

# Chapter - I

## 1. INTRODUCTION

Boutique is a fancy shop selling and stocking latest designed fashion articles like salawar-suit, shawls, gown, T-shirts and pants which mainly focuses on woman's ware. These latest fashion articles are designed by a designer having knowledge on textiles, and/or who may have deep interest in such fashionable products and may own the boutique. Marketing tries to advertise, promote and distribute the articles found in the boutique in a systematic way.

“Marketing is a total system of business activities designed to plan, price, promote and distribute want satisfying products to target markets to achieve organizational objectives.” (Prof. William T Stanton, 1994, Fundamentals of Marketing, page. 6).

### 1.1 BACKGROUND

The numbers of boutiques are increasing day by day mainly in urban areas of Nepal, especially in Kathmandu. Kathmandu is the capital city of Nepal, as well as home to some of the finest fashion boutiques in the world and the boutique products are also being liked by people over there. However the history of boutique in Nepal is not so long, it can be traced to about one and a half decade only. It is a new type of business here and nowadays, a number of people throng to buy and stitch clothes of their choice in boutique and hence it can be assumed that the market is centred to the fashion conscious group. Though the tailors are serving people for a long period boutique have a great choice of stylish and sophisticated offerings that are always current and being liked by customers. Tailors usually stitch the clothes of same design and pattern but boutique is concerned with the colour combination, latest and fashionable dresses, and also offers even traditional cultural designs with a fashionable flair. Various types of patterns of embroidery also form a part of boutique business.

Boutiques are not only limited to fashion shows and clothes pattern only. Quality products and customer satisfaction are essential aspects for the boutique to be well established in the market. The satisfaction of customers with the product of the boutique must be maintained till the business exists to gain the goodwill of the boutique, the process is also equally important to expand the business in future.

## **1.2 FOCUS OF THE STUDY**

“Marketing is a societal process by which individuals and groups obtain what they need and want through creating, offering and freely exchanging products and services of value with others” (Philip Kotler, 1991, Marketing Management, page 8).

The study mainly focuses on how marketing helps in the promotion of the boutique products. Formulating marketing strategy and observations regarding product design, product selection and the promotional methods are kept in mind for successful and profitable marketing. Programs such as beauty contests and fashion shows can be organized to elevate the advertisement that makes the audiences acquainted with the boutique products and encourage them to buy and order for the clothes. Advertisement plays a major role in promotion and sales of boutique products. Advertisement through television, magazines and films are the major media for its promotion. Any discount or any type of offer may be the best way to attract customers to the boutique shop and it ultimately leads to the increment on sells of these products. Without effective advertisement, customers are not aware of the boutique and its products. Besides advertisement, customers’ satisfaction is also an important part. Designer should always be customer centred and should not let down the expectation of customers as the standard of boutique and the economic status of owner increases with the frequent purchase by the customer. They need not to wait for importing the boutique products if customers can get the clothes of their choice in the nearby boutiques.

A successful marketing of the products demand a thorough understanding of customers’ behaviour. Good marketing helps improve the image and goodwill of boutiques and the profit as well. Fashion shows and beauty contests serve as good advertisements. Movies use latest designed articles and hence make people aware of latest style and impress them by which they copy the dresses of film stars. Another means of advertisement is magazines from which people can copy the dresses of their choice. Therefore, advertisement has great impact on the customers.

The boutiques run by skilled designer and with good marketing systems can export its quality product to international market. The boutique products are gaining popularity in international markets and are obviously helping rise the economic status of that country. A good boutique in

Kathmandu can also export its quality products to international market and can thus help rise the economic condition of Nepal.

A social definition shows the role the marketing plays in society. A marketer said that the role of marketing is to deliver a higher standard of living (Philip Kotler, 1999, Marketing Management, page 7).

A boutique owner should always think that the competitor is ahead and should make marketing strategy, policy and distribution channels after studying the same of the competitors.

### **1.3 STATEMENT OF THE PROBLEM**

The existence of clothes in the world is long back and we were being clothed from the time we know our selves. In our society, we do have tailors to meet our clothing requirements from a long time. However, the society is being changed and the consumers are being influenced by western culture, hence we are more opted to visit boutique as it contains new, fashionable and designed clothes.

There are a number of problems faced by boutique. There should be one organisation where one can discuss his problem. The most common problem seen in boutique is that there is not much profit as it should get. It may be due to frequent opening and closure of boutique and the customers don't believe on boutique and also don't want to waste their time coming to the boutiques. Regarding the profit from boutique, it should get government support like free or reduction of taxes on fabric that can courage and help boutique owners. The following aspects will be discussed in thesis:

1. Boutique is a new type of business. People are really not much aware of this business. The problem related to boutique business will be studied.
2. People usually buy readymade garments that are much cheaper than the boutique products. So the study will try to highlight the style, fashion and quality of boutique products.
3. People give preference to fashion, brand and quality and to a lesser extent price as well. This study will show how boutique products meet these aspects.

4. People are scared to enter into boutique because they have pre-occupied mind that they can't afford it. So this study will attempt to make customers familiar/habituated to the boutiques.

