

Scottish fashion futures: reflecting on Scotland's fashion identity, influence and impact

Madeleine Marcella-Hood¹ and Karen Cross²

¹ Gray's School of Art, Robert Gordon University, Aberdeen, AB10 7QD,
m.marcella-hood@rgu.ac.uk

² Gray's School of Art, Robert Gordon University, Aberdeen, AB10 7QD, k.a.cross@rgu.ac.uk

ABSTRACT

National fashion systems are recognised as increasingly important and will play a valuable role in helping the fashion industry transition towards a more sustainable future. These national systems make an important contribution to the economy and provide opportunities for local communities. Fashion in and of itself is an important symbol of national identity and culture and the people working within the industry (designing, producing, communicating, managing, etc) are also recognised as signifiers who bring about new ideas and change.

Scotland has a vast iconography and is recognised globally for its rich heritage in fashion and textiles, which spans centuries. Current literature surrounding Scottish fashion tends to focus on traditional textiles in terms of how they have evolved throughout history. The Scottish textile industry remains profitable, and Scotland has a strong reputation for producing high quality, artisan goods. Textile mills in Scotland have a long history of supplying to global luxury brands and some of these manufacturers have evolved into brands in their own right, synonymous with high quality and sustainability.

Recent research in the fields of national identity, Scottish identity and Scottish fashion suggests that it is valuable to revisit, reflect upon and update existing narratives. Leading Scottish identity scholars propose that Scotland might be a victim of its own rich heritage, which makes it difficult for a more modern identity to be established. The current research explores Scottish fashion openly in a series of workshop discussions with Scottish fashion industry academics and practitioners. These revealed a difficulty in defining contemporary Scottish fashion as well as a tension between how Scottish fashion is perceived within and outside of Scotland. Recommendations are made around the strengthening of "Made in Scotland" as an initiative, better support for graduates and industry skills shortages, and an accessible and inclusive information sharing platform.

Keywords: Scottish, Scotland, fashion, textiles, place, future, national, identity

INTRODUCTION

National identity and sense of place are important features of past and contemporary fashion and can influence all stages of the fashion lifecycle - in terms of design (Skov, 2010; Craik and Jansen, 2015) but also production (Crewe, 2017), retail, communication and branding (Reinach, 2015). It is argued that these are even more significant in our increasingly globalised and digitised society (Riegels Melchior, 2010; Rito et al., 2022). It is therefore valuable to explore fashion geographies, to uncover and portray the authentic realities of fashion within local contexts, to examine challenges and opportunities that will help understand their particular needs and provide support for the industry.

The current study explores Scotland as a case of interest, drawing on the experiences and perspectives of researchers and practitioners across the country in five qualitative network events. This paper explores the preliminary findings from these network discussions, which aimed to provide insights into contemporary Scottish fashion and identity, making recommendations for future directions for the sector. This research adds to the body of knowledge surrounding fashion and place, where the exploratory approach that has been adopted in the current study may be of value to future researchers who seek to explore fashion in other geographic contexts outside of Scotland.

The study takes place at a time when conversations around sustainable fashion are gathering force (Business of Fashion, 2024), which the current researchers argue provides opportunities for localised fashion systems (James, Mather and Sheridan, 2023) who have an important role to play in the future of fashion and who can help evolve these discussions in a meaningful way.

LITERATURE REVIEW

Fashion and sense of place

The field of fashion studies has developed substantially over the past 20 years. From around the early to mid 2010s, researchers have shown an interest in the relationship between fashion and place and exploring the nuances of fashion within local contexts. This work spans a variety of geographic contexts, including Italy (Reinach, 2009; Mockutė-Cicėnė and Žilinskaitė-Vytė, 2023), Paris (Rocamora, 2009), Australia (Craik, 2009), Denmark (Riegels Melchior, 2010), China (Tsui, 2013; Gu and Lu, 2021), Israel (Granovsky Amit, 2018), Indonesia (Lopez y Royo, 2019) and Orkney (Pedersen and Peach, 2019). These studies are unique, in that they seek to explore and portray original and distinctive aspects of fashion within these settings. However, there are some synergies and key ideas that have emerged, e.g. the influence and subsequent tension between cultural heritage in fashion and the formation of a contemporary fashion identity; where both are recognised as valuable but where it can be difficult to reconcile the two ideas.

