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**The Implication of Brexit on the UK Power Dressing (1930-
2022)**

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DEDICATION

I dedicate this work to my beloved family and friends.

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ABSTRACT

The dressing power concept has been a critical approach through fashion history, from being a tool to build perceptions to an integral sector that serves the countries' Gross Economic Product (GDP). Fashion has a huge economic contribution to the UK economy yet Brexit had changed the game. This dissertation sheds light on the damages caused by the Brexit agreement on the UK Power dressing sector, from facing manufacturing challenges to the intellectual property rights issue, when the UK fashion industry had been manipulated and damaged by a “political” move i.e.; Brexit. By comprehensively exploring the main aspects that have been affected by Brexit, this dissertation contributed in the deep understanding of different implications of Brexit on the UK power dressing industry

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List of Acronyms

BFC: Finance Committee of Broad

CEO: Chief Executive Officer

EEA: European Economic Area

EU: European Union

EUTM: European Union trade mark

GDP: Gross Domestic Product

IP: Intellectual Property

MEP: Member of the European Parliament

RCD: Registered Community Design

TCA: Trade and Cooperation Agreement

UCD: Uniform Closing Dataset

WIPO: World Intellectual Property Organization

WTO: World Trade Organization

General Introduction

General Introduction

Today's generations would define Fashion as a tool that expresses beauty and elegance, yet old generations would have another perception about this field. The beginning of the 20th century had marked a significant change in the way women were perceived, being defined as a home furniture by their society did not last for so long, since women started to take their own positions in the workforce, a radical change accrued that society did not accept at first, yet women did not go along with the norms.

Entering the workforce alongside a male coworker, needed much energy from the female workers to impose their identity and impress their mates from the opponent gender, thus dressing in a specific way would extremely help a lot. Since the 30's, fashion has been used by women as a tool of accessibility outside the house, and more specifically in the work force. Her one and only way was to get inspired by the male wardrobe, thinking that imitating men's dressing style would get her power, an approach that not all people from the fashion field welcomed yet it did affect widely under what was called 'power Dressing'.

Men of the 20th century were also asked to go with the fashion rhythms alongside women. Hence fashion is a field for both sexes. Men would use their suits to look more responsible and reliable, which explains that they also have part in the progress of the fashion trends and styles.

The Power Dressing concept has been dazzling its way passing to the 21st century, as it became an economic matter. The British economy has been relying on the fashion sector to boost the economy growth, yet the task became quite difficult when the Brexit agreement came to power by 2020. In this respect, the research beforehand raises some queries that should be answered properly:

- How has Power Dressing been shaped between the 20th and the 21st century?

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- How had power dressing sector been encouraging the UK economic growth?
- In which aspects did Brexit affect the fluency of the UK Power dressing sector?
- Alongside post Brexit fashion sector trading hardships, what are other aspects that Brexit had destructed?

The questions posed above may welcome the following hypotheses:

- The British economy is facing hardships when it comes to achieve an economic growth.
- Brexit has exposed the UK dressing power sector low investments.
- The post Brexit appoints the struggles that are facing the UK economy trading process, and the dressing power industry trading in particular.

What have been initiated above is going to be divided into two chapters. The first chapter sheds light on a detailed understanding of the power dressing concept and its evolution from one century to the next one, and also how was the concept used by various figures, and by the British royal family members in particular.

The second chapter deals with comprehensive facts concerning the outcomes of the Brexit agreement on the UK dressing power sector i.e., the fashion industry. This chapter will tackle the various fashion industry aspects that have been damaged/ changed by Brexit.

In conclusion, this thesis attempts to unveil the true damages caused by the UK withdrawal agreement from the EU focusing on the economic side, by providing insight into the UK dressing power sector which has been vandalized by Brexit. By understanding the consequences of divorcing the European single market, this chapter treats several aspects of trading within the dressing power industry after the Brexit. To approach the aim of this work, this study applies an analysis to depict the various consequences caused by the UK withdrawal agreement with the EU on the UK Power dressing industry.

**Chapter One: The
Origins of the Power
Dressing**

Chapter One: The Origins of Power Dressing

1.1. Introduction

The way individuals are dressed has a big impact on how they would be interpreted, under the so-called "dressing power", an indirect method that enables us to project a positive self-image. The 20th century had witnessed a massive change in the way women dress up, from staying at home doing the house keeping stuff, to becoming an important part in the workplaces. The British throne owners had a massive contribution to the rise of power dressing in the UK over decades. Setting rules of how to dress up and how to act was among the royal family protocol, starting with Queen Victoria (1817-1901) up to Queen Elizabeth II (1926-2022), whose fashion history would not have been accomplished without. In order to dive onto the profound of the Power dressing notion, and grasp an in-depth interpretation of it, we need to discover when exactly was the birth of the power dressing concept, its record, and how the British royal family and politicians did use it for their personal gain.

1.2. The Dressing Power Concept and its Origins

People often look for a good look to project a certain idea about themselves under the umbrella of power dressing. "Dressing of comfort and practicality has always been a priority but the "marketing message" or image conveyed through fashion is equally important: An observer often got his first impression of a person's character, position, and status from a form that person's appearance" (Kalisch & Kalisch. 1985, p.1), Technically the notion 'power dressing' refers to the pickable outfit that a person would wear to look confident, powerful, and responsible. It is a style of clothes, and hair intended to make wearers seem authoritative and competent especially when it comes to professional places such as businesses, and political domains. This style is often conservative, illustrated through a matching jacket and pants. An outfit with a high tone of masculinity as it was considered as a source of power and related to success in the past time, when femininity was not taken seriously especially in the working forces.

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For more than four decades starting from 1930s, the 'grey flannel' gave the man a kind of power and it had been the only dressing style that was popular at that time, yet the power suit came as an additional power for the working men which gives more authority and domination for them, this sort of authority was only accessible for the rich people. Broeke (2013) states that George Armani¹ debuted his career as a fashion designer by 1975 with a distinct vision of the fitted two-pieces that is still relevant today (para 1), George Armani the Italian designer came in the '30s to change the game, he introduced his well-known brand "Armani's custom suits" as a move that was beyond the working man's budget, yet it expresses wealth and power, he was encouraged to produce more ready-to-wear suits that were less expensive as a consequence of the high demand for power suits at that time from all the various social classes.

The term "Power Dressing is more associated with women, they would wear specific clothes to indicate status, "At the same time women were entering the corporate workplace in large numbers, the power suit began to pop up" (Bates, 2014, para 1), an approach that started to be interpreted seriously in the United States and Britain by the 80s, a period when women in particular were trying to take over the market and prove their abilities through dressing power. The main aim of dressing power is to look like an active person whether you are or not. Dressing power for women had made a great impact in history.

During the 21st century, a woman's duty was narrowed in few limited works selected by the social norms such as bookkeepers, this traditional mindset continued to settle until the following century when women started to enter other working fields such as politics. Woman in such new position definitely would need a way to transmit to her male coworker that she also is able to work hard and achieve success through her work. She took the challenge to prove her society wrong. Her way of

¹ George Armani: Italian fashion designer whose signature style of relaxed yet luxurious ready-to-wear and elegant, intricately beaded evening wear helped introduce ease and streamlined modernity to late 20th-century dressing. (Britannica, 2023., para 1).

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proving herself was certainly the power suit, a suit that allowed a woman to be taken more seriously at the working place.

For ages, fashion was the only women's refuge to show off their femininity and elegance. Women were and still considered as the first consumer of fashion and clothes, Gordon Beverly (1996) discusses that during the nineteenth century, women were the primary buyers of clothing, they also followed fashion trends and the advancement of design and materials.

Meanwhile men established themselves with specific designers to work with, women also found their desired dressmakers who helped creating them outfits for work and other occasions. Karl Lagerfeld² and Valentino³ had cooperated to produce business ensembles for women, a combination of jackets with large shoulder pads and a straight skirt that defined female softness and femininity.

Fashion succeeded to affect all the social groups and ethnicities, when people finally had understood that it is an important approach that would help reinforcing their appearance especially in their job, this is all can be easily achieved through the power dressing concept, McDowell (2000) declares that fashion, besides sports and movies, has a stronger impact on society, and different religious groups; as a result, it is interpreted as a cultural power (p. 77).

The twentieth century was a period of battles and wars, and among these brutal battles there was the battle of ideologies, every party was trying to impose its mindset and its ideology. People were set in a position to choose which wing they would like to fit in. Another critical battle was the battle of equality between both genders that women asked for, and here fashion played a major role to gain this battle and made a high effective influence all over the world. "These battles have moved fashion forward

² Karl Lagerfeld: Born in September 1933, a German fashion designer and photographer, died in 2019. (Britannica, 2023, para 1).

³ Valentino: Valentino Garavani is one of Italy's finest exports. Universally admired for his exquisite couture creations and romantic red-carpet gowns (KILCOOLEY-O'HALLORAN, 2012, para 1).

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more than any extravagances from the perfumed halls of gilded couturier” (McDowell, 2000, p. 78), both fashion and the feminism movement in one way or another successfully had affected each other.

1.3. The 30s Dressing Power

According to fashion historians, the term power dressing is strongly associated with the rise of the 80s, during an era when women truly wanted to be taking sincerely in the work field, a landscape that was fully dominated by the opponent gender back then. The concept of a power suit was created to give people; especially women, a strong appearance in society. However, power dressing was first introduced in the 1920s by Coco Chanel way before women started to inter the work force.

1.3.1. The Revolution of Power Dressing by Coco Channel

Coco Channel had decided to create women a boyish silhouette, and here where it all had started. The designer aim was to catch the masculine outfits from the men’s closet and try to illustrate it in a feminine form.

