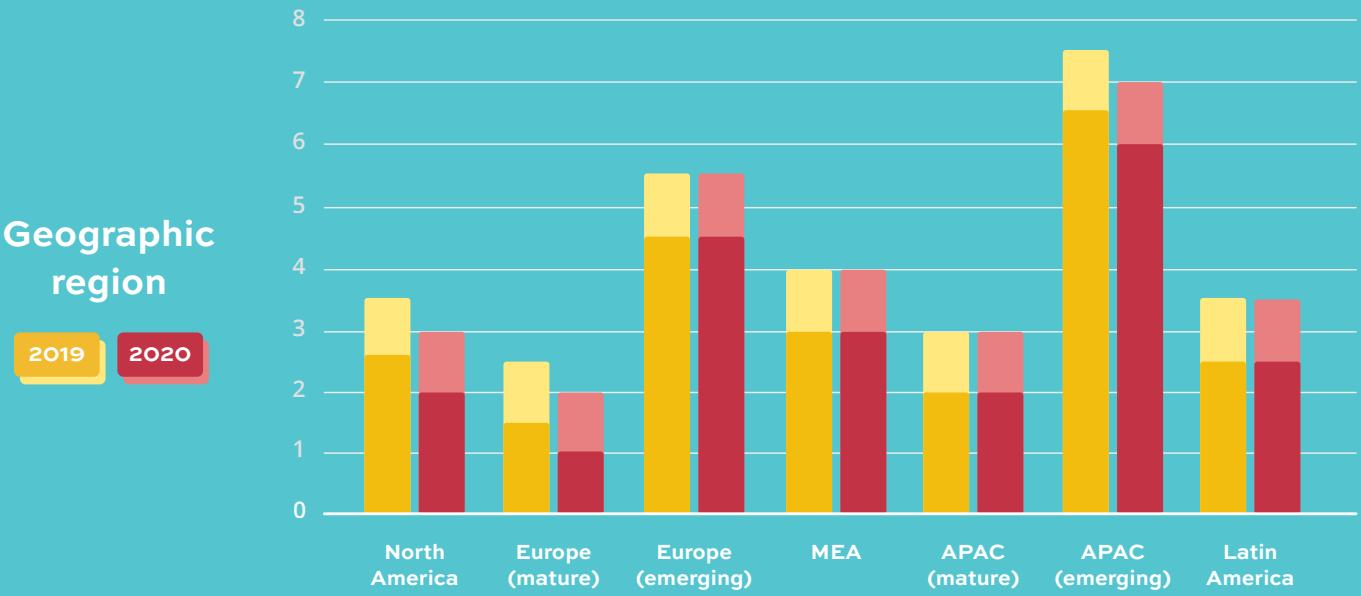
A new market is on the radar: The Middle East

A lack of development on the Asian market is largely because of the great differences in class that bring demand for fashion products only to a reduced number of people in the higher class. Nevertheless, the Middle East continues to advance as a market that is quite interesting for the fashion sector, led by **Dubai and Saudi Arabia**.

The most interesting thing about these markets is their **high degree of internet penetration**, which reaches 99% in Saudi Arabia and 89% in the UAE, compared with just 57% in China. The effort of adapting an online shop to this region and the logistic complications may be great for sellers, but they represent a growing opportunity with **40% annual growth**. Amongst the digital commerce platforms that are most common in the Middle East, there already exist Amazon and Farfetch, amongst other regional platforms like Ounass and Namshi.

Comparison of the global growth of the fashion industry
between 2019 and 2020 (in%)





chapter
three

The challenges for the fashion industry

Sustainability

Protests against the environmental impact of industry are more and more common – and demanding – around the world. Fashion, as a common consumer product, is at the head of calls for change.

Textile factories are the reason for a great degree of energy consumption, levels of pollution, and a waste of resources like water and natural and synthetic fibers. According to the Ellen MacArthur Foundation, the worldwide industry pollutes with 53 tons of fibers per year. Additionally, it is one of the sectors that generates most waste annually – without said waste going back into the production chain, as 70% of the garments disposed of are not recycled and just 1% are reused to make new clothing.