Fashion is linked to change, and it has become accepted that styles will shift and evolve throughout the world but at different paces (Tajuddin, 2019). However, when viewed through the lens of national identity and place, there is also a sense of continuity, through styles that are uniquely or ubiquitously linked to that place (Jansen, 2013). Goodrum (2005, p. 62) in relation to fashion heritage, refers to this as “a confection of selective memories” and, in this way, it can be argued that national and/or cultural fashion can be a strength and a limitation.

Countries like Italy and France are considered to have a strong cultural and symbolic heritage that is inextricably linked with fashion (Reinach, 2009; Rocamora, 2009). This is reinforced by fashion storytelling, where, for example prominent brands often utilise place as a core ingredient of their brand heritage and identity (Belfanti, 2023). Other countries, like Denmark, are argued to be lacking in such a recognisable heritage of national dress, which can limit a designer’s ability to stand out globally and be recognised as belonging to that place (Riegels Melchior, 2010). It is worth noting that in more recent years, Copenhagen in Denmark has been named as global sustainability capital and Scandinavia’s fashion capital, which contributes to a strong contemporary fashion identity that is bolstered further by successful brands like Ganni (Kent, 2020).

Another theme in the literature surrounding fashion and place is the search for a unique national style in contexts where this has been lost or erased. Granovsky Amit (2018) explores this in the context of Israel and uncovers some of the challenges and issues surrounding the loss of an authentic sense of national style. She recognises Israel as a context in which fashion is undervalued and therefore under researched and emphasises its value as a mechanism through which we can understand history, culture and place – an idea that can be extended to other geographic contexts.

Sense of place and national identity are recognised as a valuable asset in the formation of brand identity (Mohajer va Pesaran, 2018), particularly as the world has become more globalised and digitised and where many consumers seek authenticity and meaning and brands seek ways in which to stand out and offer this sense of value (Brydges and Hracs, 2018). Place can influence the fashion and textile design process, where inspiration can be taken, and it can also inform the display and promotion of fashion through events and advertising, where place-related signifiers can be used to signify a connection to a place and/or tell a story about that place. This presents an opportunity for countries or regions, like Scotland, with strong iconographies and also for designers that can connect to and harness this. However, in these contexts, it is equally a limitation for designers and brands who do not fall into this category, which could act as a barrier to creativity (Riegels Melchior, 2010; Marcella-Hood, 2019).

The media are also important in shaping and portraying the connection between

fashion and place and their influence are recognised in studies such as Rocamora's (2009) research into Paris fashion and in Rantissi's (2009) study of New York's ascendance to global fashion capital in the post WWII period. Other support mechanisms are observed and Teunissen (2011, p. 159) argues that the type and nature of support can have a direct influence on the "concepts of 'national identity' in fashion". She explores this in the context of the fashion industry in Belgium and the Netherlands, where Belgian designers were given financial incentives, which led to better commercial success, whereas designers in the Netherlands had increased access to government creative and arts grants, allowing for a slower and more collaborative approach.

National identity in fashion often takes on a political complexion. Paulicelli (2002, p. 537) refers to this as "the politics of style" in a retrospective study of pre-fascist and fascist Italy. She observes that stricter controls were put in place to protect and control in-country production during the fascist regime and that politicians exploited the benefits of a national fashion during this period. Goodrum (2005, np) explores prevalent tropes of British fashion and highlights key societal influences that inform how British fashion is constructed and perceived, which includes political, social and economic factors, such as gendered identities and social structures. Tsui (2013) investigates Chinese fashion designers' work over a period of 30 years and found that cultural symbols have evolved to represent modern China. Tsui uncovers a tension between nationalism and globalisation in a fashion context, whereby fashion as a form of communication takes on new forms when it is extended globally, which can influence the way a country and its fashion is perceived and understood.