Coco Chanel was fashion's first radical. She shocked the couture establishment in 1923 when she said that ' fashion doesn't exist unless it goes down into the streets'... she judged her time perfectly. In the wake of new liberties gained by their efforts in the First World War, women were beating on the doors of masculine privilege. Chanel knew that much of the illusion of masculine power and superiority was vested in male dress code” (McDowell,2000, p. 77)

This brave action had for sure affected the fashion industry as a whole, and most importantly had evolved the woman’s position in her patriarchal society, Presley (1998) assumes that the first half of the twentieth century is considered to be the period that had witnessed the large and huge change in women’s fashion (p. 307).

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The French lady Coco Chanel was the one who freed women and gave them a chance to breathe through wearing a more comfortable outfit that is inspired from the male's wardrobe, Evans and Thornton (1991) argue that Chanel's mission was to adapt the women closet to the men's one not in term of masculinity but rather in term of meaning (p. 50). According to Coco, women also have the right to act and move around in a cozy look, and more importantly to feel powerful and capable the same as men.

The new design by Coco was named 'the new women's uniform' and with time, a more tomboy look was created with wider shoulders and straight lines in clothes. The suit continued to gain a large influence until the mid-20th century when the designers introduced suits with pants. "Between Coco Chanel, the fashion designer who was responsible for popularizing a more casual, less constricting silhouette, and the German-American actress Marlene Dietrich, who pioneered androgynous style..." (Persad, 2013, para 3) One of the main figures that had helped in the wide spread of this suit was the star, Marlene Dietrich⁴ (1901-1992). In her movie 'Morocco' in her famous scene when she entered the nightclub in a masculine tuxedo, embracing the full masculine attitude and hiding away her feminine side that was completely missing in this scene.

Coco Chanel's company had succeeded in blurring the line between male and female, and the turning action that Coco had made its effects till today. "“Nothing is more beautiful than freedom of the body,” she once said” (Cerini, 2021, para 2), all today's women owe Coco full respect as she was one of the first designers that had given woman freedom in the way she dresses and that gave her the chance in her work place to resist and gain respect.

At a time when Coco perception towards gaining power was to create women a suit inspired from men's closet, not all the fashion domain people carried the same point of view, many argued that

⁴. One of the most popular film and music stars of the 1930s and 1940s, Marlene Dietrich was known for her fashionable style and diverse portrayals of women. (Spring, 2017, para 1).

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fashion itself is a tool that provides women power, and women have their own way to display their characters among men in the work places without even getting a muse from the men's wardrobe.

1.3.2. The Rival of Coco Chanel: Elsa Schiaparelli

Italy is well known for its famous couture houses that hold numerous fashion designers; Elsa Schiaparelli⁵ is one of them. A daughter of an aristocratic family, her parent's wealth and luxury never pleased her thus she went to look for what really suited her in London and then Paris.

Her fame laid out in the period between the two world wars. She had the chance to go to Paris and meet the French modern fashion designer Paul Poiret who had the role in inspiring her future collections, "Where Chanel insists on an invulnerable dignity, Schiaparelli espouses excess and folly in fashion" (Evans & Thornton, 1991, p. 50), in contrary to Coco who was looking to provide women comfort through her designs, and the inspiration from the male's masculine closet, Elsa's aim was to keep the feminine look and style of women.

The Italian designer Elsa insisted on giving women a sort of dignity and pride after all. she was looking for establishing a modern look inspired from art and fashion, believing these two fields go hand in hand to achieve what is meant by femininity.

It is worn with a separate shawl which repeats the tear motif in appliqued organza flaps. On the dress, the rips are gashes of purple and black, on the shawl they are pink tongues. The imagery of violence, the suggestion of attack, is counterposed by the elegance of the dress, its existence as sophisticated fashion, the fact that it is not rags, not torn. It is a piece suggestive of a fantasy which is both acknowledged and denied (Evans & Thornton, 1991, p. 50).

The masculine dress created by Coco was to signify control, a restriction of a masculine dress that Elsa never embraced, when lunched her famous dress "The Tear Dress of 1937-8". The dress

⁵. Italian-born fashion designer who established an important couture house in Paris (Britannica, 2022, para 1)

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illustrates the prohibition that women were facing during that time, an evening dress that Salvador Dali⁶ helped her in printing the trompe “l'oeil rips” for.

Elsa Schiaparelli stressed that women's femininity may give them a particular pride that men would never be able to accomplish as she launched her method by attempting to convey that women had an appearance that would give them strength without relying on men's clothing.

1.3.3. 30s Women and Men’s Fashion

Despite the fact that the power suit notion is associated with the 80s, yet this clothing style for women was firstly introduced by the 30s. worldwide designers had agreed that women are in need for a change in the way they dress up, to keep up with the changes that are arising within the society.

The beginning of the 30s was an introduction of a new concept of suit power for a woman. “...Yves still launched a black suit design with plaid accents or combination. Satin silk fabric, complete suit when worn with a stylized white-collar shirt. These luxurious designs have since been known as “Le Smoking” (Nhật, 2021, para 2), ‘Le smoking’ suit by Yves Saint Laurent raised and shined by the 30s, when the designer introduced his tailored black tuxedo with a side satin stripe look for women. The Hollywood star Katherine Hepburn⁷ embraced the suit, when she had worn it in every scene during her movie *Women of The Year*⁸, From the beginning to the end of her role in every scene, she tried to show that men's suit could be feminine as a tomboy look for women.

She was considered the first to wear a suit with pants. Within her introduction to her interview with Katherine, Walters (2017) mentions that Katherine often changed the rules that were set up for women in the Hollywood industry (01:04). She wanted to gain independence by not relying on others'

⁶. Spanish Surrealist painter and printmaker, influential for his explorations of subconscious imagery (Britannica, 2023, para1).

⁷. Born in May 1907, indomitable American stage and film actress, known as a spirited performer with a touch of eccentricity. (Britannica, 2023, para1).

⁸.An American romantic- comedy movie, was launched in 1942 under the direction of George Stevens and Starring Spencer (Zacharek, 2017, para 1).

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help, Katy Hepburn shows that equality and independence could be achieved within a heterosexual society, she wanted to challenge the norms when she decided to prioritize comfort and relief.

Katherine's look made the suit iconic and utilized by working women. With time women started to look for an outfit that would help them to be more comfortable during work, this led to the creation of other trousers called 'slacks' that was fully inspired from the man's closet. "We deplore the crop of young women who take war as an excuse for letting their back hair down and parading about in slacks..." (McNeil, 1993, p. 289) Working in factories requires women to wear pants to be more practical, this would create a suitable working environment and also would give women a fitting outfit to move with during work, and Vogue Magazine seemed to be unsatisfied by this decision.

McNeil (1993) delivers that the Austin Reed announcements of men's closet focus on power and prestige, while the women's were more about protecting the feminine capacities of the woman (p. 288) all a woman was trying to do is to create a new style that would help her to be more comfortable in her work due to the demand on working women when men were busy with the Great wars during a harsh period, giving their femininity a great value.

Fashion and dressing were not exceptional for women at the start of the 30s, men also had their dressing codes and style which helped them to project a powerful image about themselves in their society and especially in the working place.

Although all British citizens were technically bound by the same coupon restrictions, in no way was a uniformity of dress imposed across classes. Despite propaganda and subsequent nostalgic claims that social distinctions were suspended in the name of the war effort, dress remained very much a signifier of status, in both service and civilian contexts. (McNeil,1993, p. 286)

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Despite the hard situation that Britain and all the world citizens were going through yet men did never miss the chance to go outside in a proper look. they understand that dressing in a certain way would gain them respect and statue among their social groups, whether during their work shift or outside the working places.

During one of his interview, Peterson (2021) mentions that the German philosopher Nietzsche said at one point that ‘every great man is an actor of his own ideal’ and there is something in that about greatness in general (01:02), and here is the point, there is no shame to pretend something that you did not achieve yet, as long as this mindset is part of your success plan, it is considered to be part of the human’s practice for his future situation, a successful one. Another factor that leads a man to dress properly is that his society would never take him seriously when he would dress casually thus If you ask someone, why would he wear a suit every day in almost every place he goes to, he would respond by saying that it is his way of showing respect to others and most importantly is a way to gain respect for himself too.

1.4. The 1980s Dressing for Success

BOWAMAN and HARRY (1991) state that in order to gain a right impression on yourself you must own the right business outfit to blend with the “power lunch bunch (p. 329), we can all agree that whether at a meeting, on a date, or especially in professional settings, people are not defined by their clothing; rather, it helps to project a certain picture about them. We have a tendency to notice every small detail in the way other people dress since it makes a powerful statement about each individual.

The dressing power concept is strongly associated with women of the 80s, it goes hand in hand with the period when women made their first steps in the work force which was nearly entirely owned by men. “Women have long borrowed from men’s dress to claim the authority associated with it” (d’Avignon, 2017, para 1), women find the refuge in the dressing for power method, they would wear an

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outfit to look more reliable and gain the respect they need. "That dress contributes to the visual form of the idea 'woman' is generally accepted; the question 'for whom do women dress?'"(McNeil,1993, p. 293), the answer for this question would be that women were looking for power through wearing a suit that was inspired from the male's wardrobe. The society had thought them that power is being a man, acting like a man and most importantly dressing like a man, women had understood the assignment and acted accordingly.

The only method for women to demonstrate their abilities and capabilities was via their clothing. d'Avignon (2017) discusses that a change in social norms always start with a change in the way people dress up. To show for the man that she is powerful enough to dominate and control any type of task or circumstance that she would be placed in, thus she was able to choose a particular costume. A Woman in the 1980s was sufficiently rebellious to challenge the long-held gender stereotype, and she had managed to use her effective weapon i.e.: fashion.