#### **1.4 OBJECTIVES OF THE STUDY**

Tailoring is an ancient type of business for stitching and sewing clothes and also the dominant one up to now in our society and at the same time boutique is just a modern version of it. People are demanding for boutique products in a short span of time as they want to make them smart wearing designed fashionable and latest ware. Hence, the main objective of this study is to examine the buying and stitching behaviour of products by the customers. This also aims at developing general awareness of boutique products to the public. When people will be aware of boutique products, it can certainly gain popularity in market. Research methodology is opted for this study so that one can understand his problem and prospects. These are the objectives:

1. To identify the brand loyalty of customers due to frequent visit of customers in the same boutique.
2. To observe the effectiveness of advertisement on the sales of boutique.
3. To identify the best means of advertisement.
4. To identify the problems in the marketing of boutique products.
5. To make recommendations for the effective marketing of boutique products.
6. To ensure customer satisfaction through high-quality products and services, clear communication, analysis of customer feedback, and prompt handling of concerns on an individual basis.
7. To contribute to society and the improvement of humanity by donating Boutique products.
8. To operate the company with sound financial principles, thereby ensuring fiscal stability and profitable growth.
9. To provide clear training and instruction, create an environment in which employees and contract weavers feel comfortable asking questions, and offer appropriate financial compensation for work and ideas contributing to the success of the business.
10. To produce high-quality of dress.

## **1.5 SIGNIFICANCE OF THE STUDY**

“Marketing is a total system of business activities designed to plan, price, promote and distribute want satisfying products to target markets to achieve organizational objectives.” (Prof. William T. Stanton, 1994, Fundamentals of Marketing, page 6).

Its consider that marketing is the managerial process with the help of which the products can be distributed effectively and efficiently and at the same time the consumers can get the want satisfying products at a reasonable price. In this way both the producers and consumers can be benefited at maximum level. Marketing is the means for the movement of goods, advertisement, pricing and storing of such products.

Marketing is one of the most important factor for the promotion of business and the marketing research is highly valued to modern marketing which is consumer oriented. Now a days, there is a concept of marketing manager who is given the sole authority for decision making in various fields associated with the production, marketing and promotion of goods and services. He has to satisfy consumers demand by supplying the right type of products at right price, at right time, in right quantity and at the right place. These various decisions can be made on the basis of guess work and intuition or through some scientific process based on facts and figures. The concept of marketing research is based on the latter concept of marketing decisions which is used for the purpose of increasing sales, decreasing marketing and distribution costs and maximizing the profit. Kotler defines marketing research as a “systematic problem analysis model building and fact finding for the purpose of improved decision making and control in the marketing of goods and services.” (Philip Kotler, 1999, Marketing Management, page 89)

It is clear from the above mentioned definition that marketing research is the collection, analysis and interpretation of data to help the marketing manager in making wise and wide decision in marketing field. In includes various subsidiary types of research such as market analysis, sales research and sales promotion.

Marketing is the accelerator of economic growth, which boosts up the economic status of whole country. In the present context, boutique products are new types of ware which are influencing the people and the marketing of which can raise the economic status of Nepalese. As Nepalese love to wear designed, well fitted and fashionable dress the boutique products are doing a profitable business. In the past few years, people are deeply interested in fashionable wares

specially that are made or stitched in boutiques and hence there has been a significant rise in the number of boutique and boutique organizations.

Therefore, these all indicates that boutique business is definitely blooming and with the help of right marketing activities and a good marketing research, they would have wide markets and will yield higher profit. It is for this reason that boutiques in the market of Kathmandu are gaining profits and running successfully.

## **1.6 LIMITATIONS OF THE STUDY**

The various limitations are associated with the study of boutique. As the study is confined only to the market in Kathmandu, it is related to the problem and prospects of boutiques in this area only. Only the limited article associated with boutiques are found, as there were not many dissertations and books related to the topic. Some of the limitations are as follows:

1. The study is confined to the market of Kathmandu only and may not represent/include all types of customers of Nepal.
2. Boutique is thought to be a place of expensive ware where customers hesitate to purchase the products. Hence it may not reflect the actual practice.
3. Population sample of this study is limited to the boutiques in Kathmandu, so it may reflect the percentage pertaining to an area only.
4. Period coverage of this study is from July 2011 to September 2011.

## Chapter - II

### 2. REVIEW OF LITERATURE

Boutique production and marketing is a new phenomenon in the Nepalese market. So materials and literature regarding boutique products are limited. Even then available literature has been consulted and reviewed for this thesis. Many researches have not been made in this field. This may be the first thesis on boutique regarding its problem and prospect with reference to market in Kathmandu.

#### **Production of boutique product is as follows:**

A designer studio is a work room where the creations of a designer are designed. Created manufactured and sold. It can include both the garments and the accessories. It can have many units or compartments as per the requirements of the designer and the availability of the space or area.

First and foremost is the selection of place. The selection of place depends upon the various factors. A market survey should be conducted and should lay emphasis that the place is convenient to customers. These are as follows:

1. Designing
2. Designer`s showroom
3. Fabric collection

1. Designing: it is the place where major work is done. It is the mastermind of boutique. Usually boutiques workshop and designers showroom should be separated. In boutique workshop the complicit assignment from the designing, pattern cutting, production is done.

## **PROCESS TO BRING OUT FINISHING PRODUCT**

Order - Cutting – Issuing – Stitching - Thread cutting - Final checking - Packing and Finished goods.