Fashion and cultural identity are explored extensively outside of the parameters of nations (see for example Rossen (2023)). Shirazi (2023) explores Islamicate textiles and the interplay between historic and contemporary influences as well as factors like colonialism, immigration and the economy. There are some cultures that span centuries whereas other contemporary cultural and subcultural identities present interesting avenues for future study (Rossen, 2023; Wang, 2022). Wang (2022) explores Guochao as an emerging identity in China, which "can be separated into two sub-connotations: one that addresses the connotations of 'Guo' that symbolise, rejuvenate and rematerialise Chinese historical and material culture, and one that emphasises the 'Chao' discourse, featuring subtle Chinese symbolism that incorporates strong western street style and further blurs the boundaries in the West-East aesthetic binary system." Again, these studies illustrate the evolution of national and cultural identities, the variety of influences at play and further highlight the tension between historical tropes and contemporary cultural identity.

Scottish identity and fashion

As has already been highlighted, national identity and fashion can be connected to conversations about past, present and future. In the case of Scotland, there is a

tension between the past and present where Scottish identity is argued to be recognisable but where the heritage industry is seen to have influenced a traditional image of Scotland (McCrone et al., 1995). Some more critical theorists argue that symbols of Scottish identity can be “vulgar” and at times “ridiculous” (Nairn, 1981, p. 162). This presents a challenge for Scotland in terms of establishing itself as a more modern nation (Marcella-Hood, 2019).

McCrone et al. (1996, p. 196) argues that “there are no shortage in myth-making icons with which to imagine Scotland”. However, many of these are rooted in the past and disproportionately associated with the Scottish Highlands rather than representative of Scotland as a whole (Fulton, 1991; McCrone et al. 1995; Brown, 2010). The mythical representation of Scotland has led to connotations of fairytale and romance, which although captivating, leave little room for some of the harsher realities of Scottish culture, life and fashion (Martin, 2009).

A specific aspect of Scottish fashion and textiles is the prevalence of Small to Medium Enterprises (SMEs) in remote and rural locations. This can influence supply chain, logistics, route to market and worker wellbeing, with Cross, Steed and Jiang (2024, p. 64) identifying the need for “an inter-connected sector” that emphasises collective experience and collaborative community. That said, the Scottish textiles industry is profitable and globally recognised and textile mills in Scotland have a long history of supplying to luxury fashion brands. Textiles are an important and valuable feature of Scottish fashion, and their impact is documented well in the literature (see for example Platman (2011), Young and Martin (2017), Rae (2019) and Faiers (2021)). Further, the ongoing sustainability agenda provides an opportunity for nations like Scotland who have a strong textiles industry that excels at providing quality, longevity and slowness at their core (Cross, Steed and Jiang, 2021). However, there is a lack of general information and academic literature into Scottish fashion more broadly, therefore the current work is not confined to the parameters of textiles and seeks also to identify and explore other, under-researched aspects of Scottish fashion.

METHODOLOGY

The current research is qualitative, comprising an intrinsic and exploratory case study of Scottish fashion (Baškarada, 2014). Scottish fashion as a case was of primary interest to the researchers, who sought to understand this further and to help identify the future needs of the sector. However, the study also serves as an example of the phenomenon of place and national identity in fashion and can be considered illustrative of some of the ideas and themes surrounding this, contributing to the growing body of work in this area.

Workshop events were organised in Scotland’s four largest cities (Aberdeen, Dundee, Edinburgh and Glasgow) and attendees were sampled using a combination of

purposive and snowball sampling through various professional networks via email, LinkedIn and Instagram. An online event was also organised to make the series more accessible to those in more remote and rural communities. Table 1 shows the number of attendees at each event. Augello’s (2002) research emphasises the value of involving a mix of perspectives in and outside of academia when exploring fashion geographies, particularly where new knowledge is sought. His study focuses on Italian fashion and uncovers a tension between industry and scholarship in the context of curatorial studies and practice, which he argues stems from the emerging field of fashion studies attempting to legitimise itself. Taking this into account, the current authors drew on academic and industry networks and each event included a combination of fashion academics and industry practitioners.

Table 1. Network event attendees

Location	No. of attendees	No. of groups for workshop discussion
Aberdeen	24	4
Edinburgh	20	4
Glasgow	12	3
Dundee	8	2
Online	9	1
Total	73	

Semi structured qualitative discussions involved a novel co-curated photo elicitation approach, which enabled new themes and ideas to emerge relating to Scottish fashion. Photo elicitation is recognised widely as a helpful research tool, which can generate deeper reflection and conversation in individual and group settings (Collier, 1957). Network attendees were asked in advance of the event to send a small sample of images that they felt were representative of contemporary Scottish fashion and these formed part of a workshop discussion. This approach enabled attendees to reflect on the subject before attending and gave them some control over the research agenda, which is in keeping with the open and exploratory nature of the study. The images for each event were combined into a mood board and shown to elicit discussion. Attendees were encouraged to reflect on their reasons for choosing the imagery and the groups were encouraged to reflect on common themes and unexpected ideas.

