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**WHAT IS FASHION INDUSTRY IN UKRAINE  
AND WHAT ARE ITS PROSPECTS?**

**Abstract.** *The article deals with the essential problems of modern Ukrainian industry such as its history, ways of development, prospects. Main assessment criteria of its state, perspectives of development are defined. There analysed conditions of Post-Soviet Ukrainian fashion emergence and its representatives' contribution into the world fashion industry development and implementation. A great deal of attention is paid to the unique character and authenticity of Ukrainian market of fashion production.*

**Keywords:** *Ukrainian fashion industry; light industry and technologies; development prospects.*

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**ЩО ТАКЕ МОДНА ПРОМИСЛОВІСТЬ В УКРАЇНІ І ЯКІ ЇЇ ПЕРСПЕКТИВИ?**

**Анотація.** *У статті розглядаються проблеми та шляхи розвитку сучасної української індустрії моди: визначаються основні поняття, критерії оцінки її стану, перспективи спроможності на конкурентному ринку. Проаналізовано умови появи пострадянської української моди та вклад її представників у сучасні світові розробки фешн-індустрії. Піднімається актуальне дискусійне питання щодо призначення моди, сектору попиту певних напрямків фешн-продукції. Особливу увагу призначено унікальності українського ринку модної промисловості завдяки автентичності ідей сучасних українських майстрів моди.*

**Ключові слова:** *українська індустрія моди; технології легкої промисловості; перспективи розвитку.*

**Introduction.** This problem was formed due to the relative inexperience of Ukrainian fashion products in the world market, which entails a corresponding reputation. The impact of this problem is noticeable directly by figures and observers of this area in Ukraine. Solving this issue, current sources were analyzed and cited, in which accurate statistics and the history of the research object were recorded.

Since the fashion industry is rapidly gaining full-blown status, which has an influence on society in the global understanding of this term, the urgency of studying this issue is considered as justified and reasonable. The purpose of the study is simple, but it does not make it less significant.

**Objectives.** This article follows the idea of the real perspective, uniqueness and competitiveness of Ukrainian fashion products in the world fashion market. Ukraine and its talents should be noticed and appreciated. And this study proves the inevitable thriving future of fashion in our country.

**Results.** Many critics, analysts and fashion historians think that there is no fashion industry in Ukraine and to be honest, this train of thought is quite easy to understand. But it is definitely wrong to think that way. After all, Ukraine, a country with the deepest historical roots, having the richest culture and authentic talented people, took place as an independent one only in 1991. Thus, independent Ukraine is only 29 years old, and the Ukrainian fashion industry is already less [1]. So it raises questions such as: what should be understood by the Ukrainian fashion industry and what awaits it in the future?

There is an opinion that the fashion industry should be understood as the service sector, engaged in the formation by buyers of the image of "fashion" products, its production and sale. A more complete version states that the fashion industry is a combination of creative, economic and managerial activities, which is a process aimed at designing, producing, marketing and selling a fashion product. Therefore we can say that this industry is something more than just a fashion

design. This in turn means that this area has an influence and worth considering this issue more broadly [1].

Ukraine deserves more. The production of domestic raw materials and equipment for the design process in Ukraine reveals a fading rather than upward trend, which is also uncompetitive. The development and production of Ukrainian fashion products can be attributed to a stable low level of development, with the exception of the intellectual and creative contribution of our designers, the growth of their professionalism and the formation of "author's handwriting" [1].

It is this creative component of the domestic fashion industry that is the little-studied and progressive phenomenon that attracts (no matter what!) Foreign investments, baiting, retail to Ukraine and also gives reason for foreign partners to believe in the reasonable prospects of our fashion industry and the brilliant strengthening of Ukraine's position at the European Fashion Olympus, and, as a result, develop its business here. World leaders of fashion retail consider the Ukrainian market strategically important and see great potential in the development of retail in our country, are ready to develop both their own chains (mass-market and luxury segments), and open stores according to the franchising system, despite the complexity in the legislative framework and the general economic situation – when electricity costs more than labor; no modern equipment, no accessible and developed infrastructure [1].