Women were forced into labor once the first global war started. As women's fashion evolved, separate clothing became more prevalent, and by the 1980s, power suits had gained formal acceptance among women. "Come World War II, working women were ubiquitous: in factories, driving delivery trucks, welding metal parts for war machines, managing post offices. Wearing pants was necessary for much of this work, and therefore it became normal" (d'Avignon, 2017, para 6), a suit that was developed with the assistance of several designers, including Giorgio Armani and Ralph Loran⁹. The designers' aim was to create women an outfit inspired from men's closet which has nothing to do with being masculine and guard their feminine spirit, rather it was created for the sake of giving women more freedom and relax.

⁹. American fashion designer who, by developing his brand around the image of an elite American lifestyle, built one of the world's most successful fashion empires (Britannica, 2022, para 1)

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“When Melanie Griffith won the part of underestimated Staten Island secretary Tess McGill in *Working Girl*, two facts were true. In her short lifetime, womanhood had transformed. The year she was born, fewer than one in eight married mothers were employed; in 1988, that percentage was well over half” (Amy,2018, para 1), *The Working Girl*¹⁰ movie was a work to entertain the public, but its first goal was to project the women’s position in their society during that period. The dressing power concept is immensely included through the movie scenes, when the film highlights the modifications made to the power suit by the end of the 80s.

Dress for success became popular during the mid-1970s and 1980s in the United States and Europe, but the principles that underpin it stem back much further. The idea that one can dress for success is closely aligned to the more general notion of "impression management," the origins of which go back to the work of sociologist Erving Goffman and his dramaturgical metaphor (the idea that the social world functions like a stage and we, its social actors, are performers) (Entwistle, n.d., para 1).

Although the idea of "dressing for success" became widely popular in Europe and the United States in the middle of the 1970s and the 1980s, however the underlying ideas go far further back in time. The notion dressing power is related to the fact that people succeeded to impress their environment and this would gain them the full respect and the control they need for especially in their label. “Power dressing is real, even if the power suit has faded away” (Jackson, 2021), it can never be denied that the power suit spirit does no longer exist among the fashion field yet the notion power dressing will always remain as a fashion pillar.

1.5. The Evolution of Dressing Power in the UK

The UK has a large contribution in the fashion and tuxedo field, it has also managed to help in the rise of the dressing for power concept. The royal family members had helped creating dresses and

¹⁰. A romantic- comedy Serie released in 1988 under the direction of Mike Nicholas, was nominated for the Oscar (Nutt, 2015, para 2)

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gowns for themselves and the kingdom's citizens. Rules were set to be followed when there is no negotiation in term of protocol.

1.5.1. The Victorian Fashion and its Influence

While discussing the history of British power dressing, it is impossible to ignore the fact that it has origins from the 19th century, and more especially the Victorian Age, lasting from 1837 to 1901, for sure had its own fashion that did not only affect Britain but also its impact was global.

The intricate lexicon of fashionable dress for Western women in the 1870s and 1880s modeled what we now consider to be an outrageous and exorbitant female form: beneath the heavy layers of starched petticoats and rich silks, a technology of undergarment structured a striking visual contrast between a woman's tightly corseted torso and the swelling prominence of her backward-sweeping bustle.

(Dorré, 2002, p. 157-158)

The dress' numerous layers were stiff and uncomfortable, but they gave the wearer a sense of elegance and desirability at the same time. Every woman, from whatever socioeconomic background, had to be beautiful and to be presentable. The standards of beauty during that period were quite different from today's. It all started when authority was displayed by the number of huge gown layers fitted with corsets, a look that was never supported by women that were wearing it back then.

Queen Victoria¹¹(1819-1901) was just 18 when she ascended to the throne, thus her power did not grow immediately, especially when the romantic French style was dominating fashion at that time. “Victoria ascended the throne in 1837 amid a fashion controversy” (Thieme, 1988, p. 15), by time, she succeeded to influence both genders by the rules that she set up for her reigning era. According to her, wealthy women were the ones who were able to follow the Victorian fashion structures, since they had all the capacities to buy the fabric and go with the Victorian leisure flow.

¹¹. Queen of the United Kingdom of Great Britain and Ireland from 1837 until 1901 (Britannica, 2023, para 1)

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Dorré (2002) argues that the large debate that is associated with the late nineteenth century indicates how a human body is not just a biological structure but rather an ideological matter that would shape any given culture and is also shaped by this culture pp. 158-159. The Victorian fashion is symbolized by the amount of beauty rules for women to follow, or else they would be categorized as ugly and unfitted. These rules explain how the human body was never taken seriously just to please the social norms and men in particular.

1.5.1.1. The Victorian Corset

The corset¹² is one of the components of Victorian clothing that is most frequently seen, as a tiny waist was originally considered to be a sign of beauty according to Victorian fashion norms. Women were persuaded by society that wearing a corset would make them more respected and appreciated in a world where males rule supreme and women are viewed as the inferior sex. "To invoke the terms of Michel Foucault, fashion becomes part of a larger "project of docility" enacted upon the body" (Dorré, 2002, p. 159), women at that time would fully submit to the fashion standards to please the opposite gender without paying a small attention to their health and body.

"In another example, the author's attack goes so far as to eliminate the woman as an active agent in her fashioning, envisioning in her place a sort of phantom undergarment that acts of its own volition, destroying the constitution, squeezing the life out of domestic bliss, and finally punishing the corseted female with a fitting death" (Dorré, 2002, p. 166), although while these corsets were considered to be trendy, we cannot ignore the reality that they had resulted in a number of health problems. The woman's abdomens were clearly being damaged by these corsets; a sensible part of her body was cracked inside. Sherbert (2021) mentions through her article that the famous art historian David Kunzle announced that the Victorian corset is a social horror (para1), the corset was a long-standing type of patriarchal

¹². A corset is an undergarment that is designed to reduce the size of the wearers waist and to help train the waist over a longer period (Fashion in Times, 2021, para 5).

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oppression that the woman had to endure, when being a girl, a married woman, or even a pregnant one, you are enslaved to the so-called fashion item i.e., the corset.

Corset fashion has traced its way to the 21st century when we can see that it has been adopted by famous fashion models such as Bela Hadid¹³, "...corsets have evolved from patriarchal into a symbol of free female sexuality..." (BASS-KRUEGER & TIMMS, 2021, para 7), yet today's corsets are more comfortable when they are made of soft elastic, and they are often worn over clothes. Some people commented that wearing the corset in a different way i.e., over clothes is a way to illustrate a positive expression of femininity and most importantly a way to say that today's women have the right to express themselves.

As queen Victoria aged, she handed the fashion authorities to her son Edward¹⁴, prince of Wales. Few years later the queen died in 1901. The British family never missed the chance to use their clothes as a way of showing off their authorities and power. And they will continue to settle their beauty and fashion standards over decades.

1.5.2. Queen Elizabeth II's Power Dressing

The death of the UK king George VI led to the coming of a new leader to take over the throne, yet the leader this time is quite different from what the British people used to witness during the royal family reigning history. "In many ways, though, the death of the King in 1952 provided a signal opportunity for the arrival of a new and improved figurehead, one better suited for the post-imperial age: George's daughter, Elizabeth II" (Feingold, 2009, p. 147), after the death of her father, it was Elizabeth's time to become the country's first female monarch. She embraced the chair assuredly with confident.

¹³. An American supermodel who has appeared in campaigns for brands such as Bulgari and Fend (Bibliography, 2022, para 1).

¹⁴King of the United Kingdom of Great Britain and Ireland and of the British dominions and emperor of India from 1901, an immensely popular and affable sovereign and a leader of society (Britannica, 2023, para 1).

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Although it was not widely accepted at the time to rely on a woman as a leader, the queen disproved the prejudices held by society and brought back Britain's glory days.

It would be dishonorable to talk about power dressing in the United Kingdom without bringing up one of the fashion superstars who has had a significant impact on how women have dressed for decades, Queen Elizabeth II¹⁵ (1926-2022). She had been depicted in photographs for the past 70 years to demonstrate what is meant by dressing like a queen. Before Princess Diana¹⁶(1961-1997) gained the most notoriety for her sense of style, queen Elizabeth II made her trasses as a global style icon. "I have to be seen to be believed," the queen famously said, and from the moment she became sovereign in 1952, at age 25, she clothed herself with that purpose in mind" (Friedman, 2022, 01:22), she had a goal that guided her in making thoughtful outfit selections, thus she was well conscious of the role that image has in determining how the public would perceive her as a monarch.

Norman Hartnell¹⁷ aided the monarch in dazzling her path in the power dressing and the fashion history as a whole. "As preparations were underway for Queen Elizabeth II's coronation in 1953, Her Majesty only had one couturier in mind to design her gown for the historic occasion: Norman Hartnell" (Chan, 2023, para 1), He succeeded to create the queen's two most important gowns that she would ever wear through her royal career as the queen of the state. She wore a satin gown for her wedding, embellished with crystals and seed pearls, this marked her entry to power dressing field as an idol of fashion. The second dress she had worn by the designer Norman Hartnell was her coronation gown that made the public speechless of how stunning she appeared in.

¹⁵. Queen of the United Kingdom of Great Britain and Northern Ireland from February 6, 1952, to September 8, 2022 (Britannica, 2023, para 1).

¹⁶. Former consort (1981–96) of Charles, prince of Wales (later Charles III); mother of the heir apparent to the British throne, Prince William (born 1982); and one of the foremost celebrities of her day (Britannica, 2023, para 2).

¹⁷. A British fashion designer who was responsible for creating the pieces worn by the Queen on the most important days of her life. (Cope, 2020, para1).