Workshop discussions lasted around 1-1.5 hours across the locations. These were structured into five themes: 1) national identity, sense of place in fashion; 2) Scottish identity/sense of place in fashion; 3) photo elicitation task; 4) strengths and weaknesses of Scotland’s fashion industry; and 5) support and future directions. Group were given a worksheet for each of the themes and a note taker was nominated from each group with the two researchers moderating (Figure 1).

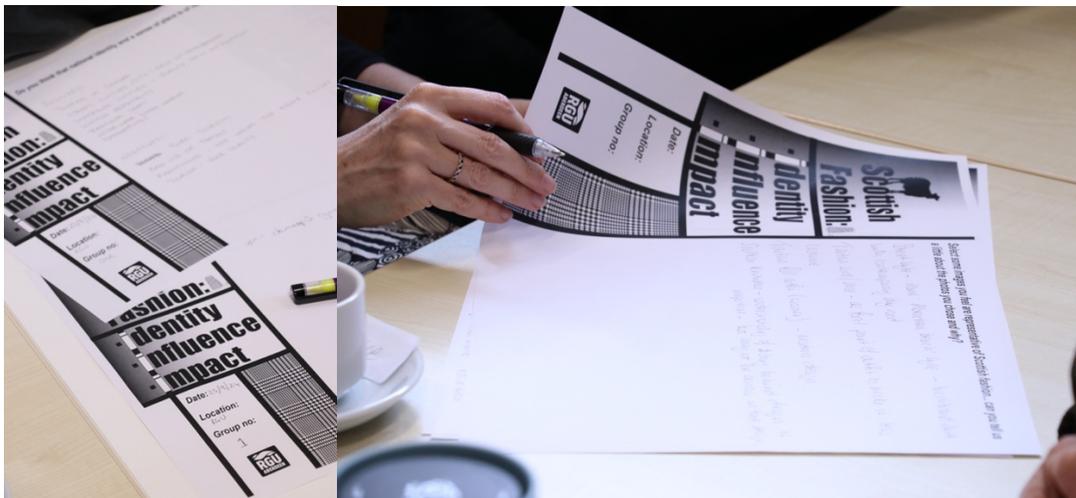


Fig. 1: Network event worksheets

A post-event survey was distributed, and this enabled the researchers to gather feedback about the event. This also provided attendees with an opportunity to answer workshop questions further, enabling the researchers to capture data from individual participants and add to their responses a few days after attending the event. These questions were open ended and non-compulsory, and attendees were free to respond in as much or as little detail as they wished. Workshop discussions were brought together and analysed thematically by the researchers to identify key themes and ideas. The preliminary findings of these data are presented in the following discussion.

RESULTS AND DISCUSSIONS

Scottish place and identity were seen by network attendees as valuable in shaping fashion and style in obvious and subtle ways. National identity and sense of place as concepts were linked to history, culture and ancestral roots (Granovsky Amit, 2018). Scotland was perceived as a strong example of national identity and place, which can be attributed to both brands (e.g. Harris Tweed®) and material items, for example the kilt.

Scottish identity was seen as a recognisable point of difference, which network attendees felt was typically received positively outside of Scotland. Several associations were attributed to Scottish fashion and these included quality, functionality, timelessness, independence and sustainability. Participants found it difficult to agree on a definition of Scottish fashion, which was felt to be about so many things and where different cities, regions and cultural identities were acknowledged within those settings. The point of the current research is not to provide a fixed definition of Scottish fashion but rather to explore perceptions of contemporary Scottish fashion very openly with participants who are engaged in the industry directly and invested in its future.

Questions of authenticity arose in discussions and tensions were recognised between what was felt to be legitimate and what veered towards exploitation of Scottish identity and fashion. This supports previous research, which found that aspects of Scottish identity and fashion are constructed around a sense of tradition and heritage (McCrone et al. 1995; Martin, 2009; Marcella-Hood, 2019).