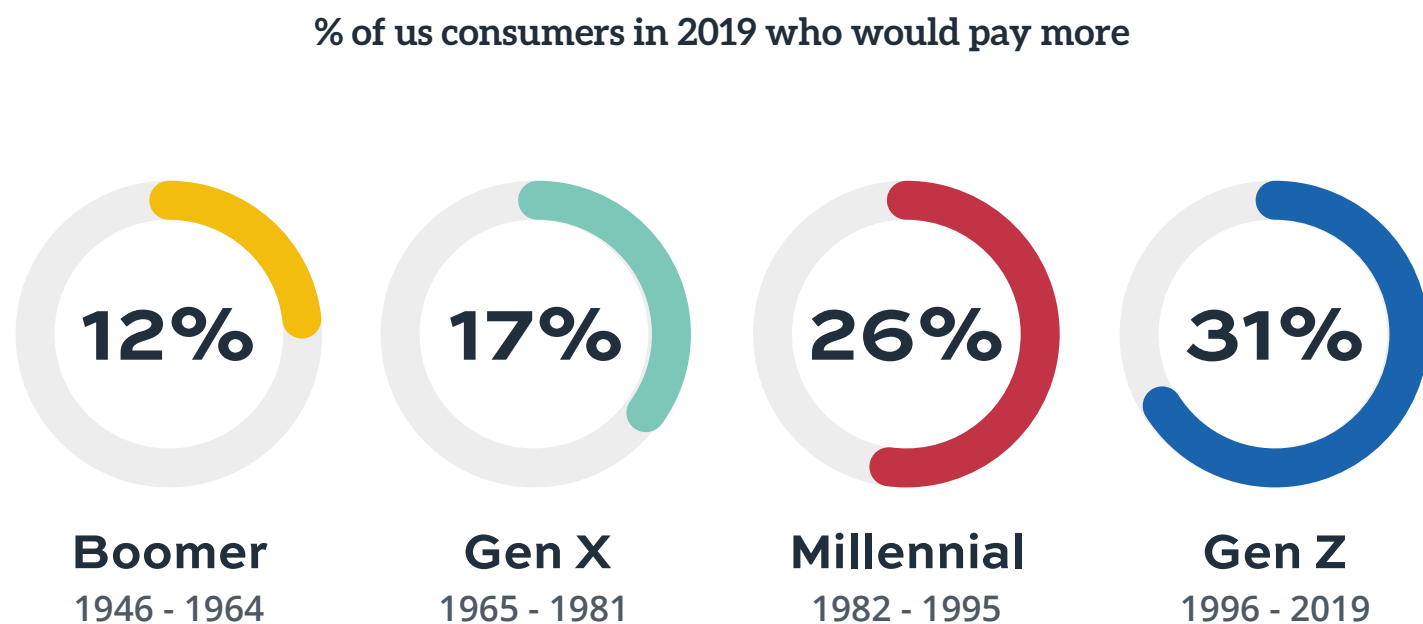
“This is like a video game in which you change the screen and there’s now a different screen and probably tomorrow will be another screen. And you are on the screen acting. But you have to remember what this game is about. And who you are.”

Ignacio Sierra, General Manager at Tendam

The members of the sector themselves have brought about a finely tuned machine with production cycles that are increasingly fast and bring about frequent consumption amongst members of the population. The search for competitive prices has brought plants to traditionally be placed in areas with an impoverished population and regulations that allow for cheap labor conditions.

The industry has too many issues for voices not to call for change. And, both for brand image and for the good of the planet, fashion manufacturers and retailers are beginning to have to listen better and make real changes.

It is also true that, despite this general demand for better products and manufacturing and consumption conditions, only a minority of the population is willing to pay more for sustainable products – although the trend is greater amongst young people (31% of Gen Z compared to 12% of Baby Boomers, according to The McKinsey New Age of the Consumer US Survey, 2019).



Source: MCKINSEY NEW AGE OF THE CONSUMER SURVEY 2019

The main reason is price: sustainable product prices are higher than those offered by the non-sustainable fast fashion cycles; but there is also a lack of information and knowledge about what is sustainable, how to identify it, and when a brand message or product is honest.

The noise doesn't compare with the advances; in fact, the Global Fashion Agenda Pulse 2019 revealed that **change had even slowed down** when compared with 2018. Many companies, brands, and retailers have included sustainability as a marketing label, but not in real measures. Consumers' criticism and lack of trust towards these companies which base themselves on doubtful messages, strategies to reroute carbon emissions to third parties, and greenwashing while poor practices persist tarnish the reputation of true sustainability and of independent companies that are indeed sustainable.

The challenges of forward-looking fashion companies include the adoption of sustainable measures that meet **regulations**, the goal to reduce global emissions, and the use of **recycled fibers and innovative materials** to substitute classic, more harmful fabrics – like biodegradable textiles, leather, artificial fibers and silks, and 3D printed fabrics.

“The future of fashion will lie in concentrating on the best. On the value of the materials, probably new materials. The logistics and the speed of service will be important, but not burning through trends and causing more waste. It is a revision of the value proposal in terms of marketing, brand, service, and the product itself – and technology will have to be a lever.”

Ignacio Sierra, General Manager at Tendam

This also affects the supply policy of each company, as control over the logistics network and inventory are fundamental to **identify accumulated stock and production excess** at different plants.