We do not produce fittings like threads, buttons, zippers, competitive fabrics and adhesive gasket materials. In order for all this to be, it is necessary to develop related areas of the economy, including the chemical and textile industries; make large investments in scientific research. One of the features of Ukrainian fashion-biz is that most boutiques sell Western brands, and not promote the domestic Fashion industry, which has recently shown positive development dynamics, while ashamed of hiding behind foreign names [1].

The Ukrainian audience of buyers of fashion products is significantly different from, for example, Russian and prefers "intellectual" fashion (SmartCouture), which involves the desire not to resemble others, the loss of universal, the transition from conformism to the art of creating individuality. And as you know, the buyer, his preferences and tastes reflect the seller himself, respectively his products, as well as opportunities and prospects. An example of the manifestation of such inequality at the world level is demonstrated by Vita Kin. In 2014, Ukrainian fashion designer Vita Kin introduced her new brand Vyshyvanka. Within a year, she was a remarkable success throughout the world with her sales through Instagram. The Wall Street Journal named her dresses the "hit of the summer". Kin's unique dresses and clothes, created with traditional Ukrainian embroidery, even became popular among Hollywood stars like Adele, Dita Von Teese, and Demi Moore. This Cinderella story of a Ukrainian traditional dress gaining international fame is not the only one in the fashion industry [3].

The utilitarian-basic fashion brands are replaced by a new idea of "exclusivity and uniqueness". Clothing in this case is no longer just a thing, it begins to have its own character, its own soul. And the choice of such clothes is an emotional experiment for the buyer, his intellectual and psychological self-identification; when the costume, becoming a part and expression of the inner world of a man, gives him the opportunity to more organically fit himself into the world around him and not get lost in him. From which such an innovation of Ukrainian clothing design as a rethinking of the purpose of clothing and its impact on a person becomes clear.

Everything would be fine and logical, but in Ukraine there is no and by definition there can be no "high fashion" (HauteCouture). French professional organization known as "La Federation Francaise de la Couture, du Pret-a-Perter, des Couturierset des Createurs de Mode" ("French Federation of High Fashion, Pret-à-Porte, Couturier and Professional Fashion Creators"), which includes "Chambbat And only France has a monopoly on the label "high fashion" (HauteCouture). Appeal or membership of the High Fashion House is protected in France by law. The list of Houses having this "appeal" is compiled by a special commission under the French Ministry of Industry. Only High Fashion Houses that meet all the requirements for them and are based in France can become members of the High Fashion Syndicate. Foreign designers, even such eminent ones as Valentino, can only be corresponding members of the Syndicate [1].

Unfortunately, in the domestic and Ukrainian press, the incorrect use of fashion terminology can be observed. For example, "high fashion" or "from couture" is often referred to as anything from weeks of fashion prêt-à-porter to collections of self-proclaimed "couturier". "Couture" for advertising purposes is called any hand finish, even the most elementary. But it should be noted that our domestic brands have managed to break into world fashion. Moreover, not only the names of designers and their fresh look at modern clothes in Ukrainian way are glorified. Here it is worth highlighting "in Ukrainian way". Our national motives are admired by Europe and the West. The world fell in love with the Ukrainian motifs, patterns, shapes and images for their undisguised uniqueness. It gives us a clear understanding that the phenomenon of universal love for Ukrainian national motives is a whole innovation.

The Ukrainian Institute of Fashion History deserves special attention. UIFH was created with the support of the Zagoriy Family Foundation to preserve artistic artifacts and demonstrate Ukrainian fashion of various historical eras: clothes, accessories, samples of fabrics, embroideries, textiles, as well as photographs, drawings and sketches that allow you to recreate an accurate picture of the development of the main fashion trends. The Institute's activities are designed to inspire a new generation of creative people with a variety of projects, temporary exhibitions and educational events in the field of fashion. UIFH brought together designers, scientists, reconstructors, masters, researchers, artists and collectors.