Scottish fashion in and outside of Scotland

The network discussions revealed a distinction between “Scottish fashion” (i.e. clothing that is recognised as Scottish) and “fashion in Scotland” (i.e. clothing people in Scotland actually wear) and where it was felt that “Scottish fashion” is valued more highly outside of Scotland. This was expressed in different ways and connected to how “Scottish fashion” is communicated internationally, e.g. by the media and by luxury brands. Chanel’s 2012 Métiers d’art show (Figure 2) and Dior’s spring-summer 2025 cruise collection (Figure 3) were cited in discussions across all locations. These interpretations were recognised as interesting and inspiring - bringing Scottish identity and dress to global audiences and sparking a sense of pride. However, they also arguably reinforce stereotypes associated with Scottish heritage and tradition, from the choice of venue to the colours and textiles that are used. One attendee summed up that these depictions are “absolutely Scottish” but “bear no resemblance to how most of us dress in Scotland”.



Fig. 2: Chanel’s Metiers d’art fashion show at Linlithgow Palace, West Lothian (British Vogue, 2012)



Fig. 3: Dior's Cruise 2025 Show at Drummond Castle, Perthshire (Dior, 2024)

Network attendees were not outwardly critical of these depictions, however a negative effect that was noted was their influence on fast fashion companies who appropriated these styles, in what one group referred to as “the bastardisation of Scottish textiles” and others described as “costume”. This illustrates the ways in which national identity and place transition through the global fashion system, which can entrench national stereotypes, with one network group describing “everything looking the same”.

Climate was recognised for its influence on “fashion in Scotland”, i.e. how people in Scotland dress”. This was perceived to have a subtle but equally powerful significance, where “weather-related palettes” were noted and linked to a “quiet acknowledgement” of national fashion and one that was natural and occurred and evolved organically. This is in keeping with previous work by the authors that acknowledge an autumn aesthetic in fashion in Scotland.

“Scottish fashion”, on the other hand, was talked of by some as “a special treat”, “something to invest in” and attendees spoke of “heritage fabrics that tell a story of a place”, examples of which included Shetland lace, Arran jumpers, and Fair Isle knits. These were recognised as small scale and having a human element and sustainable connotations. Other elements like tartan, paisley and cashmere were acknowledged for their collaborative and, in the latter examples, Eastern influences.

So, what then is Scottish fashion? It appears to be a mix of things - a dichotomy of colours and effects. One group noted “the colours are either muted or very bright” and another observed a “diversity of aesthetic, of customer, of approach”. One group questioned “why do we need an overarching definition for Scottish fashion? Maybe it is a hybrid, hyper-localised, not Scottish but by area, ethos, region?” Scottish identity and fashion were regarded as diverse and inclusive and a further effect of this may be a culture and attitude amongst those researching and working within the sector to seek out further inclusivity and not to limit all that Scottish fashion might be. Several

small initiatives and ideas were discussed, particularly businesses that were perceived to be championing slow fashion and design practices as it was felt that these were impactful in driving change for the industry. However, when sharing examples of businesses and initiatives, attendees frequently followed this up with statements like “but there is so much more”, which one group also noted on their worksheet.

An analysis of participants’ co-curated imagery revealed nine visual themes (Table 2): 1) a modern twist on traditional garments like the kilt; 2) romantic, traditional, heritage pieces still held a place in contemporary fashion; 3) warm clothing as protection against the harsh Scottish weather; 4) non-traditional textiles with contemporary patterns and colours, which bore no resemblance to Scottish heritage; 5) practical, durable, protective outdoor wear; 6) high fashion, haute couture interpretations; 7) understated luxury, high quality and sustainable; 8) subversive styling; and 9) modern designs utilising traditional textiles.