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The Coronation was an event that took Britain -and much of the world - by storm. Specifically planned as a celebration that would signal the end of the nation's wartime privations, it was to be a pageant that showed the world the importance of Great Britain in the modern age. It was, naturally, a nationalistic occasion, but it was also one through which Britons attempted to negotiate their relationship with the new world order, an order in which the fabled British Empire was no more, and its replacement, the Commonwealth of Nations, had yet to articulate its role or prove its effectiveness. (Feingold, 2009, 148)

In some ways, her coronation served as a demonstration to the people and foreign countries that she is a "woman" capable of managing her kingdom despite the actual circumstances that Britain was going through. "Of course, no one is more closely associated with Hartnell than Queen Elizabeth II herself" (Maitland, 2022, para 6), Norman was regarded as the only fashion designer in London to have both the largest couture house and the largest embroidered workroom, therefore the queen was relying on him to make her wardrobe.

A few years later, she realized that working with only one designer is not sufficient, so she requested to work with an additional designer. It was the designer Hardy Amies¹⁸ turn to have the honor to fill this spot, Atkinson (2022) discusses through her BBC article that the queen looked for Amies to be her outfit maker and his first mission was to create her a wardrobe for her tour to Canada in the 51s, he also provided the queen with custom-made daytime attire.

From the 1970s to the 1990s, Lan Thomas¹⁹ turned as the queen's dressmaker, his outfits were noticeable for the brighter colored chiffon he was working with. Through the last decades the royal

¹⁸. Born in 1909 in Maida Vale, West London, Amies grew up to become of the most important post-war names of British fashion, and will always be remembered for dressing the Queen (Craven, 2008, para 1).

¹⁹. The personal assistant, adviser, and curator to Her Majesty the Queen (Taylor, 2018, para 1).

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family's attire, notably the queen's, was completely under the designer Angela Kelly's²⁰ direction. She worked for the monarch for more than 30 years and was regarded as the queen's official dresser. "She wears sensible block-heeled shoes - handmade and worn in by Kelly herself to make sure they are comfortable..." (Atkinson, 2022, para 3), Angela was aiming for the queen's comfort, taking into consideration her age that by time she did not become that healthy and capable. It is certain that Amies and Hartnell had succeeded to give Queen Elizabeth a distinctive and individual style, but Angela made this style stand out. She attempted to add more glitter to the queen's distinctive appearance and was successful in doing so.

The queen was notable not just for her successful reign and diplomatic achievements but also for her stylish appearance, and by participating in more than 200 engagements, she was able to express her strength and unique personality via her sense of style. "This uniform way of dressing maximizes her comfort on long days, but also helps define her role, says Elizabeth Holmes. "Her job is to be a calm and consistent presence. Her clothes are a mix of knowing what to expect but also with an ability to surprise and delight"(Atkinson, 2022, para 3), The queen was extremely careful while choosing her attire and paying attention to the tiny details since she was the first monarch in the history of the British monarchy to be exposed to the national and worldwide media. The attire was chosen specifically to be colorful in order to make the queen easily noticed in the crowd.

People frequently remarked that the queen was still a sensible feminine child despite investing all her power during this tour to just show the globe the strength of her nation. "As a woman, however, she was repeatedly configured in the press as young, small, slender, barely out of girlhood, and quintessentially feminine" (Feingold,2009, p. 149), She persuaded politicians with her commitment to her role as the first lady and the sovereign of Great Britain.

²⁰. She was known as the Queen Elizabeth II dressmaker. (Taylor, 2018, para 1).

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She gave a speech to celebrate her 21st birthday at a pitch she never dropped, “I declare before you all that my whole life whether it be long or short shall be devoted to your service” (Windsor, 2021, 02:14), the queen vowed to be a trustworthy member of the royal family, not just by the authorities disposed to her, yet also by being a female queen that would prove the society wrong that she as her as another male monarch is capable of governing and ruling a huge historical nation as England.

Her public persona was heavily influenced by fashion, whether during a televised meeting, a family gathering, and even in diplomatic meetings, she used her sense of fashion to project a strong image about herself, her royal family, and even her country. “Those suits and co-ordinating dress and coat ensembles are used to convey subtle or overt messages” (Key, 2016, para 9), the queen’s aim was to utilize the power dressing approach when she took advantages from her public appearance to prove certain ideologies. Her dressing style was not only a fashion teste, however a brand statement, each item she would wear has both meaning and influence.

In 2016, on her 90-birthday anniversary, her dressmaker Angela Kelly managed to graben the world's public attention when she styled the queen's gown, "On her 90th birthday, her lime green suit was so bright it got its own hashtag: #neonat90..." (Friedman, 2022, 06:00). The monarch appeared from her balcony of Buckingham Palace in a neon grey dress, when Kelly took the queen from an aging monarch to a stylish elegant old queen rising the hashtag #neont90. The queen was wisely aware of her position as she built her own strategic wardrobing that had begun by her 53's coronation gown.

All the royal family members with no exception, have some specific rules to follow, paying a great value to what they are allowed to dress in, “There are etiquette rules governing what members of the Royal Family wear to public engagements - from gloves, to military uniforms, and skirts instead of jeans” (Wilson, 2017, para 1), the protocol has set the royal family dressing code in order to help them to be distinguished from other people. Starting with her majesty queen Elizabeth, including the royal

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family daughters-in-law since the dresses worn by the royal family members are kept in people's minds forever from the queen's bright color outfits to the fascinating gown of Diana, Princess of Wales at her astonishing wedding with prince Charles²¹ of Wales, passing to Kate Middleton's²² stylish items.

1.5.3. UK Politicians and Their Utility of Dressing Power

Since ever, people with power and wealth have used clothing as a tool for showing off their statue and position. Going forward to the 60s and 70's fashion, it is well known that clothes are a form of self-expression, and it still does until nowadays. Since fashion was born, it started to play a major role in achieving identity, society had understood that clothes are a critical element that would decide whether you are going to be taken seriously or not. According to the Polish film director Wajda (2014) fashion and the way you dress up is a way of showing what you do not have (07:52), people tend to desire what they do not have and fashion had clarified this point, and then when owning a certain item, it will immediately become boring once you notice that you have it in common with too many people around you.

“Sometimes fashion gets involved in politics. There are two typical cases, the first is when the authorities want to impose a certain style on its citizens, and they obey. The second comes about when citizens do not comply, and manifest it by following a different fashion, it becomes a form of revolt, not only an aesthetic revolt, but a political one, too” (Peczak, 2014, 02:39), according to the socialist Peczak fashion plays a part in politics, the rulers impose certain styles on their fanbase and if they do not follow the rules, then they become rebellions according to the system. Politicians seem to be more concerned with clothing than with fashion in general, this can be seen when for some many years people in politics use their clothes looking for success, and to gain the power they are looking for, they for so many times

²¹. king of the United Kingdom of Great Britain and Northern Ireland from September 8, 2022 (Britannica, 2023, para 1).

²². consort (2011–) of William, prince of Wales and heir apparent to the British throne. In 2022 Catherine became the princess of Wales, a title previously held by her mother-in-law, the late Princess Diana (Britannica, 2023, para 1).

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win by doing so. Gaining the public support requires from you to implement a successful program to please their wishes, and clearly saying, this is what your position as politicians would call for you.

Going back to the 20th century, we may see women in particular used their dressing power to blend in with men in work places, a move that became less common nowadays. “A man may rarely speak, but his appearance always speaks for him” (Turbasa, 2014, 12:25), It is not just women who can benefit from power dressing, men may also use their clothing as a powerful tool to clarify their positions in politics, accordingly, politicians from both genders are still using their outfit as a tool to prove to their public their power and resistance under any condition, these politicians have understood that their attire is an effective mean to indicate to the public their strength and resilience under all circumstances. “That's why giving attention to fashion potentially undermines it all – because politicians need the public to believe that their authority is earned and legitimate. But the fact is that the right fashion on the right politician in the right circumstances can be mighty powerful political currency -- and the opposite is even more true.” (Laneri, 2011, para 4), fashion can be used in conjunction with the political arrangements to build an audience that would believe in and support their practices.

“In modern day, the binary of the political ideologies can be identified through how the people who participate in each one dress. The conservatives often dress in a more conventional style, contrary to their opposite who dare to dress more provocatively” (Pribadi & Jasmine, 2021, para 8). Clothes are in a way or another not just a form of self-expression, yet also a tool to identify a certain ideology, politicians had understood that fashion is not a model, runways thing but rather a strong statement that describes who you are and which part you consider yourself belonging to. There is two political parties; those who are considered to be conservative, tend to dress in a more restrained and illiberal manner that is consistent with society standards and conventions. ““Liberal fashion” was characterized by most as non-conforming to society” (Huebner, 2021, para 3), Besides, we find the other political party which has

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the courage to dress up in a rebellious form. What we may conclude from these two different mindsets about fashion and clothes is that both had understood that clothes are of big value when it comes to project a particular idea.

“Thatcher's impact on Britain can still be felt. A leader with clear, if divisive, convictions, her rule has transformed Britain. Ironically, for someone who ruled with such imperialist nostalgia, her policies have led to the economic and political eclipse of British” (RAJWADE, 2013, p. 17), it cannot be denied that Margaret Thatcher²³ (1925-2013), the first UK female prime minister, was a leader of acts who had shifted the British policy to another stage, she was able to manage her position as a female not just by following the usual regulation, yet she introduced a governing approach that was completely different from what was seen in the previous 35 years.

While many studies have demonstrated that gender may be a factor in lack of political success, few studies have examined gender as a factor in success. This is in part for methodological reasons — the number of women leaders is very small — hence quantitative approaches do not work well. Of course, the number of successful women leaders — defined as being re-elected to office — is even smaller. (Simms, n.d., p. 275)

For ages, it has been argued that gender plays a major role in success, in a society mostly dominated by man, the female gender was considered as incapable of ruling a situation unless the home affairs, and Thatcher had another point of view. She managed to be the heartless, and that was the reason behind calling her the iron lady, she understood that what her state is demanding was a wise mind not a sensitive heart.