- i. Order – costumers come to boutique and order a dress. They give body measurements and fabric or may select a fabric from the boutique. They may choose designs or follow the suggestion of the designer.
- ii. Cutting – the major activities at cutting stage are cutting of the fabric as per specifications and then inspecting, assorting and arranging the cut fabric to facilitate the flow of stitching process. First of all, a pattern of the sample garments is cut on the paper, according to the measurement of the design. The fabric is laid on a long cutting table and pattern paper made is placed on the top of the fabric. Pattern or cutting may make pattern directly on the cloth according to customers’ design and measurement. If embroidery is needed, it is given to the person who does embroidery work.
- iii. Issuing – the fabric is packed and is sent to the issuing – cum-receiving section that dispatches it to the sewing room.
- iv. Stitching- each tailor is given cut pieces of cloth to stich. The tailors specialize in kurtha sulwar or pant or coat or skirt, so work is entrusted according to their skill and capability. Payment of remuneration is either on piece wage system or on monthly basis. Tailors do stitching, interlocking and labelling of the boutique’s name. If customers need a trial then it is send to boutique for trial. After the trial, the dress is returned to stitching department.
- v. Thread cutting- in boutique, button and thread cutting are done. All the extra thread that sticks out are trimmed to give the finished product a better look.
- vi. Final checking- the product is checked to conform the quality and size. Id a miner alternation is needed, it is done. Then it is pressed for ironing, so it gives a good finished product.
- vii. Packing of the finished goods- the ready labelled garments are folded and packed into plastic bags.



2. **Designer's showroom:** it is then dispatched to the boutique showroom, where payment bill is made according to calculation of overall cost, where customer collects it, after making necessary payment. In designer's showroom, there are mannequins or dummies on which the designer creations can be displayed. Designers get inspiration from objects and issues from daily life. They can create unique design and display it in their store so, customers can choose designs.
3. **Fabric collection:** in one corner of the showroom various fabrics are kept. Availability of different fabrics help customers to choose from boutique so, they don't have to go to other shops. Boutique can serve two purposes by stitching and selling fabric.

Marketing is that field of study which is closely associated with the production of want satisfying goods or services in the interest of both the products and customers or users.

According to Prof. E. Jerome Mc Carthy "marketing is the performance of the activities that seek to accomplish an organization's objectives by anticipating customer or client needs and directly a flow of need satisfying goods and services from producer to customers or client."

"marketing management is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational objectives" (Philip Kotler, 1991, Marketing Management, page 11)

The major elements under the direction of the marketer are selection of a target market, marketing objectives, marketing organization, marketing plan and control of the marketing plan.

- a. The selection of a target market involves two decisions, size and characteristics. A marketer can choose a very large target market, called mass marketing, or a small piece of the market, called market segmentation. In the latter instance, a marketing plan is tailored for a specific group of people: with mass marketing, a generalized marketing plan evolves.
- b. Marketing objectives are more customer oriented than those set by top management. For example, marketers are extremely interested in the image consumers' hold of the company and specific products. Sales objectives reflect a concern for brand loyalty (repeat purchase behavior), growth through new product introductions, and appeal to unsatisfied market segments. Profit objectives are set in per unit or total profit terms. Last and most important,

marketers seek to create a differential advantage, the set of unique features in a company's marketing program that causes consumers to patronize the company and its competitors. A differential advantage, new products or features, product quality, availability, service, low prices, and other characteristics.

- c. A marketing organization is the structural arrangement for directing marketing functions the organization outlines authority, responsibility, and task to be performed. Through the organization, functions are assigned and coordinated. A marketing organization may be functional, product orientated or market oriented.
- d. The marketing plan, or mix, describes the specific combination of marketing elements used to achieve objectives and satisfy the target market. The plan consists of four major factors: products or service, distribution, promotion and price. The marketer must select as it is inspection of factors that is best for the firm.

In the development of a marketing plan, four elements: place, product, promotion and price must be consistent with the selected target market. Each should be coordinated with other as it is inseparable integration.

Another extremely important aspect of the planning by a marketer involves control, monitoring and reviewing overall and specific performance. Evaluation should be conducted at regular intervals. The external environment and internal company data should be reviewed continuously. In-depth research and analysis of performance (marketing audits) should be completed at least twice or once each year. (Marketing Evans and Berman, 1982, page 31, 34, 35, 36). Products are an important element of the marketing mix. According to Prof. Philip Kotler "a product is anything that can be offered to a market to satisfy a want or need." (Philip kotler, 1991, marketing management, page 356)

According to Prof. Willam T. Stanton "a product is a set of tangible and intangible attributes including packing, price, color, quality and brand, plus the seller's services and reputation."(Prof. William T.Stanton,1994, fundamentals of marketing page 421.

The product concept holds that consumers will favour those products that offer the most quality or performance. Managers in these product- orientated organizations focus their energy on

making goods products and improving them over time. (Philip Kotler, 1991, Marketing Management, page 14.)

Product planning is systematic decision-making to all aspects of the development and management of products. A well structure product planning process enables a company to pinpoint potential opportunities. Develop appropriate marketing programs, coordinate a mix of products. Maintain successful products as long as possible, reappraise flatter products and delete undesirable products.

A firm should define its products in three distinct ways: tangible, extended and generic. By combining all the three definitions, the firm is able to identify consumer needs, competitive offering, and distinctive product attributes.

A tangible product is the basic physical entity, service, or idea, which has precise specifications and is offered under a given description or model number.

An extended product includes not only tangible elements of a product, service, or idea, but also the accompanying clusters of image and service features.