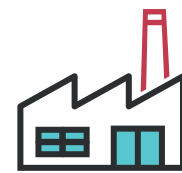
The three fronts on which ecological fashion works



Consumer:
Environmental
awareness



Company:
Regulations and
sustainable materials



Industry:
Support for innovation
and development

Diversity

2020 has been the year of the economic consequences – and also of social consequences – that affect all industries and, even more, those that base their promotions and catalogs on people.

The absence of diversity affects all industrial sectors, and fashion has become another favorite target for criticism. To make it, manufacturers and retailers have to improve their practices in terms of diversity – both in relation to the **business structure** (the distribution of positions amongst bosses and employees) and in terms of **brand representation** (by means of publicity, promotions, catalogs, etc.).

Approximately, for every seven senior positions that are male in the fashion industry, there is only one woman. For a sector whose main source of income is a female public, that type of representation is quite absurd. The same is true with regard to other collectives like LGBT+, different races, and those with disabilities.

Just as with the matter of sustainability, consumers are demanding more sincere involvement to this end and not just temporary actions that are meant to stifle out a boycott. An isolated campaign or a publication under a trend on social networks, like what happened with the Black Lives Matter movement, does not convince shoppers who increasingly scrutinize brands and their public discourse. Diversity must be a real priority applied through **company policies, ad campaigns, events, and shopping experiences** (large chains like Inditex and Anthropologie have been accused of using racist codes to refer to customers).

An honest diversity strategy does not just benefit brand image but also general performance. According to some comparisons between companies with better and worse results, companies with more gender diversity generally have 21% higher **performance** than those that are less diverse, and they display 27% long-term value generation. In terms of ethnic and racial diversity, companies that also support this type of diversity have reached 33% more performance than those which are less diverse.

The omnichannel approach: Online and offline

The pandemic and the lockdown measures have revealed the importance of digital purchasing channels for people from around the world. As physical shops reopen, it has become evident that it is necessary to apply integration strategies as soon as possible that look towards the future and begin to shy away from old models.

The concept of **physical shop** includes brand stores, department stores, specialty shops, multi-brand stores, and shops at airports. The experience in all of those shops will be affected by the convenience that many users have discovered in ecommerce, and by the need to combine the benefits of both channels. According to a BRP 2019 Customer Engagement Survey, almost 100% of the growth on the American fashion market in the next three years will be through omnichannel sales.

This means that a definitive bet for **technologies that make the digitalization of sales easier, as well as catalog and supply chain management**, by connecting manufacturers, distributors, warehouses, retailers, and consumers more easily and with reliable information is where it's at. Also important is the adoption of a more ambitious strategy that is better calibrated in terms of foreseeing where the buyer, who now combines several channels, will go.

The omnichannel approach means a search and buying experience and a catalog quality that are all the same on any device and in any place – from an image with a buy button on Instagram to online shops, marketplaces like Amazon, and – of course – physical shops. Yes, they too are part of the strategy.

“It’s making sure that you are able to create the strategy that fits in with the brand that allows you to use and work with Amazon rather than fight against it. Now there are many other online players that you can work with, like Zalando. But if Amazon is where the customers are and that’s where you also want to be, then discover your brand off the back of it.”

Wade Eager, Head of Retail Sales for Facebook UK

In brick-and-mortar shops, a greater presence of technologies that integrate product query and acquisition through combined channels will be necessary, with augmented reality mirrors, virtual fitting rooms, automatic custom suggestions and recommendations, access to information, reviews, and extra details in real time about each product, as well as cameras and sensors that analyze the buyer’s ‘journey.’

This does not mean turning shops into transformers with an investment that most retailers don’t have; instead, it means updating the physical experience, complementing it with the useful aspects of digital channels, and understanding the needs of customers. **Purchases in physical shops continue to be a priority for fashion consumers around the world**, and in some places like Asia we have seen that they are still key.

Nevertheless, 85% of buyers in China say that they like to combine online and offline channels, and this highlights the importance, not of being on all the platforms, but of applying quality integration to each case. What’s more, according to the McKinsey Returns Management Survey of 2018, the return rate for fashion products purchased in shops is lower (16%) than that for products purchased online (25%). This shows how important it is for each platform to learn from the other one and for the biggest problematic issues of the shopping experience to be solved by that blending of channels.

In addition to that, we must also note the increase of **local shopping** because of the pandemic; and another 85% of consumers state that they buy locally out of **convenience**, according to a Facebook Business 2019 report. Convenience, without a doubt, will be the big star of online fashion purchases from here on out: trustworthy businesses with increased accessibility and a more believable sustainable message. This will all be more important than brands based on distributing products from China.