Table 2: Visual themes from network discussions

 <p>Theme 1 source: Burberry, photographed by Andrew Yee (2023) for Hunger Magazine</p>	 <p>Theme 2 source: Potomac Wolfstone (2024)</p>	 <p>Theme 3 source: Really Wild Clothing Company</p>
 <p>Theme 4 source: Irregular Sleep Pattern (2024)</p>	 <p>Theme 5 source: Kestin (2024)</p>	 <p>Theme 6 source: Dior (2024)</p>
 <p>Theme 7 Source: Johnstons of Elgin, (2024)</p>	 <p>Theme 8 source: Freeman by Mickey (2016)</p>	 <p>Theme 9 source: Prickly Thistle (2024)</p>

Made in Scotland

A more easily defined aspect of Scottish fashion, which arose in network discussions was “Made in Scotland”. This was seen as something that is underrepresented in the fashion industry in Scotland, compared with other countries like Italy. “Made in Italy” was highlighted as a much stronger initiative, which had better government support and backing. “Made in Scotland” was seen, therefore, as an opportunity that could be enhanced, particularly amidst sustainability discussions. Italy, like Scotland, has a strong tradition and reputation for textile design and production (Lees Maffei and Fallan, 2014). However, it was also acknowledged by some of the network groups as

having a stronger in-country market to for their garments than Scotland. The idea that “we ourselves value what is here” was noted in network discussions in relation to “Made in Scotland” but also in relation to Scottish fashion more generally. It was felt that, in order to thrive, “Made in Scotland” would require appropriate governmental backing and support.

Harris Tweed® was presented as an example of an in-country initiative that is protected by the Harris Tweed Authority and has achieved global success (Cross, Steed and Jiang, 2021). This is in part due to its storytelling mechanisms, which highlights the landscape and the human element in its production (Platman, 2011). “Made in” initiatives were recognised as a marker of credibility but also recognised as ripe for exploitation and not always as genuine as they appear. Again, it was expressed that Scotland could learn from the Italian approach to developing and protecting “Made in Scotland”.

Attendees went on to question “but what can be made here?” and some participants wondered if the idea could be extended to design where designers who were “made in” Scotland, i.e. born, raised, studied or worked in. A challenge of the Scottish fashion industry that network groups across all locations recognised was the idea that fashion graduates, particularly designers, have traditionally had to leave Scotland to achieve wider recognition. Beyond design, roles within the industry are seen as “a dying trade”, undervalued and unglamorous, leading to an ageing workforce and skills shortages. One group observed “it would be great if there was space for people to stay in Scotland”. This is another aspect of the Scottish fashion industry that requires support, with attendees suggesting that this could be driven by industry and further supported either indirectly or directly by the government. Examples included a reduction of barriers in relation to applying for grants, and access to studio space.

CONCLUSION AND RECOMMENDATIONS

The network discussions support the rationale for the current research, where attendees were unanimous in expressing that the fashion sector in Scotland is strong and well placed to align with and support the sustainability agenda in fashion. However, it was also recognised that the industry lacks the support that is necessary to secure its future and that more work is needed to understand the needs of the sector. The following recommendations are made based on the preliminary findings of this research and these will be explored further by the authors in future research.

Recommendation 1

Scotland was perceived to have a strong and relatively inclusive approach to university education, producing talented graduates but where those graduates often need to leave Scotland to enter the fashion industry. This was noted particularly amongst design graduates but also recognised in business and textiles graduates. Better

support and incentives for these individuals to stay or return to Scotland was seen as an opportunity to be enhanced. In addition, the need for universities and other education providers to ensure industry skills shortages were identified and addressed was deemed important.

Recommendation 2

It was noted by network attendees that a consistent platform for information sharing is needed to help unite the fashion and textile industry in Scotland, which was recognised as vibrant and capable but disparate, made up of SMEs and independent businesses often in remote and rural locations. It was felt that events, initiatives and working groups had come and gone over the years and some of these had been successful but had lost momentum and other Government-backed initiatives had become absorbed into wider groups and departments. This recommendation was seen as something that could be achievable due to Scotland's small size and population.

Recommendation 3

It is difficult to pin down the limits of Scottish fashion and it was not the intention of this research to do this. However, a tension was revealed between how Scottish fashion is presented outwardly to the world and how it is perceived within Scotland. The development and protection of a stronger "Made in Scotland" initiative is a further opportunity for Scottish fashion and textiles (and other industries) and might help align these two visions by driving demand for "Made in Scotland" both within and out with Scotland. The opportunity to further align "Made in Scotland" with an authentic, ethical and sustainable ethos was also seen as timely and important.

REFERENCES

Augello, M. (2020) *Curating Italian fashion: heritage, industry and institutions*, London: Bloomsbury Visual Arts.