A generic product focuses on the benefits a buyer desires in the view of a product. The generic definition focuses on what a product means to the customers, not the seller. (Evans and Berman, Marketing 1982, page 211 and 212)

All fashion moves in cycle. The term fashion cycle refers to the rise, wide popularity and the decline in acceptance of a style. The fashion cycle serves as an important guide in fashion merchant uses the fashion cycle concept to introduce new fashion goods, to chart rise and culmination and to recognized their rise and culmination and to recognize their decline towards obsolescence.

According to the Philip Kotler, there are three special categories of product life cycle that should be distinguished, those pertaining to styles, fashion and fads.

A fashion is a currently accepted or popular style in a given field. For example, jeans are a fashion in today's popular clothing. Fashions pass through four stages. In the distinctiveness

stage or first stage, some consumers take an interest in something new to set themselves apart from other consumer. The products may be custom made or produced in small quantities by some manufacturer. In the emulation stage or second stage, other consumers take an interest out of a desire to emulate the fashion leaders, and additional manufacturers begin to produce large quantities of the product. In the mass- fashion stage or third stage, the fashion has become extremely popular, and manufacturers have geared up for mass production. Finally the decline stage or last stage, consumers start moving toward other fashions that are beginning to catch their attention.

Thus fashion slowly, remain popular for a while, and decline slowly. The length of a fashion cycle is hard to predict. Wasson believes that fashion come to end because they represent a purchase compromise, and consumers start looking for missing attributes. Reynolds suggests that the length of particular fashion cycle depend on the extent to which the fashion meets a genuine need, is consistent with other trends in the society, satisfies societal norms and values, and does not meet technological limits as it develops. Robbins, however, sees fashion as living out inexorable cycles regardless of economic, functional or technological changes in society. Spooler has reviewed and compared several theories of fashion cycles.

A style is a basic and distinctive mode of human endeavor. For example, styles appear in homes as clothing and art. Once a style is invented, it can last for generations, going in and out of vogue. A style exhibits a cycle showing several periods of renewed interest.

Fads and fashion that comes quickly into public eye is adopted with great zeal, peak early and decline very fast. Their acceptance is short, and they tend to attract only a limited following. Fads appeal to people who are searching for excitement or who want to distinguish themselves from others or have something to talk about to others. Fads do not survive because they do not normally satisfy a strong need or do not satisfy it well. It is difficult to predict whether something will be only a fad, or how long it will last a few days, week, or months. The amount of media attention, along with other factors, will influence the fad's duration.

Fashion as a business: today fashion is a big business. Millions of people are employed in the fashion related activities. The fashion industries are those engaged in manufacturing the

materials and finished products used in production apparel and accessories for men, women and children.

In broader terms fashion business includes all industries and services connected with fashion design, manufacturing, distribution, retailing, advertisement, publishing and consulting or in a short any business concerned with fashion goods and services.

Fashion marketing: today marketing has become a major influence in the fashion business. Most people think of marketing only as promotion and selling. However, there are only two aspects of marketing. The process of marketing includes diverse activities that identify consumer needs, develop need- based products, and distributes and promote them effectively so that they sell easily. The aim of marketing is to know and understand the consumer so well that the product or service hits him and sells itself. The same marketing process when carried out for fashion related products or services is known as fashion marketing, i.e. marketing apparel and accessories to the ultimate consumer. (Lakhotia institute of arts and design, 1997, Suresh Ch Lakhotia page 78)

## **FASHION**

(Spotlight on Statistics, June 2012. <http://www.bls.gov/spotlight/2012/fashion>)

Throughout history, fashion has greatly influenced the “fabric” of societies all over the world. What people wear often characterizes who they are and what they do for a living. As Mark Twain once wrote, “Clothes make the man. Naked people have little or no influence on society.”

The fashion industry is a global industry, where fashion designers, manufacturers, merchandisers, and retailers from all over the world collaborate to design, manufacture, and sell clothing, shoes, and accessories. The industry is characterized by short product life cycles, erratic consumer demand, an abundance of product variety, and complex supply chains.

In this Spotlight, we take a look at the fashion industry's supply chain—including import and producer prices, employment in the apparel manufacturing and fashion-related wholesale and

retail trade industries, labor productivity in the manufacturing sector and in selected textile and apparel industries, and consumer prices and expenditures on apparel-related items.

Fashion designers working for apparel wholesalers or manufacturers create designs for the mass market. These designs are manufactured in various sizes and colors. A small number of high-fashion (*haute couture*) designers are self-employed and create custom designs for individual clients, usually at very high prices. Other high-fashion designers sell their designs in their own retail stores or cater to specialty stores or high-fashion department stores. These designers create a mixture of original garments and those that follow established fashion trends.

Some fashion designers specialize in costume design for performing arts, motion picture, and television productions. The work of costume designers is similar to other fashion designers. Costume designers, however, perform extensive research on the styles worn during the period in which the performance takes place, or they work with directors to select and create appropriate attire. They make sketches of designs, select fabric and other materials, and oversee the production of the costumes. They also must stay within the costume budget for the particular production item.

Work environment: Fashion designers employed by manufacturing establishments, wholesalers, or design firms generally work regular hours in well-lighted and comfortable settings. Designers who freelance generally work on a contract, or by the job. They frequently adjust their workday to suit their clients' schedules and deadlines, meeting with the clients during evenings or weekends when necessary. Freelance designers tend to work longer hours and in smaller, more congested, environments, and are under pressure to please clients and to find new ones in order to maintain a steady income. Regardless of their work setting, all fashion designers occasionally work long hours to meet production deadlines or prepare for fashion shows.