²³. Europe's first woman prime minister. The only British prime minister in the 20th century to win three consecutive terms (Britannica, 2023, para 1)

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“Margaret Thatcher, the first woman to serve as the Prime Minister of the United Kingdom, may not top most lists of the world's most iconic style mavens, like Princess Diana often does. But to leave her off that list would be to overlook how she defined her era with not just her formidable political career but also her power dressing (Dimarco, 2021, para 1), although not being a model of her era, Margaret Thatcher served as a symbol of her political position in the world of fashion. she was successful in leaving her mark on fashion history. The iron lady had figured out using her sense of intelligence that using power dressing through her style would emphasize her role as a female prime minister. She tried hard to seem unique since she was conscious that she was the one and only woman on the top of the government pyramid.

Starzewski (2016) mentions that lady Thatcher was the first prime minister to genuinely be packaged by the media (01:31), the iron lady's case was quite the same as the Queen's, being in the media lens was never an easy task for her, thus picking specific items for her public appearance was a must, an action that she was doing with pleasure. “Thatcher's tailored skirt suits exuded a much-needed air of determination and authority, establishing a sense of power in every room she entered” (Dimarco, 2021, para 2), her outfit would speak on her behalf whether on a meeting, a crowd, or even in tv show interviews, she would stand their looking commending with a high level of domination during any situation.

Dimarco (2021) explains the prime minister, however, did not hesitate to show off her feminine side (para 2), being a female leader never prevented her from resisting and displaying her serious character. However, she had never been afraid to display her feeling of femininity, a move to demonstrate that femininity has nothing to do with weakness or foolishness as the society had always promoted for. “It is often said that Margaret Thatcher, Britain's first female prime minister, invented power dressing: men's suits with padded shoulders. But I think she did the oppositeproved that you don't

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have to dress like a man to be powerful” (Dimarco, 2021, para 4). The first female British prime minister demonstrated that being strong does not necessarily need to dress like a male. “Nevertheless, she argues that Thatcher was very aware of her image and used clothing as a tool of power. But a trend setter she was not. Instead, the former Prime Minister adopted the signature “power-dressing” style of the 1980s” (Gender, 2016, para 6), the universe had all come to agree on one point, Thatcher’s outfits are a work of art that protecting them is a must to remind the other generation of what a woman with political intentions was able to do, using her fashion sense as a power dressing that led her to rule and affect widely.

The 80s power dressing, which emerged at a time when women began to enter the workforce alongside men, wearing outfits that are inspired by the men’s wardrobe, had a significant impact on the iron lady. She always has been emphasizing women and their major party in the public domains. “ Well there really isn’t it was time that government ought to show their tremendous appreciation of everything that the fashion industry does, you know it employs 300,000 people, it does about one billion exports, and I have felt for a quite a long time that we don’t give them enough” government moral support for the tremendous work they are doing” (Thatcher, 2009, 00:35), The Prime Minister was considered the first who would pay attention to the fashion industry, she knew right that this field is extremely important for her nation, and it was time to appreciate it as a major part of the British economy.

“The main stream of her activity was to move over the market economics, and to get rid of the rust-bucket legacy which we have been trying to keep going of old-fashioned heavy loss-making industry, and absurd restrictive practices in public sector and industries as well” (Clarke, 2013, 00:40), She introduced the free market policy, a policy that would extremely help the startup designers to improve their capacities in the clothing industry. Thatcher gave the fresh air for small businesses, and

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among these businesses we got the fashion industry which plays a main role in moving the British economy to better conditions.

1.6. Conclusion

In addition to the fact that the fashion industry was first created to provide people with clothes that would please their moods and style, yet it was also created to deliver power and strength for both sexes, and this can be broadly seen and witnessed over decades through the power dressing.

**Chapter Two: The
Brexit Crush on the
UK Dressing Power
Sector**

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2.1. Introduction

Before January 2020, the British industries used to grow their businesses in the single market within the EU, hence the trading process was going in the right path, and this reflects the national economic growth, the UK fashion Industry is among these businesses. This is no longer happening since the Brexit was activated by 2020, it came to drag down the British economic sectors and the fashion/ tuxedo industry in particular. Since the Brexit referendum of the year 2016, fashion business have been struggling to land on a stable position. Questions raised concerning the Brexit impact on the fashion sector businesses, and how it could ever impose challenges for the sector stakeholders.

2.2. Brexit Fogging the Future of the UK Economy

In 2016, the British government had provided a public referendum to decide whether to remain in the European Union²⁴ or leave Europe and compose a separate law and trade market. Mattelaer (2017) discusses that “On 23 June 2016, the UK voted to leave the European Union” (p. 4), supporters of both Labor²⁵ and the Conservative party²⁶ voted for Britain to leave and “exit” the European Union for very different reasons.

. “Immigration was the subject of strident material emanating from the two main groups campaigning for Leave: Vote Leave and Leave” (Gietel-Basten, 2016, p. 674), immigration was the first cause that led the British citizens to vote for leaving the union, thus it was a critical reason that the leaving campaign emphasized during their manifestations, which explains that the Brexit affair is not just a political/ economical decision, it has also ethnical concerns. The UK citizens voted for a split from

²⁴. international organization comprising 27 European countries and governing common economic, social, and security policies (Britannica, 2023, para 1).

²⁵. British political party (Britannica, 2023, para 1).

²⁶. byname Tories, in the United Kingdom, a political party whose guiding principles include the promotion of private property and enterprise, the maintenance of a strong military, and the preservation of traditional cultural values and institutions (Britannica, 2023, para 1).

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the EU by 52% according to Figure 1, the remaining party entered the referendum thinking that it is a win for them, yet the UK citizens said otherwise, demanding a hard Brexit from the European Union.

Figure 1: *EU Referendum Results (2021)*



Source. From *EU referendum: The result in maps and charts*, by BBC, 2021 (<https://www.bbc.com/news/uk-politics-36616028>). Retrieved 2023, May 11.

The European Union at that time was waiting for an official move from The UK to announce the country's will to leave the union. By activating article 50 which states that any member of the European union has the facility to leave the Union, "...because the purpose of creating Article 50²⁷ in the Treaty of Lisbon was to create a clear mechanism for a member state to leave the EU. Once a member state gives notice of its intention to withdraw to the European Council, there is a two-year period of negotiation

²⁷. Article 50 of the Lisbon treaty sets out how an EU country might voluntarily leave the union (Rankin et al., 2016, para 1).

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within which to reach a settlement” (Armstrong, 2016, p. 44), during the two years period that would end by 2019, the British Prime Minister Theresa May²⁸ (2016-2019) with her Parliament Members are asked to find a way to negotiate the exit to prevent a hard Brexit.

The Brexit expectations were in form of two hypotheses; a soft Brexit that will keep the situation as it is, and continue the exchange of goods and people “The Soft Brexit is actually a mid-way between leaving the European Union and staying in it. Britain will be entitled to some of the privileges that other EU members have” (Juneja, n.d., para 1). and a hard Brexit which means the augmentation of taxes and trades that would lead to a hard commercial fluency, alongside reducing immigration, “If Britain chooses a hard Brexit, then it will have to sign its own trade deals” (Juneja, n.d., para 1)

Fella’s (2020) article states that the UK departing from the EU by 31st January 2020, was followed by a transition period during which, the UK is going to be part of the EU's single market and customs, and nearly all EU regulations continue to be applicable to the UK during this time (para 30). The UK officially left the EU by 2020, yet entered into a transition period until December 31st of that year. During this period same rules were imposed on the UK. On another hand, negotiations continued to manage the trades issue besides other matters between the two parties as a way to reduce the damages that the Brexit agreement had caused.

The European council (2023) states that The EU and the UK came to an agreement on the withdrawal deal in order to create a peaceful exit (para 1), the withdrawal agreement discusses the manners and terms of how the UK would leave the EU in an orderly manner, furthermore, the agreement explains how the transition period will work, clarifying that Britain has to submit to the EU law during the 11 months transition period that will come to an end by the year 2020 unless both parties agreed on

²⁸. British politician who became the second woman prime minister of the United Kingdom in British history in July 2016 after replacing David Cameron as the leader of the Conservative Party (Britannica, 2023, para 1).

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an extension. The borders matter plays a sensitive part in the withdrawal agreement²⁹, since both Europe and the UK are looking for a solution to prevent any conflict on the line between Ireland and Northern Ireland.

Scott³⁰ (2020) argues that the UK will leave the European Union, despite the passionate campaign that the state conducted over the past four years. The UK government after Brexit would find it difficult to create a real political structure (3:02), the formal member of the European Union had clearly projected how the UK parliament members are upset for leaving the Union, disclosing how hard the British situation is, that the government has no clue about how to clean the current mess.

Farage³¹ (2020) states that the UK agreed to join a single market rather than a political union (5:04), Farage, the Brexit party leader had clarified the UK intentions for joining the union in the 1973, it was purely for trades and economic purposes to facilitate the transaction in the area. The British government's first steps in the European Union were to flourish the country's economy, yet the plan did not go as it was planned for, hence demanding an exit from the European Union was needed when Britain started to feel superior.

“Both sides would brace themselves for the economic shock of trading on World Trade Organization terms, an outcome that is more damaging for the UK. But talks would roll on” (Hanley et al, 2020, para 35), The European Union and UK are now clearly aware of the harsh path that they are going to pass through, hence looking for less damage is required. Despite the fact that the split is more damaging for UK than Europe, yet an economic crisis is highly expected amongst the trade markets of both parties.

²⁹. An agreement on the withdrawal of the United Kingdom from the European Union that became affective in 2020, after a duration of negotiation between the two parties

³⁰. A Green party MEP for South West England and Gibraltar (The Guardian, n.d., n.p.)

³¹. A British politician who served as a member of the European Parliament from 1999 to 2020, and by 2019 he launched the Brexit party (Kellner, 2023, para 1)

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Besides political issues, there is also concerns about how Brexit will impact the various UK industries for the next years. Questions are raised about the future of the UK economy and how the agreement is affecting the national industries. Overall, Brexit has been a complex and controversial issue with far-reaching implications for both the EU and UK.