Baškarada, S. (2014) Qualitative case studies guidelines. *The Qualitative Report*, 19(24), pp. 1-18.

Belfanti, C.M. (2023) *Made in Italy: a history of storytelling*, Oxfordshire: Routledge.

Alexander, E. (2012) Chanel hosts an "exceptional" Scottish spectacular, *British Vogue*. Available at: <https://www.vogue.co.uk/article/chanel-scotland-show-at-linlithgow-palace-vogue-verdict>. [Accessed: 29 November].

Brydges, T. and Hrac, B.J. (2018) 'Consuming Canada: How fashion firms leverage the landscape to create and communicate brand identities, distinction and values', *Geoforum*, 90, pp.108-118.

Business of Fashion (2024) 'The State of Fashion 2025', *McKinsey and Company*. Available at: <https://www.mckinsey.com/industries/retail/our-insights/state-of-fashion> [Accessed: 9 December 2024].

Collier, J. (1957) 'Photography in anthropology: A report on two experiments', *American Anthropologist*, 59(5), pp. 843-859.

Craik, J. and Jansen, A.M. (2015) 'Constructing national fashion identities', *International Journal of Fashion Studies*, 2(1), pp. 3-8.

Craik, J. (2009) 'Is Australian fashion and dress distinctively Australian?', *Fashion Theory*, 13(4), pp. 409-22.

Crewe, L. (2017) *The Geographies of Fashion: Consumption, Space and Value*, London: Bloomsbury.

Cross, K., Steed, J. and Jiang, Y. (2021) 'Harris Tweed: a glocal case study', *Fashion, Style and Popular Culture*, 8(4), pp. 475-494.

Cross, K., Steed, J. and Jiang, Y. (2024) 'Provenance and production in Scotland's fashion sector: shifting stories', In *Sustainability and the fashion industry – can fashion save the world?* (pp. 56-69). Routledge.

Dior (2024) *Cruise 2025 show*. Available at https://www.dior.com/en_gb/fashion/womens-fashion/ready-to-wear-shows/cruise-2025-show. [Accessed: 29 November 2024].

Faiers J. (2021) *Tartan: revised and updated*, London: Bloomsbury Visual Arts.

Fulton, A. (1991) *Scotland and her tartans*, London: Hodder and Stoughton.

Goodrum, A. (2005) *The national fabric: fashion, Britishness, globalisation*, Oxford: Berg

Granovsky Amit, T. (2018) 'Israeli fashion between individuality and national identity: Reflections on the exhibition White-Blue Collar', *Critical Studies in Fashion and Beauty*, 9(1), pp. 87-107.

Gu, X. and Lu, M. (2021) 'Re-negotiating national identity through Chinese fashion', *Fashion Theory*, 25(7), pp. 901-915.

Irregular Sleep Pattern (2024) *Bold + brilliant sleepwear*. Available at:

<https://irregularsleeppattern.com/collections/sleepwear>. [Accessed: 3 December 2024].

James, A.M., Mather, S. and Sheridan, K.J. (2023) 'Rethinking the Fashion Value Chain: How Reshoring can Create a Localised Product Lifecycle and Support Sustainable Economic Growth, In *Novel Sustainable Alternative Approaches for the Textiles and Fashion Industry* (pp. 1-39). Springer.

Jansen, A.M. (2013) 'Notions of Tradition and Modernity in the Construction of National Fashion Identities', In *5th Global Fashion Conference, Oxford: Birleşik Krallık*.

Johnstons of Elgin (2024) *Peat hairline women's Balmacaan coat*. Available at: <https://johnstonsofelgin.com/en-gw/products/womens-lambswool-balmacaan-coat>. [Accessed: 16 September 2024].

Kent, S. (2020) 'How Copenhagen became fashion's sustainability capital', *Business of Fashion*. Available at: <https://www.businessoffashion.com/articles/sustainability/how-copenhagen-became-fashions-sustainability-capital/>. [Accessed: 27 November 2024].

Kestin (2024) *New arrivals*. Available at: <https://www.kestin.co/collections/new-arrivals>. [Accessed: 10 September 2024].

Lees-Maffei, G. and Fallan, K. (2013) *Made in Italy: Rethinking a century of Italian design*. A&C Black.