The global nature of the fashion business requires constant communication with suppliers, manufacturers, and customers all over the United States and the world. Most fashion designers travel several times a year to trade and fashion shows to learn about the latest fashion trends. Designers also may travel frequently to meet with fabric and materials suppliers and with manufacturers who produce the final apparel products.

Education and training: Fashion designers typically need an associate or a bachelor's degree in fashion design. Some fashion designers also combine a fashion design degree with a business, marketing, or fashion merchandising degree, especially those who want to run their own business or retail store. Basic coursework includes color, textiles, sewing and tailoring, pattern making, fashion history, computer-aided design (CAD), and design of different types of clothing such as menswear or footwear. Coursework in human anatomy, mathematics, and psychology also is useful.

The National Association of Schools of Art and Design accredits approximately 300 postsecondary institutions with programs in art and design. Most of these schools award degrees in fashion design. Many schools do not allow formal entry into a program until a student has successfully completed basic art and design courses. Applicants usually have to submit sketches and other examples of their artistic ability.

Aspiring fashion designers can learn these necessary skills through internships with design or manufacturing firms. Some designers also gain valuable experience working in retail stores, as personal stylists, or as custom tailors. Such experience can help designers gain sales and marketing skills while learning what styles and fabrics look good on different people.

Designers also can gain exposure to potential employers by entering their designs in student or amateur contests. Because of the global nature of the fashion industry, experience in one of the international fashion centers, such as Milan or Paris, can be useful.

Other qualifications: Designers must have a strong sense of the esthetic—an eye for color and detail, a sense of balance and proportion, and an appreciation for beauty. Fashion designers also need excellent communication and problem-solving skills. Despite the advancement of computer-aided design, sketching ability remains an important advantage in fashion design. A good portfolio—a collection of a person's best work—often is the deciding factor in getting a job.

In addition to creativity, fashion designers also need to have sewing and patternmaking skills, even if they do not perform these tasks themselves. Designers need to be able to understand these skills so they can give proper instruction in how the garment should be constructed. Fashion

designers also need strong sales and presentation skills to persuade clients to purchase their designs. Good teamwork and communication skills also are necessary because increasingly the business requires constant contact with suppliers, manufacturers, and buyers around the world.

Advancement: Beginning fashion designers usually start out as pattern makers or sketching assistants for more experienced designers before advancing to higher level positions. Experienced designers may advance to chief designer, design department head, or another supervisory position. Some designers may start their own design company, or sell their designs in their own retail stores. A few of the most successful designers can work for high-fashion design houses that offer personalized design services to wealthy clients.

## **“FASHION STYLES”**

(November 22, 2010; EnterNepal.com)

Although almost every single man or woman is trying to create his or her own original and unique style, we can notice that there are some people who look similar in a way. They prefer a certain style, with some particular rules. The choice of style depends on a person's ideology, friends, his/her way of living and many other things. The style itself represents you, even some attitudes of yours and some of your character features. Let's discuss some of the best known fashion styles.

One of the most fashionable styles at this moment is the EMO style. This trend now circulates between teenagers all over the world. The code EMO actually refers to "emotional", therefore, not only looks are important, but the personality as well. EMO's are usually wearing tight pants and a striped, bright colored shirt. They may also have piercing in such places as lips, septum, tongue or eyebrows. Don't be surprised if you'll notice a boy wearing makeup, it's a part of the style - both boys and girls are wearing lots of it.

Another style is bohemian. It's surely one of the most difficult styles to describe, yet almost everyone could point the person who looks bohemian. Girls are usually wearing long skirts and shaggy blouses. The only way to describe people who prefer bohemian style is to say that they



are all original. Their clothes might seem old and worn off, they carry huge bags, but you won't see anybody wearing the same clothes.

Hip hop fashion is surely one of the most popular nowadays, especially among youngsters. Boys commonly wear baggy pants and jumpers. Most of them usually wear various hats and a lot of shiny accessories, colloquially called "bling". Girls, although some of them prefer baggy clothes as well, are more into the sexy style. Short skirts, a lot of nude body and golden accessories are common amongst hip hop girls.

It is important to point out that those styles are commonly noticed between young people. Mature, middle-aged people are as not much into such fashion as the younger generation. Some of them are following up latest trends, others simply dress the way they like and feel comfortable. The only style from this list that can be distinguished among the older folks is probably bohemian. We mean, when have you last seen a 50-year old EMO?

Another style is more like a life style than a fashion style. It's punk style. People dress in jeans and leather jackets all full of metal accessory. They are against society, they rebel against most things society offer, they don't work, don't study. Punks do whatever they want to do. Teenagers like this style because of its idea, but most of them grow up and start living a normal life. Yet there are some who remain punk for the rest of their life.

There is one, easily noticeable but rather rare fashion. It's gothic. Goths cover themselves in black and whiten their faces. People who are into this style are commonly depressed (on the outside) and say that the only reason for living is sorrow. Just as with punks, youths usually lose their style when they mature.

Style may talk about your character, your way of living and your even ideology, so be excessively careful while choosing one. It's always best to have your own, original style and expressing yourself not through what other people believe in.

## **The Best Fashion Boutiques in Kathmandu, Nepal**

(Rebekah Worsham. The Best Fashion Boutiques in Kathmandu, Nepal. eHow.com; <http://www.ehow.coFA>)

Kathmandu is the capital city of Nepal, as well as home to some of the finest fashion boutiques in the world. When traveling in Kathmandu and looking for something feminine and flirty, or trendy and edgy, you are sure to find something to fit your needs in Kathmandu's fashion district.