One of the most successful projects created with the participation of the Ukrainian Institute of Fashion History was the cycle of short videos "Decline" produced by FILM.UA Group. The project received the Golden Remi Awards at the 51st WorldFest Houston International Film Festival in the Ethnic/Cultura category. "Decline" demonstrates national costumes and solid images of Ukrainian women of the XIX-XX century, depending on age, social affiliation and the historical and cultural region of residence. The idea of creating a video was born thanks to the collaboration of FILM.UA, Ukrainian singer Rosava, her husband director and cameraman Alexei Guz and the Ukrainian Institute of Fashion History.

The first spectators of the ethno-project were visitors to the fan zone of the Eurovision song contest 2017, which was held in Kyiv thanks to the victory of the Ukrainian singer Jamala. Soon atmospheric videos appeared on the screens of high-speed trains "Intercity +". Before presenting the cycle of the video "Decline", in 2016, the Ukrainian Institute of Fashion History created the charity project "Shchiry", dedicated to the Ukrainian folk costume and its popularization. The heroes of the photo were singers Tina Karol and Anna Zaval'skaya, designers Elena Reva and Natalya Kamenskaya, TV presenters Masha Efrosinina, Solomia Vitvitskaya, Regina Todorenko, Marichka Padalko and Olga Freimut, actress Ada Rogovtseva with daughter and granddaughter, prize-winner of the Olympics

Earlier, UIFH worked on the project "EthnoVogueUA", which was created specifically for the Independence Day of Ukraine and the Pokrov holiday; showing the revolutionary outfits of the "Video" for the Day of Heroes of the Heavenly Hundred, as well as on the project "Vitoki", which was presented at Ukrainian Fashion Week in March 2015 and spoke about the Ukrainian national costume as an inexhaustible source of ideas and inspiration [8].

At certain points in the consciousness of the nation, the so-called memory of generations works. An example of this "effect" is the spring fashion weeks of Ukrainian Fashion Week (UFW) A/W 2014-2015, although they passed in a truncated format, vividly declared the civic position of Ukrainian designers through the use of national symbols, coloristics of the state flag, appeal to ethno-motifs and folk techniques of costume design in various regions of Ukraine (Lilia Pustovit, Victor Anisimov, Elena Burba, Victoria Gray, Inna Ignatievskaya, Maria Kostelna, Irina Dil, Larisa Lobanova, Lyubov Makarenko, etc.) [4]. The Ukrainian catwalk UFW A/W 2014-2015 broadcasts authentic proportions of folk costume, stylized shape and cut, widespread use of folk ornaments (not only textile, but also pottery, interior and even borrowed from the decoration of Easter writing), traditional color solutions and coloristics. Which again proves bright authenticity precisely in its cultural, or rather visual manifestation.

By the way, 2020 was a confirmation of my words. The spring-summer season 2021 will definitely go down in the history of the fashion industry. It became the first in the post-covid world, noticeably changed the rules of the game and forced many brands to turn to their roots. Ukrainian brands were no exception, the main source of inspiration for which was Ukraine – its cultural heritage, crafts or nature [5]. We do it as nobody else does it.

However, with all the favorable scenarios for the development of the domestic fashion industry (against the background of the exclusivity of national culture and mentality), it lacks perhaps the most significant component that minimizes the risks of retail sales and elevates the fashion business subject into an elite cohort of insiders – professional fashion forecasting.

Fashion forecasting is called special scientific studies of the prospects for the development of a given assortment segment of fashion business, including the lineup, a psychological portrait of the consumer, marketing and advertising dominants, technological innovations, and sometimes the construction of the whole business as a whole. With the development of the global fashion industry, the need for forecasting increases, which is caused by the need for production planning, the testing of innovative technologies and materials, the development of new designs, the timing of deliveries, and the study of successful and failed marketing strategies of competitors [1]. The catwalk fashion of haute couture and prêt-à-porte gives a forecast only six months ahead, and even then in an unstructured disparate form. Such information requires a thorough analytical study in order to structure and highlight avant-garde ideas and determine their adaptation to the domestic market.