2.3. Brexit Delivering a Broken UK economy

Divorcing the EU implies a split from the European single market that the UK was relying on during its membership within the Union. This matter promoted fear from the possible issues that would face the UK trading process. Companies from various sectors have been facing new rules from the EU starting with the new paperwork to the exaggerated checking on the goods imported and exported between the two parties.

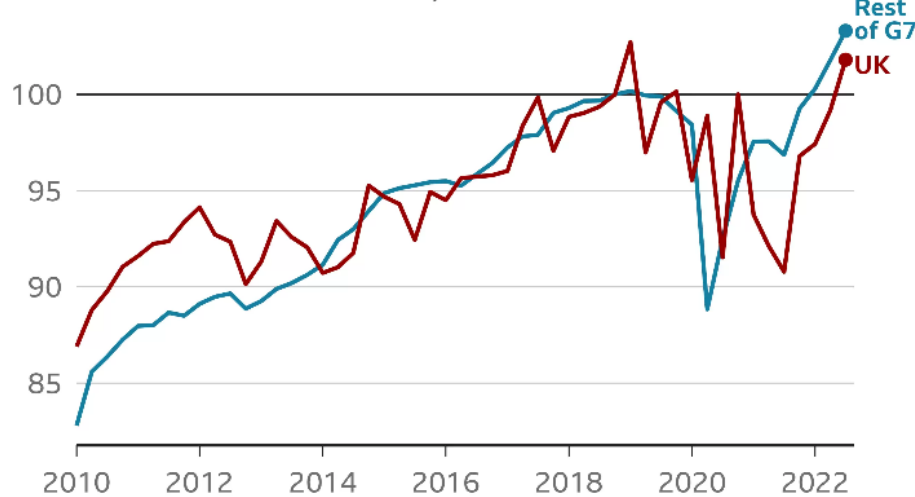
The UK and several other countries trade intensity went through a breakdown during and after the Covid-19 pandemic³², yet other nations' trade intensity of GDP had witnessed a recovery few years later, the British trade recovery has been more or less in decrease since the Brexit. The Great Britain has been hanging as shown in Figure 2.

³². A global outbreak of coronavirus, an infectious disease caused by the severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2) virus. (World Health Organization, n.d., para 1)

Figure 2: The UK's Trade Openness is Lagging the G7³³

UK's trade openness is lagging the G7

Total trade as a share of GDP, indexed at 100 = Q4 2018



Source: OECD

BBC

Source. From *What impact has Brexit had on the UK economy?*, By David, D.(n.d.). (<https://www.bbc.com/news/business-64450882>). Retrieved 2023, March 12.

“After Britain formally left the bloc in January 2020 with a bare-bones trade deal, optimists clung to the hope that some of its poor performance was due to covid-19, and so would fade” (The Economist, 2023, para 1), the British government was optimizing that what the UK is passing through between the year 2020-2021 was a pandemic matter that was threatening universal industry. For Britain the weak economic performance was due to a global crisis yet it was not true, it was because of Brexit.

“Comparing our recent overall trade performance with other advanced economies suggests that the UK saw a similar collapse in exports as other countries at the start of the pandemic but has since missed out on much of the recovery in global trade” (OBR 2022, para 6), statistics show that the trades, growth issues are not a pandemic or and energy crisis effect, rather it is a Brexit effect. under these

³³. The Group of Seven (G-7) is an intergovernmental organization made up of the world's largest developed economies: France, Germany, Italy, Japan, the United States, the United Kingdom, and Canada (Chen, 2021, para 1).

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circumstances there is a high possibility for the UK to become a poor country taking into consideration the economic growth that has been in fall for almost three years.

Morgan (2023) mentions that smaller firms find it far more difficult to adapt to these difficulties since they lack the same resources, many businesses are finding it way too difficult to export to the EU. (Para 8), the British small and big business in the habit of growing their market in the single market within the EU, this is not happening anymore after the Brexit. It became quite impossible for startup businesses to land on a stable position. The matter is not about being small or big business, the hit had touched all the country industries.

That business investments had been frozen since the year 2016 (when Britain declared its intension to leave the European Union), and the British citizens do not really know the direction of the British economy after the Brexit, which explain the reason why businesses are not growing as they should. No achievement has been counted since Britain left the European single market, the danger of industrial collapsing is hunting the UK economy. Giles (2022) mentions that all of the other G7 nations have seen an increase in corporate investment, yet the UK was facing issues concerning this matter since 2016. (9:46)

Two years since Britain left the EU with no return, the government started to realize the damage caused by both the Brexit event and the pandemic consequences. The UK is still struggling the fall out, the government have been giving it all to ease the disaster caused by Brexit. Economic games suggested by the state had a broad breakdown, and the UK economy had failed the recovery process.

2.4. Brexit Impact on the UK Dressing Power Sector

Besides other sectors, fashion worths billions to the British economy, and a no deal Brexit had the fashion industry frightened. This industry plays a major role in the UK GDP; thus, it would be highly important to manage the sector before any national collapse.

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That the fashion and textile industry that have been contributing with billions to the UK economic growth is now risking being decimated by the country's 'Brexit' agreement and current government policy. Before the Brexit both fashion and textile sectors have been supporting the growth of the UK GDP which led the UK national economy to develop, yet the Brexit agreement led to high damage in the commerce, a consequence that is not only expected yet also witnessed through the British fashion sector state. “The luxury children’s clothing brand is just one member of the UK’s £35bn fashion industry, which is warning that gaps in the Brexit trade deal could be devastating for businesses from retail and manufacturing to modelling and design talent” (The Guardian, 2021, para 2), starting from 2020, the fashion industry has become a serious matter that is highly important to talk about among all the chaos caused by the Brexit plan, during a period when it is quite rare to find parts from the British government that is discussing and giving a slice attention to this field.

“Ahead of London Fashion Week September 2019, [the Finance Committee of Broad] BFC held a seminar for designers specifically around preparing for a no deal Brexit, helping them identify the risks and challenges to their business and help them prepare for WTO rules in the event of no deal being reached by 31st October 2019” (British Fashion Council, 2019, para 5), holding a meeting to discuss the situation that the Brexit led the sector to was a must in order to clarify the case for all the institutions and people related to this industry, the sector rulers are clearly aware of the unclear future of the industry, since the government took no action to reduce the conflict, it became a duty to get united within the sector and provide inside solution that would help increasing the work.

Theodosi & Conti (2021) discuss that small businesses within the UK are not suffering as much as the big businesses, since they don't have to import raw materials (para 17), other than large brands in the fashion sector, small businesses and startup that work and produce within the UK market did no

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really get affected by the Brexit agreement after the transition period, since the extra taxes are for businesses that ship from to the UK.

Despite the fact that the Brexit agreement is a political matter, yet it does affect the UK economy and put the country's GDP intensity in danger because of the damage caused within the UK industries. A split from the European Union displays various challenges for the UK fashion industries, rising too many questions about the future of this vital sector.

2.4.1. UK Brands Manufacturing Post Brexit Challenges

Being out of the largest and strongest unions in the world would definitely put the UK in risk, The fashion commerce is now passing through one of the hardest periods, it's either a win or a collapse forever.

Paton (2021) mentions the fact that the think tank fashion roundtable³⁴ sent a letter for the prime minister Boris Johnson [2019-2022] explaining how the fashion industry "contributes more to UK GDP than many other industries (para 4), being one of the G7 countries was never an easy task for the United Kingdom, thus looking for sectors that would help the country GDP growth is a need. The British economy has found refuge in the fashion sector which had a great impact on taking the economy to high stages of growth.

Relying on an instable economic state is the Fashion industry first issue, bearing in mind that the sector had built its strategies and commerce on international levels, reducing the commerce zone would lead to a large defeat, yet also hanging on trading with the foreign market is absolutely challenging and has a significant risk for the stability of the industry.

2.4.1.1. The UK Dressing Power Sector Trading After Brexit

The UK fashion industry with all its categories is facing an amount of paperwork that is making the trading operation even hard for both; the UK and Europe, this would only lead to a high damage in

³⁴. A think tank, facilitating collaboration between politics and fashion (Show Studio, n.d.)

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the industry outcomes. The risk of collapsing is getting into every fashion design house, and those involved in the sector started to worry about the future of this industry in the UK.

De MARS et al. (2018) mention Theresa May argues that quitting the EU will result in abandoning both the Single Market and the EU Customs Union (p. 34), the UK ex-prime minister was fully aware of the number of hardships that the Brexit would cause. Being out of the European Union means being out of the single market that had been facilitating the trading process in term of importation and exportation. Theodosi & Corti's (2021) study found the following:

While Britain may have struck an eleventh-hour free trade deal with Europe — avoiding potentially onerous World Trade Organization tariffs — fashion houses here still have to face the reality of filling out multiple value-added tax forms; decide who pays VAT, and bankroll the extra charges on the materials and supplies they import from regions such as Asia, and then later export as finished goods to the EU (para 8)

The UK fashion houses started to realize the number of complications that are facing their sector, from the imposed paper work to the number of taxes in both the importation and exportation processes. Extra charges have been added to all the sector supplies coming not only from Europe but also those coming from other continents.

Fibre2Fahion³⁵ (2023) argues that due to the taxes imposed, several EU manufacturers have even reduced or terminated all business with the UK (para 5), as it was expected, many UK manufactories; the fashion manufactory is one of them, are now struggling to trade freely due to the endless taxes. The European Union members started to feel the heavy tasks that they are facing due to Brexit, and their quick fix was to reduce trading with the UK.

³⁵. A business market place for the Textile and Apparel industries (Fibre2Fashion, n.d., n.p.)