Lopez y Royo, A. (2019) *Contemporary Indonesian Fashion*. London: Bloomsbury Publishing.

Martin, M. (2009) *The mighty Scot. Nation, gender and the nineteenth century mystique of Scottish masculinity*, New York: State University of New York Press.

Maxwell, A. (2021) 'Analyzing nationalised clothing: nationalism theory meets fashion studies', *National Identities*, 23(1), pp. 1-14.

Mockutė-Cicėnė, S. and Žilinskaitė-Vytė, V. (2023) 'Philosophy of Identity in Fashion Phenomenon: Codes, Structures and Integrity', *Filosofija. Sociologija*, 34(3).

Mohajer va Pesaran, D. (2018) 'People and Placelessness: Paper Clothing in Japan', *Fashion Practice*, 10(2), pp. 236-255.

Mora, E. and Rocamora, A. (2015) 'Letter from the editors: analysing fashion blogs: further avenues for research' *Fashion Theory: the Journal of Dress, Body and Culture*, 19(2), pp. 149-156.

Nairn, T. (1981) *The break up of Britain*. 2nd Ed. London: New Left Books.

Paulicelli, E. (2002) 'Fashion, the politics of style and national identity in pre-fascist and fascist Italy', *Gender & History*, 14(3), pp. 537-559.

Pedersen, S. and Peach, A. (2019) 'Highland romance or Viking saga? The contradictory branding of Orkney tweed in the twentieth century', *Journal of Design History*, 32(3), pp. 263-279.

Platman, L. (2011) *Harris Tweed: from land to street*, London: Frances Lincoln Limited.

Potomac Wolfstone (2024) *Lookbook*. Available at: <https://www.potomacwolfstone.com/lookbookpwc>. [Accessed: 10 September 2024].

Prickly Thistle (2024) *Galleries: home*. Available at: <https://pricklythistle.shop/pages/galleries-home>. [Accessed: 3 December 2024].

Rae, V. (2019) *The secret life of tartan: how a cloth shaped a nation*, Edinburgh: Black and White Publishing.

Reinach, S.S. (2009) 'Fashion and national identity: Interactions between Italians and Chinese in the global fashion industry', In *Business History Conference. Business and Economic History On-line: Papers Presented at the BHC Annual Meeting* (7, p. 1). Business History Conference.

Riegels Melchior, M. (2010) 'Doing Danish fashion: On national identity and design practices in a small Danish fashion company', *Fashion Practice*, 2(1), pp. 13-40.

Rito, C., Pereira, M. and Cruchinho, A. (2022) 'The Cultural Identity of a Country as a Competitive Factor in Fashion Design: The Impact of Academic Education on the Construction of National Brands', In *Meeting of Research in Music, Arts and Design* (pp. 248-259). Cham: Springer International Publishing.

Rossen, R. (2023) 'Identity and cultural expression in Greenlandic fashion1', *Critical Studies in Fashion & Beauty*, 14(2), pp. 175-192.

Rocamora, A. (2009), *Fashioning the City: Paris, Fashion and the Media*, London: I.B. Tauris.

Shirazi, F. (2023) *Islamicate Textiles: Fashion, Fabric, and Ritual*. London: Bloomsbury Publishing.

Tajuddin, F.N. (2019) 'Culture and social identity in clothing matters: different cultures, different meanings', *European Journal of behavioural Sciences*, 1(4), pp. 21-25.

Teunissen, J. (2011) 'Deconstructing Belgian and Dutch fashion dreams: From global trends to local crafts', *Fashion Theory*, 15(2), pp. 157-176.

Tsui, C. (2013) 'From symbols to spirit: changing conceptions of national identity in Chinese fashion', *Fashion Theory: the Journal of Dress, Body and Culture*, 17(5), pp. 579-604.

Wang, Z. (2022) 'Implementation of Chinese-styled branding in global fashion: "Guochao" as a rising cultural identity. *Fashion, Style & Popular Culture*, 9(1-2), pp. 149-183.

Wolters, N. (2020) 'The Spanish cut: tailoring men's fashion and national identity in nineteenth-century Spain', *Journal of Spanish Cultural Studies*, 21(3), pp. 313-333

Young, C. and Martin, A. (2017) *Tartan and tweed*, London: Frances Lincoln Limited.