### **Chahat The Boutique**

Chahat The Boutique is known by those in Kathmandu's fashion industry for its stylish and sophisticated offerings that are always current. It is owned by renowned designer Rajesh Dhakhwa, who is one of the most sought fashion designers in Kathmandu and who has designed for Miss Nepal '97, Miss World Nepal-97, Miss Asia Pacific-97 and Miss Beautiful 98 as well as a number of fashion shows. Located in the heart of Kathmandu's fashion district, Chahat The Boutique is known as the ideal place to search for cutting edge fashions. (Chahat Boutique, Kupondole, Lalitpur GPO Box 13416; Tel: 533592)

### **Bluebell's Fashion Warehouse**

Bluebell's Fashion Warehouse is home to some of the most diverse fashions in the Kathmandu fashion district. From sophisticated day wear selections to the trendiest evening designs, Bluebell's Fashion Warehouse has by far the most selection of any of the boutiques in Kathmandu. Bluebell's Fashion Warehouse got its name, "The Warehouse" due to its broad assortment of cosmetics, accessories and jewelry from some of Kathmandu's most exclusive designers. (Bluebell's Fashion Warehouse, Khichapokhari, Kathmandu, GPO Box 983; Tel: 247501)

## **Dzambala Boutique**

Dzambala Boutique is located in the heart of urban Kathmandu and offers traditional cultural designs with a fashionable flair. The store offers classic clothing that ranges from conservative sares, which are traditional clothing designs for women in Kathmandu, to more professional clothing and suits. The store also sells famous designer jewelry, as well as an abundance of accessories at discounted prices. Famous names such as Milla Jovovich and the late Princess Diana have been known to have frequented the Dzambala Boutique when visiting Kathmandu's fashion district. (Dzambala Boutique, Kupondole, Lalitpur, GPO Box 1981; Tel: 528818)

## **WOMEN'S FASHION / CLOTHING IN STYLE: TRENDY FASHION IN KATHMANDU**

(<http://commonerwoman.blogspot.com/2008/12/trendy-fashion-in-kathmandu.html>)

The increases number of trendy boutiques in Kathmandu, Nepal show there are rising demand for high fashion among the modern Kathmandu women. These days imported fashion is not something new to Kathmandu women. They are becoming more outgoing and more independent. In Kathmandu fashion boutiques, there are plenty of elegant and smooth interiors outfits, selling with moderate price. Due to the high competition, the prices are low, that's make Kathmandu fashion boutiques are a bargain hunter's paradise. Women who are looking for the elegant gown and salwar kameez will definitely love the stores here. These modern fashion boutiques have a range of clientele from teenagers to aspiring models and also the visitors and expatriates. Since Nepali women these days have become more up to date in fashion, a regular salwar kameez and sari are no more the primary choice. They will go for gowns, shirts and pants too.

The designers fashion too making it way very well. There are high demand from the younger group, especially girls, searching for new variety. The growth of fashion business in Nepal has shown a substantial numbers in turnover, it has the estimation of more than Rs 10 million per year, not to mention the fashion industry is employing 3,000 plus of the people in Nepal, and which is good.

# “Reasons To Go To Fashion Design School”

(FS Staff, July 16, 2011 Paris Hilton)

People may be creative on themselves. They can sew and stitch clothes. Yet they go to fashion school, why? There are many reasons:

## **1. They will be taught.**

The study of fashion design involves hands-on training, so, one can prepare himself by developing many skills on his own. However, when he chooses to pursue a fashion design degree, he is choosing to be taught. Student will interact with instructors and professors who will teach them new and advanced skills. As a fashion design student, they will have the time and opportunity to hone and perfect their craft without the pressures of clients and their career.

## **2. They will be inspired.**

The talented, excited, inspired young artists will be inspired by their teachers. The school will feed off of the energy and innovation to the students. Thus, they can only make their own design work better.

## **3. They will be prepared.**

The challenges and obstacles of earning ones fashion design degree will thoroughly prepare himself. Also, the courses and class projects will give students an opportunity to build out a diverse portfolio of their work, which make their skills more marketable.

## **4. They will get a job.**

Yes, it is true, and quite possibly the most important reason people should go to fashion school. Employers want designers who can commit to work hard and achieve success - two abilities obtaining a degree prove you have such qualities.

## **Fashion Career Paths**

Fashion design staff, September 5, 2010 [www. Fashiondesign/school](http://www.Fashiondesign/school))

Are you on top of current fashion trends? Do you have a passion for style and the drive to turn your creative talents into a profitable career? Fashion designing is an incredibly promising and rewarding career these days. It is a fitting career for someone who is exceptionally creative and with a great sense of aesthete. Haute couture is one fashion career path, but mass production of stylish, affordable clothes is also an appealing alternative career.

The rich and the famous wear creations made by well-known fashion designers. To become a top fashion designer requires passion, commitment, hard work and tons of talent and creativity. This is not a run-of-the-mill career in fashion. Not too many people can become famous fashion designers, but every fashion design professional should aspire to be one.

There are many fashion designers who have a lucrative fashion career designing clothes for the masses. Many of them start their own business designing, producing and distributing clothes for the low-income bracket. This field in the fashion industry creates many career opportunities for aspiring designers.