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According to the UK government, the Brexit agreement was an approach to facilitate the British commerce and to get independence from a union that the UK's first intention to join was for commercial and economic purposes. Suddenly the UK had decided to leave Europe, claiming that there is no interests in staying within countries that are getting benefits from uniting with "Great Britain", yet the plan went wrong and it only created difficulties for all the UK industries, the Fashion industry is one of them. Great brands are now facing endless taxes and complexity in accomplishing their duties in both UK and the European regions. Theodosi & Conti (2021) mention that larger companies and platforms, like Burberry³⁶, and ASOS³⁷, are spending millions of pounds on extra Brexit-related costs, alongside with hiring experts in trading for the sake of navigating the complex laws (para 16).

In 2023, many businesses are still struggling to deal with the impacts of Brexit and the United Kingdom (UK) - European Union (EU) Trade and Cooperation Agreement (TCA), as it involves higher trade costs in the form of non-tariff barriers such as customs procedures, documentation requirements, regulatory compliance etc." (Fibre2Fashion, 2023, para 2), the trade and cooperation agreement had even put the UK in a position to regret leaving the union, fashion manufactories are now struggling with paying high trade costs, and this would be the first reason for the sector to get exhausted by witnessing the amount of sacrifices that manufactories are giving with no gain in return, alongside witnessing the low investment within the industry. Fusacchia et al. argue that the Trade and Cooperation Agreement (TCA) creates only a difficult trading relationship between the UK and the EU (para 14).

High trade cost was never the only struggle that is facing the fashion industry, when the trade and cooperation agreement covers too many aspects, the supplies shipment matter is one of them. The withdrawal agreement had set borders between the EU and UK in the sea, which implies that any goods

³⁶. A high-end fashion house, which was established in 1856 in England. Today it is one of the most famous labels in the world, with its instantly recognizable iconic trench coats and checkered patterns (1000 Logo, 2023, para 1).

³⁷. A British e-commerce platform, which was established in 2000 (1000 Logo, 2022, para).

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that would be imported or exported on the line border between the two parties would face a postponement during the check out.

2.4.1.2. Brexit Causing Supply Chains Issues Within the Dressing Power Sector

Brexit has provided a headache for the UK investments and businesses, that nor Covid-19 pandemic neither the energy crisis are related to. The agreement implies one of the biggest disruptors in the supply chain procedures, and this would immediately affect the businesses work. “Over recent months, there have been a number of supply chain disruptions that have resulted in delayed deliveries and increased prices” (MarketLine, 2021, para 1), Europe is considered as the first UK’s partner in term of trading. Fashion manufactories declare that the work process has become harder and not easy to achieve since Brexit when the supply chain payment is in augmentation.

“Mark Neale³⁸, CEO of outdoor clothing and lifestyle retailer Mountain Warehouse, which has stores in Ireland, Poland, Germany and Austria, as well as selling online, says supplying his retail stores in Europe has become “considerably more painful, expensive and time-consuming” since the UK left the EU” (Seares & Hu, 2022, para 2), despite the chaos made by the Corona pandemic yet Brexit divorcing Europe had made the situation even more complicated for the fashion sectors when fashion and clothing stores are facing issues when it comes to supply stors that are located outside UK.

As Britain and the European Union had signed up the Brexit agreement, they had agreed on keeping open borders between the EU and Northern Ireland. “The Northern Ireland protocol, which has been in force since 1 January 2021, is an element of the Brexit withdrawal agreement...” (Seares & Hu, 2022, para 22), for this the Northern Ireland remains as a part from Europe to keep the supplies movements under go. The EU is now imposing checks on goods and supplies coming and going to the UK, which display high costs and tax rules that would keep the fashion sector struggling.

³⁸. The founder and the CEO of the Mountain Warehouse [the British outdoor retailer what sell equipment for hiking] (Nazir, 2019, para 1).

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The risk of negotiating another withdrawal agreement is quite excluded by both parties, even though the issue is economical yet preventing any political conflict within the borders between Ireland and Northern Ireland comes first, "...but this carries political risk in respect of the relationship with the EU and the issues in respect of a "united" Ireland" (Seares & Hu, 2021, para 25).

The Brexit sensitive impacts on the fashion industry requires a deep understanding of the issues facing the UK, as long as it is dragging down the country's economy. Yet the government seems unaware of the situation when there is no respond or comment from the government stakeholders.

2.4.1.3. The Dressing Power Industry Facing Shipping Delays Issue After the Brexit

During almost four years of the withdrawal negotiation between UK and the European Union, the fashion industry was passing through a nervous period. "UK manufacturers and designers say they have suffered delays and additional costs on shipping materials, samples or components to and from Europe" (Butler, 2021, para 7). Having an unclear deal between the two parties had forced the economy and the British fashion industry to pass through a challenging stage, while every trade business within the dressing power industry is having hard time facing the government irresponsible decisions.

"Delays importing and exporting goods to and from the EU have worsened since Brexit was introduced at the start of the year and will result in stock shortages and price rises for consumers, according to a report" (O'Carroll, 2021, para 1), textile and fashion sector transactions between Europe and the UK are getting two options, it is either getting a cancel or getting delays for months, an issue that had never helped the sector development by any chance.

According to the UK Fashion and Textile Association (UKFT), 98% of UK fashion businesses it surveyed in 2021 experienced higher costs through bureaucracy and paperwork, 92% experienced increased freight costs, 83% increased customers costs, 53% seeing cancelled orders from EU customers and

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44% have seen increase in returned or rejected items due to customs costs and VAT issue (Skeldon, 2022, para 3)

After Brexit, the British fashion sector is facing several issues when it comes to transferring materials and goods. Paperwork has been disabling the export/import process fluency. “EU customers are cancelling orders from the UK because of a mass of red tape, UK manufacturers have said, as anger builds over a lack of government Brexit support and antiquated customs systems” (Chapman, 2021, para 1), costumers from Europe have been canceling their orders from the UK market for many times, and this is considered a big loss for manufactories and the fashion industry as a whole. The EU is the UK biggest exporter for fashion and textiles; thus, it would be unreasonable to focus on manufacturing within the UK and neglecting the fact that the products produced by these manufactories are going to face too many struggles in order to get shipped to Europe. Maintaining a good relationship between the UK and the European Union would never facilitate the trading process, when there is no way but to submit to the trade and cooperation agreement.

During post Brexit period, the fashion industry is faced with filling customs declaration forms, paperwork, and trading struggles, tasks that had never been easy, taking into consideration that all these struggles have never been discussed or insinuated for before the Brexit agreement. Adding to the trading protocol change, we have got the intellectual property rights which have part in the Brexit negotiation that had been affected as Britain is no longer part of Europe, this means also that it is no longer part of the European intellectual property rights.

2.4.2. The Impact of Brexit on the UK Intellectual Property Rights

One of the critical matters that should be discussed within the end of the transition period is the intellectual property (IP) rights “Intellectual property (IP) rights, such as patents and copyrights, aim to incentivize innovation by allowing firms to capture a higher share of the social returns to their research

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investments” (Williams, 2013, p. 1), and how they could ever be affected by the Brexit. The UK and the EU trade and cooperation agreement (TCA) had defined all the elements that should be replaced by other rules since Britain is no longer part Europe. New IP laws are required, laws that were previously harmonized across the EU.

“Brexit poses a particular issue for unregistered designs due to the rules around disclosure. Companies may need to be careful where they first disclose a design because, post-Brexit, if a design is disclosed in the UK, it might not be entitled to protection under EU law” (From Brexit to social media: six key issues affecting IP and fashion, 2019, para 10), the Brexit affair had brought up a serious issue in the UK fashion industry, even though designs would be revealed by the UK law, it does not mean that they would be protected once they pass the UK borders on its way to Europe.

2.4.2.1. The UK Trademarks After Brexit

Despite the large fame that many worldwide brands had gain, yet not all of them are considered trademarks. Advertising had helps in the wide spread of almost all the marks even though they are not “trademarks”. Handler & Pickett (1930) study found the following:

Advertising has popularized a multitude of brands which are colloquially called "trade-marks." (Handler & Pickett, 1930, p. 168), trademarks exist to protect brands, and give a distinctive to marks and goods. It is a set of forms and symbols that are adopted by industries to be distinct from other manufactories or even sold under other names, Seville (2008) discusses that The Community Trade Mark provides the benefit of uniform protection across all of the member states of the European Union on the basis of a single registration procedure (p. 955).

After the UK cleaned out from the EU, Britain still belongs to the World Intellectual Property Organization (WIPO) trade mark registration, thus there is no change to UK registered trademarks. “He

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UK left the EU on 31 January 2020. Thereafter, pursuant to the Withdrawal Agreement of October 2019, a transitional period applied until 31 December 2020, during which EU law continued to apply in the UK. The principle of EEA-wide exhaustion thus remained in place” (Liebelt, 2021) The first problem that was probably facing the British fashion industry during the transition period is the parallel import, according to the EU, all the union members are allowed to sell products within Europe without even taking permission from the holder of the intellectual property right, this would lead to the exhaustion of rights that after selling a product by others with consent of the owner, it is believed that the IP right has been exhausted.

While the UK no longer belongs to the union this would rise conflicts in term of intellectual property rights of trademarks in commerce and in the fashion sector in particular, those who already own rights within the European Union trademarks are facing issues taking into consideration that they already own registrations inside the Union. Klagge (2022) explains that by the end of the transition period at the end of 2020, all EU trade mark registrations as well as international registrations identifying the EU have been "cloned" into national UK trade marks while maintaining the same registration information (para 2), the new pack of the European union trademarks will no longer include the UK after the end of the transition period.