Experts know that in order to work effectively in conditions of tough competition, it is necessary to determine a clear marketing strategy of the enterprise with a much longer time reserve than six months. World experience suggests that the production cycle from the design of the collection to its sale is 14–18 months, depending on the assortment. It should also be borne in mind that in order to work effectively with bayers, it is necessary to provide an informative lookbook with photos of collection models in several angles; with major plans for creative and technological know-how; preferably with natural samples of the main materials of the collection in the full range of their coloristics and textures — which also suggests an additional amount of time. All this proves the need to predict fashion for 2–3 years ahead for all subjects of the fashion industry, especially for trade and production companies with a full cycle of creating and selling a fashion product [1].

Fortunately, now Ukraine is heading for painstaking monitoring and analysis not only of clothing design, but of the world as a whole, since these two components are interdependent. Take at least Vogue UA, the Ukrainian edition of the world-famous magazine conducts full-fledged research in the area of fashion, which gives us the opportunity to succeed and set trends. The activities of Ukrainian Vogue attracts global attention, expanding the national idea of modern Ukraine, its views and innovations in the fashion world, which began to mean much more and touch on almost all issues.

Every spring, students of Ukraine's largest multidisciplinary educational platform for fashion industry specialists demonstrate their graduation work at Fashion Area. This year, the event takes place in a new format: Ukrainian Fashion Education Group blurs the boundaries between the real and digital world using the latest technologies.

In addition to the fact that designers worked on traditional collections, together with teachers, they plunged into virtual reality and created digital clothes, shoes and accessories. The result of complex and painstaking teamwork was the first fashion show in Ukraine in digital format [7].

The UFEG team begins a new page of Ukrainian fashion and contributes to the development of the world fashion industry.

There raises the idea of how quickly this industry develops in our country. For example, the history of fashion in France has more than 300 years, in Ukraine only a little more than 20 years. And with such a time gap, in many respects we were able to equal Europe, perhaps not fully become one level, but definitely setting a good pace of development. This characterizes Ukraine as a country capable of rapidly developing and modernizing the fashion industry, which is another one of its innovations.

It should also be noted that from the design side, not everything is in order with the business component. There is a lack of sales managers, product managers, communications managers and often business thinking. And financiers sometimes find it difficult to understand creative people, because of which the “goods-money-goods” scheme in creative industries is often radically tuned. And not everyone manages to understand that it is creativity that increases value added. Despite the above, the fashion territory remains very attractive for solving marketing problems. Proper work here and collaboration with designers allow brands to get preferences in the eyes of their fans [1].

**Conclusions.** Of course, the Ukrainian fashion industry has a future. Like other creative industries, the fashion sector has excellent growth dynamics. Qualitatively, quantitatively and geographically. "Fresh look from Ukraine" allows the Western public to take a fresh look at Ukrainian fashion, music and cinema. According to the reviews of worldwide fashion browsers Ukrainian fashion products don't look like anyone with their beautiful traditions and fantastically talented contemporaries [1].

With the creation of a free market and integration into European space, our country can take a high position in the global jewelry industry, fulfilling production orders from outside. The reason is that the domestic market, closed from external competition, has managed to develop over the past 20 years into powerful production bases with modern technology. The salaries of qualified specialists in the jewelry industry are competitive compared to European countries. This is due to the world economic crisis, the fight against shadow capital, sanctions, the lack of great interest in jewelry from the younger generation, the development of technology and the abundance of offers [6].

Indeed, our designers have succeeded in many ways, especially in integrating themselves into the international business space. Many have learned to consistently promote their brand (site and social networks), advertising themselves and successfully selling collections on various trading platforms (mass markets, showrooms, sales points, boutiques). No matter how cool, domestic fashion designers have become not only recognizable in the West, but also commercially successful. And since the Ukrainian fashion industry is very young and creative, it has every chance to become one of the largest fashion venues.

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