Throughout 2020, journeys to cities and shopping malls will be reduced and there is an opportunity in ecommerce and local commerce to develop **decentralized shops that are more personal for the buyer and adapted to the micro-level of a neighborhood or small population**. The large chains could begin to place their faith in pop-up shops that explore new neighborhoods and bring the brand and loyalty to the place where their audience is at.

Social networks

With nothing more to do than miss the outside world, users have spent even more time on social networks in 2020. And who would have thought that despite the reductions in the number of social and professional events, consumers would continue seeking that feeling of novelty through clothing.

Social networking platforms have not ceased to be full of inspiring photographs of the product catalog variety, taken by brands, and by influencers, who need to keep up their image and source of income even if it means they have to pose at home, on window sills, and in local parks. **Cooperation between fashion companies and influencers** continues full force, with 86% of companies saying that this is part of their strategy. Even when tactics turn towards selling comfortable clothing, outfits that you can feel elegant in without leaving home, giving a good impression via work related video calls, and reaching out to a trend that gives you a feeling of novelty to escape from the worrying routine, like the recent boom of “nap dress”.

More time online means more brands with the same idea and, therefore, more ingenuity is needed to stand out amongst so much noise. Those who are able to draw attention will triumph in terms of social network advertising that is beginning to be too similar among brands. Some of the topics mentioned above could help to positively influence the current positioning of clothing sellers, as they are discourses that would gain strength over the long term.

Manufacturers and retailers of the fashion sector must know their audiences better than ever, identify the places they frequent, and provide **almost instant shopping experiences**. Native in-app checkouts, like Instagram and Facebook Shops, are helping with that speed of *I see it, I buy it*, that is replacing old visits to shopping malls and streets full of shops.

Social commerce, or sales over social networks, is the next great commercial bastion that is beginning to spark the interest of giants like TikTok, whose audience continues to strongly reject promotional and sponsored contents. According to a report by WeChat Social Commerce, in 2023 sales through social networks will represent a fifth of the total sales in China – and the report also mentions the importance of studying each market.

While in the West, Instagram, WhatsApp, and Facebook take over the market of users, in the new markets of interest for fashion, the most used platforms are very different – like the Chinese Bilibili, based on short videos, or Xiaohongshu, which includes cosmetic, fashion, and lifestyle recommendations. There is also the South Korean WeVerse, for contact between fans and K-pop singers, as well as apps based on video streaming like Bigo Technology and Likee Video.

And the fact is that **video streaming** has cropped up as another great ally to sales online in 2020, with a now very extended use in Asia and the Middle East through YY.com, Inke, Huajiao, and Yizhibo (China), Livza (India), and Pococha Live (Japan). The trend of showcasing products live or collaborating with influencers and celebrities to present new items will become something common in the West while in-person events continue to be limited.

B2B + B2C

And speaking of lost traditions, the classic conferences, fairs, and catwalk events will also start to undergo radical changes in the fashion sector.

Companies must find **new ways to contact distributors and manufacturers**, and the latter have already started to realize the benefits of the **D2C**, or direct to consumer, model.

Sales cycles that are increasingly fast and the convenience of digitalization make direct contact with the end consumer more effective and quicker than using intermediaries and supply chains with inventory and distribution problems. Although this does not mean that the B2B model is going to disappear given how lucrative the retail branch is for the fashion sector, it will bring about **manufacturers playing new roles and taking advantage of new technologies to also get in touch with their B2C audience**.

On a more technical and practical terrain, there are already platforms for B2B events available that allow for presentations between manufacturers and retailers online, like eFashion Paris, Ordre, and Joor.

The effects of *fast fashion* on the fashion industry

114.7
thousand

Clothing manufacturers in
the EU

China

The greatest clothing
supplier in the EU*

Pakistan

The country that receives most
used clothing from the EU

508
thousand tons of CO2

Current carbon footprint of
the Inditex Group

France

Country with the least
awareness in terms of the
environmental impact of
textiles

Italy

The country with the
greatest awareness in terms
of the environmental impact
of textiles

*Including leading groups like H&M, Inditex, ASOS, Marks & Spencer,
Primark, and New Look in 2020.

conclusion

2020 has become a period of transformation for all industries and verticals, and it also affects society and the way in which the consumer lives, interacts, and shops. The models of the past will no longer work for the future and the rules of the game in retail are adapting in a dramatic way.

Fashion manufacturers and retailers must be prepared to be more agile under these circumstances and to put their faith in assets that really provide value to the industry and to brand survival: different ideas, new talents with refreshing approaches, sustainability, strengthening of customer trust, and support from technology to analyze priorities and resources and face more complex strategies in which new values are really put into practice.