Many British trademarks are fully arranged within both UK and Europe before and after Brexit, thus a Brexit would not affect under any circumstance. After the end of the transition period by 2021, the UK had created a UK trademark that is equal to any right holders utilizing an already-existing EU trademark. Klagge (2022) states that trademark owners should carefully consider whether protection in the UK should also be requested for any of their EU trade marks or foreign registrations with EU designation that were still in the application stage on December 31, 2020 (para 5), the good thing is that

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businesses in the UK are still able to request a European trademark (EUTM) from the EU Intellectual Property Office.

By the end of the transition period, marks that have been launched in the UK market have no right to be registered in the EU, this simply implies that this market would not be exhausted within the European territory. Therefore, the EU fashion companies and houses should check their import and export agreement with the UK, “In the EU imports from the UK into the EU are considered third country imports since 1 January 2021. Therefore, the rule after the end of the transitional period is that an intellectual property right is not exhausted in the European Union if goods protected by that right have been lawfully put on the market in the UK” (Liebelt, 2021).

2.4.2.2. The UK Copyrights Dilemma After Brexit

For many decades, fashion was perceived with low interest, when very selective people were giving a valuable attention to this field. These people had managed to convert this aesthetic aspect into a commercial approach that would benefit the international economy. King & Clement’s (2012) study shows the following:

Many factors have combined to shift the older conception of fashion from being a marginal area of research interest for a select group of people. This popular and commercial interest also means that scholars who research fashion navigate a different relationship to the commercial marketplace than scholars in other areas, always needing to validate fashion as a research interest that is not “just” about the conspicuous consumption of clothing (p. 96)

Copyright had become a serious matter in all domains, from art to music arriving to the fashion field. Fashion houses, and fashion designers find refuge in copyright to protect their own properties and patterns, “Recent advances in technology, particularly the widespread use of the Internet, have made

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copyright and intellectual property hot issues for everyone involved in the creative arts” (BISHOP & STARKEY, 2006, p. 50).

The European Union IP and due to internet, had successfully managed to preserve the creative people’s rights, among them fashion designers, “Today, the standards for creating something that can be copyrighted are low indeed” (BISHOP & STARKEY, 2006).

Again, after the Brexit, there are no major changes in the copyright law since the end of the transition period, this implies that if a dress design or a sketch has been copied, the owner of the right has the ability to enforce these rights and stop the copying process, as copyright is an essential element within the intellectual property rights, “intellectual property is the body of law that protects the creative process” (Kolsun, 2018), it plays an effective role in protecting rights of artists and designers in particular.

2.4.2.3. UK Design Rights Questions Due to Brexit.

From January 1st 2021, the UK became no longer part of Europe, which simply implies that both registered and unregistered community designs are no longer valid in the UK, “In particular, following the lapse of the Sunset Period and subject to any Future Relationship Agreements, new and existing RCDs will not cover the United Kingdom, meaning that conversion of a RCD into a UK registered design, or a separate application for UK registered design protection, will be required” (Traub, 2016).

This requires from the UK to look for isolated law and rules so the designs would be protected under what is called “the intellectual property right”. “However, a new Supplementary Unregistered Design Right (SUD) was created in the UK, which is in essence a ‘clone’ of the UCD regime and aims to afford the same design protection in the UK as it existed before Brexit.” (Troshkova, 2021), the UK now is under a separate design law, through which in a way or another the UK government is mimicking the EU design right law. The new UK design law is set to protect the UK fashion design rights.

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“However, each design can only be protected by unregistered rights in the territory where it was first disclosed. This means that if a new design is first disclosed in the UK (e.g., during London Fashion Week), it will be protected by the unregistered design right (SUD) in the UK, but it will not be protected against copying in the EU. And vice versa” (Troshkova, 2021), Although the UK helped to introduce its own design law yet issues still raise to the surface, when it would be impossible to get an EU protection for the UK fashion designs if the designer first published his design in the UK, and this unfortunately display a major puzzle in the UK fashion sector.

Fortunately, designs that are already registered in the EU would be automatically referred to as a UK design after Britain left the union, thus a registered design has to be registered in both UK and EU. “Another advantage of the registered design rights is that it is not necessary to prove copying of the design in the infringement scenario, and it is therefore easier to enforce them compared to unregistered design rights” (Troshkova, 2021), registered fashion designs have advantages in term of protection from copying and also have their reinforced rights given by both Europe and UK, this would in a way or another simplify the work and ease the designers’ tasks.

The UK artists and designers are optimizing that the state would provide a solution for this issue, suggesting that it would be helpful for designers if the UK and Europe would agree on publishing designs in both UK and the European Union so that they would get protection in both areas. This issue is more related to unregistered designs that were not registered within the EU registered community design before Brexit.

2.5. Conclusion

As to what has been discussed beforehand, the Brexit referendum posed by the UK parliament to the British citizens was a political move to prove the world that the UK is Great and therefore staying under the control of the EU is a degradation for this state. The decision made by the UK government to

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leave the European Union alongside leaving the European single market had put the UK economy under pressure, since there will be no facilities when it comes to trading, taking into consideration that Europe is the first exporter of the UK goods. On the other hand, the UK market has been suffering the importation process since the Brexit agreement was activated. The dressing power i.e., the fashion sector has been contributing in the UK national economic growth. The daring move took by the UK was of great damage on several domain, the UK fashion industry was the first that was vandalized by the outcomes of Brexit, as since 2020, the dressing power sector has been facing diverse challenges when it comes to trading. Law investments have been noticed within the sector, and the risk of witnessing a collapse is highly mentioned. Protecting the sector's rights has become an issue since the UK trademarks won't be registered within the European Union Trademarks after Brexit, alongside other main issues as copyrights and the designs rights. The UK withdrawal agreement from the European Union was never a political matter that separates the UK from Europe and provide geographical borders, it is beyond this, it is a whole new construction of the British economic laws and rules.

General Conclusion

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There are various perceptions of what is meant by the dressing power concept and how it does help it project certain ideas and even ideologies. The dressing power field is not just of esthetic concern, yet it is also of great economic value that helps the nations to flourish economically. The United Kingdom has been relying on the fashion sector for ages to boost national economic growth, the UK government strategies were of great impact since the sector trading process was going fluently under the EU single market, yet the game changed when the UK left Europe in 2020.

Even though the dressing power concept is known as the "80s Dressing for Success", it is argued that the term is strongly associated with the Coco Chanel 30s suits which were created for women with inspiration from men's closet. Dressing power continued paving its own way passing to the 80s when the term was in high demand synchronizing with women's first steps in the worke places.

The dressing for power approach was of great value in the UK. Since the Victorian Era, the term was associated with women when the Victorian fashion rules had been emphasizing certain women's beauty standards as a woman was interpreted as an object. Queen Elizabeth II (1926-2022) came to shape a new concept of power dressing, she used the approach for her side to project strength and responsibility, and so did the royal family members. Politicians also have seen refuge in power dressing to gain the public's trust since the "power dressing" notion stands out for authority and control.

The UK government had managed to use the dressing power sector to improve the national economy, yet the sector agendas have been messed up since Brexit was activated in 2020. The post-Brexit displays a crush within the fashion industry, the trading fluency has been in an unstable position since the UK is now out of the European single market. Brands have been

General Conclusion

facing several manufacturing challenges that the government did not seek solutions for yet. The trading issue is not the only struggle that is confronting the sector, the intellectual property rights were changed the minute Britain left the Union, therefore, looking for a separate intellectual property right for the UK was needed. The problem is not about creating a divorced intellectual right, yet it is about how to secure brand protection within the European market bearing in mind that the UK has no authority in this area no more.

This dissertation aimed to shed light on the consequences led by Brexit on the UK fashion industry by giving a detailed analysis of the impact of the UK withdrawal agreement from the European Union. It also examined several aspects within the UK power dressing industry that have been affected by this agreement from trading issues to the protection of the UK products that became a hard task since Britain is out of Europe. This research clearly illustrates the main impacts of Brexit on the UK dressing power sector, yet also raises the question about whether the UK government will reach for a solution to recover the economic crush that the UK fashion industry is suffering from.

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ملخص:

لطالما كانت قوة اللباس منهجاً حاسماً عبر التاريخ من أداة لبناء التصورات عن الأفراد إلى كونه قطاع متكامل يخدم الإنتاج الاقتصادي الإجمالي للبلدان. تساهم الموضة بشكل كبير في دعم إقتصاد المملكة البريطانية، لكن خروج بريطانيا من الاتحاد الأوروبي قد غير اللعبة. يسلم هذا التحليل الضوء على الأضرار الناجمة عن اتفاقية خروج بريطانيا من الاتحاد الأوروبي في قطاع الموضة من مواجهة تحديات التصنيع إلى قضية حقوق الملكية الفكرية، عندما تم التلاعب صناعة الأزياء في المملكة البريطانية و إلحاق الضرر بهذا القطاع من خلال خطوة سياسية، أي خروج بريطانيا من الاتحاد الأوروبي.

Summary:

The power dressing concept has been a critical approach through fashion history, from being a tool to build perceptions to an integral sector that serves the countries' Gross Economic Product (GDP). Fashion has a huge economic contribution to the UK economy yet Brexit had changed the game. the analysis sheds the light on the damages caused by the Brexit agreement on the dressing power sector, from facing manufacturing challenges to the intellectual property rights issue, when the UK fashion industry had been manipulated and damaged by a “political” move i.e.; Brexit.

Résumé:

Le concept de la puissance d'habillement a été une approche critique à travers l'histoire de la mode, allant d'un outil pour construire des perceptions à un secteur intégré qui sert les pays' Produit économique brut (PIB). La mode a une énorme contribution économique à l'économie britannique, mais le Brexit a change le jeu. l'analyse met en lumière sur les dégâts causés par l'accord du Brexit sur le secteur de mode de faire face à des défis de fabrication à la question des droits de propriété intellectuelle, lorsque l'industrie de la mode britannique a été manipulée et endommagée par une décision “politique”, c'est-à-dire.; Brexit.