You can even customize your fashion career by focusing on a specific style or particular kind of garment. If you choose, you can create designs for women's wear, men's wear, children's clothing, sportswear, swimwear, footwear, accessories, lingerie, etc.

A fashion design professional does not have to deal with garments and clothing only. You can choose a fashion design career as a visual merchandise designer. The work of a visual merchandise designer involves arranging store merchandise, designing window displays, organizing clothing placement, creating props and accents, and the like.

In the movie or entertainment industry, a fashion design professional can work as a set designer. This is a very rewarding fashion career path and involves conceptualizing designs and sets for movies, television or theater productions. There are also set designers who produce exclusive designs for museums or trade shows.

As with any other profession, a solid educational background is vital to become successful in your chosen fashion career path. However, you must keep in mind that other requirements are needed for you to get a good job. While education is a very important consideration, other good qualities are also necessary. These include great creative talent, an eye for detail, artistic skill, determination and willingness to work.

There are numerous career opportunities in the fashion industry, and the right education will help you acquire the skills and knowledge you need to succeed. Find out more about the different fashion career paths you can undertake and how to get started on your chosen career.

## **“TGIF Nepal Fashion Week’2011”**

**(Shrestha Naresh, 21<sup>st</sup> September, 2011. Himalyan Times)**

We have certainly come a long way since our commencement in 2004 and we have tried to raise the bar with TGIF Nepal Fashion Week’11. Through this year’s show, we are providing our designers an international platform,” announced Shaijala Adhikary, Director of IEC at a press meet held on Hyatt Regency. Adhikary further added, “All the participating designers’ work has been screened very carefully while selecting to ensure opportunity for the best talents. This venture has been a challenge, in the sense, we lack certain fabrics here. Apart from that, we will be presenting many great concepts and ideas in these four days. These designs also reflect the designers’ hard work.” Along with Adhikary , Senior Brand Manager of APCA Nepal Pvt Ltd Grihendra Munankarmi, Consultant of TGIF NFW’11 Bethany Meuleners,Choreographer Prasant Tamrakar, Manager- Trade Marketing of Nepal at United Spirits Limited (UB Group) Pritam Purkayastha and models Kritika Thapa and Prina Maharjan were also present at the event.

Talking about the association of Signature brand the title sponsor of the event Purkayastha said, “Signature has always been associated with glamour and fashion and with this association we want to take Nepal’s fashion to international circuit.” The most awaited fashion event includes collections by 79 designers and 20 models including six from India along with Miss India International 2011, Ankita Shorey. Exclusively for invitees only, the events start at 7:30pm.

The Himalayan Times TGIF NFW ’11 is organised by APCA Events and IEC and is presented by Signature. The main sponsor of the event is Emirates and is supported by Ford, Demak, and Timex. San Miguel and Invenio Wine are the beverage partners. The creative partner for the event is Echoad and PartyNepal is handling the sound design.



## **“Nepali Art In A Verse Of Transition”**

(Shrestha, Manish Lal (2011), Arts of Nepal)

People are always so curious about everything that they see around, hear around, and feel around and of course such mainstream matters. But somewhere everyone needs benefit out of all economically, emotionally, physically, and so forth psychologically. In the context of Nepali Art, there are so many questions to be raised. Who will think that the art as the matter of prestige? How can it be possible where there are finger count art publications, which are not even locally circulated? Artists are only the audiences of the artists. Thus, we need to be the promoters or collectors by self to sustain for a long run.

After years of my creative extravaganzas, till today we are not able to gain good number of responsive generation. Though there's fuel hikes, unnatural increment on basic subsidiaries like foods and daily needed stuffs, Nepal is not responding but if it comes with party politics or seats they come and jump on the road. As we compare to India, adorn maestro painter M F Husain who recently died in London created a huge receptive age group through his art works. I still remember those times when I was studying in Sir J.J. School of Art; our Senior Artist Jitish Kallat led us to go against the burning protest for the freedom of artist's expression. All the artists in Mumbai including me tied up with black bands on the arm silently walking on the street. This was the learning norms but still India never made Husain to return to his home land. It is not my criticism to our neighboring country who has given me a verse to understand art and grow with practical norms; I literally hook up to these facts.

When can we find Shiromanis in fine arts and who will be the one? But we celebrate in Nepali literature with various titles. Though we have prestigious Arniko Award but also split into two artists. Selection is not done with nominations but artists need to send recommendations from various norms. Is the government having experts to research on to find someone within our small community? Another celebrated Ratriya Prativa Puraskar has also same bureaucratic agenda. It is understood that our country is rich in traditional cultures but still publication is far lack behind. How can it be flourished if it is not restored or transfer to generations and generations? Near my home atelier in Chyasal just a day before Indra Jatra, they celebrate Samya Baji (beaten rice with

mixtures of vegetable and meat items) and show Jhyalcha (shadow movie) on the antique window. Back then it was a traditional handmade movie but till today thousands of local audiences visit to watch. I don't think so it is well documented in written form.

Whole country is in the verse of transition without constitution and we are hiring these actors for nothing. We hope for new Prime Minister but till when, we still need to check. Opposition will come and rag them with no issues. This is so called nuisance politics which shouldn't be affecting to our artists circle but it is again dragging into. Among the contemporary artists community, all have got the introvert expertise they hear their own songs and enjoys oneself thoroughly. Hidden agonies, hidden voices, hidden prolific spectrum are all but hidden within the small boundary. Question often rises about the quality of creativity. Why many institutions arrange one day workshops for the artists? I admit not to be the part of it because it ruins the mechanism of practice and at the same time it never fulfills the degree of emotional milieu. But it is good purpose for socializing. As we see the value of the painting created within a day event worth more than per day salary of Mr. President I suppose. Creation is impossible within an hour; it is like giving birth to a child. But more often artist forgets these facts. How can we make a real proof for our audiences in terms of value? For me thought process should be groomed and polished through and from like how we germinate the seed till the flower to blossom. Artists need to be quality conscious to create in terms of knowledge, technicality, durability or in terms of time value. The determination and dedication really put the value, and again emotional attachment correctly measures the true worth.

I usually hum the line of the song "A Hard Day's Night" by the Beatles "working like a dog and sleeping like a log" motivates me to be workaholic but more thoughtfully. To create a vision it takes times and to turn that vision into reality it take another times. To be an artist, one needs to know how to manage life; I think this is nowhere taught in the art institutions. In this 21st century, the artist is not necessary to be martyrs like the great artist Vincent Van Gogh. I totally agree on how Laxman Shrestha, Damien Hirst, Anish Kapoor, Ai Weiwei and Rashid Rana systematically achieving their greater height within their life time. The artist should be like the CEO of banks who can strategically arrange, collaborate and think of communal growth. The artist is not a one man army but should be all in one who need to promote, organize and create self.

Once I was very much influenced with the verse from the movie Spider-Man I “With Great Power Comes Great Responsibility”. But powerful portions are unable to know the meaning of responsibility. That makes sense but living like the Spider- Man alone even can’t lead the world. To grow we need collective growth. Artists need to be more responsible for art. Other system won’t even think of growing it voluntarily. It is only possible through the bonding harmony between each other. All the unconscious errors need to be erased to create a colorful history. However with all these hooks and nooks we need to build up the environment to create art as mainstream expression.

## **CHAPTER - III**

### **3. RESEARCH METHODOLOGY**

The word research is composed of two syllables, re and search. re is a prefix meaning again, anew or over again search is a verb meaning to examine closely and carefully, to test and try, or to probe. Together they form a noun describing a careful, systematic, patient study and investigation in some field of knowledge, undertaken to establish facts or principles. Research is a structured enquiry that utilizes acceptable scientific methodology to solve problems and create new knowledge that is generally applicable. Scientific methods consist of systematic observation, classification and interpretation of data. Although we engage in such process in our daily life, the difference between our casual day- to-day generalization and the conclusions usually recognized as scientific method lies in the degree of formality, rigorousness, verifiability and general validity of latter.

Research is a process of collecting, analyzing and interpreting information to answer questions. But to qualify as research, the process must have certain characteristics: it must, as far as possible, be controlled, rigorous, systematic, valid and verifiable, empirical and critical.

Research can be classified from three perspectives:

1. Application of research study
2. Objectives in undertaking the research
3. Inquiry mode employed

The basic objective of this study is to find out problem and prospects faced by Boutiques. Similarly, this study also aims to evaluate whether the boutique products can be exported to foreign country to uplift the economic status of the country. Likewise, the objective of the study is to know whether the customers are fashion oriented or not in the present context.

### **3.1 Research design**

The research design opted for the study is of descriptive type. Data were collected in form of questionnaire filled in by the boutique proprietor and customers. In the study, the customers were selected randomly, among them, 50% customers were met in Supermarket and made fill in the questionnaire and the rest customers were met at the Boutique shop. Thus, obtained data, were evaluated and analysed systematically to arrive at conclusion.

### **3.2 Sampling Plan**

In this section, the population of this study, sample size, sampling unit and sampling procedures has been described.

1. Population: the population of this study contains customers and owners of Boutique of selected areas of Kathmandu
2. Sample size: 15 boutique proprietors and 100 individual customers are the sample size for the present study
3. Sampling unit: Customers and proprietors of boutique of Kathmandu are sample units of this study
4. Sampling procedure: customers and proprietors were made fill in the questionnaires in different location of Kathmandu.

### **3.3 Tools and techniques of data collection**

Primary and secondary information has been collected for the study. Data collected were primary, which have been obtained by survey, interview followed by filling of the questionnaire.

### **3.4 limitation of the methodology**

Sample size is relatively small, so there may be greater chance of sampling error. But despite limitations, so many efforts were used to ensure accuracy in this study.

## Chapter - IV

### 4. Data presentation and analysis

Data collected from the two sets of questionnaires have been analysed on percentage by using Microsoft office excel program. Presentation of data have been divided into 2 parts, i.e. part I analyse the data filled in by customers which is related to first set of questionnaires and part II analyse the data filled in by boutique proprietor which is related to second set of questionnaires.

#### PART I

##### 4.1 Analysis of variables from boutique customers

This part is concerned with the variables regarding the customers.

The participants of the study, i.e. the customers were divided into three different age groups. The highest numbers (50%) of the customers fell in age groups of 31 to 45 who were the frequent visitors of Boutiques which was closely followed by 15 to 30 yrs of age and is shown in table 1. The table also depicts that customers above 45 years of age are less interested in boutique products and hence, rarely visit the boutique.

**Table-1:** Age wise distribution of Boutique Customers

Age group	Number	Percentage (%)
15-30	40	40
31-45	50	50
>46	10	10
Total	100	100

*Source: Respondents filling the questionnaire*

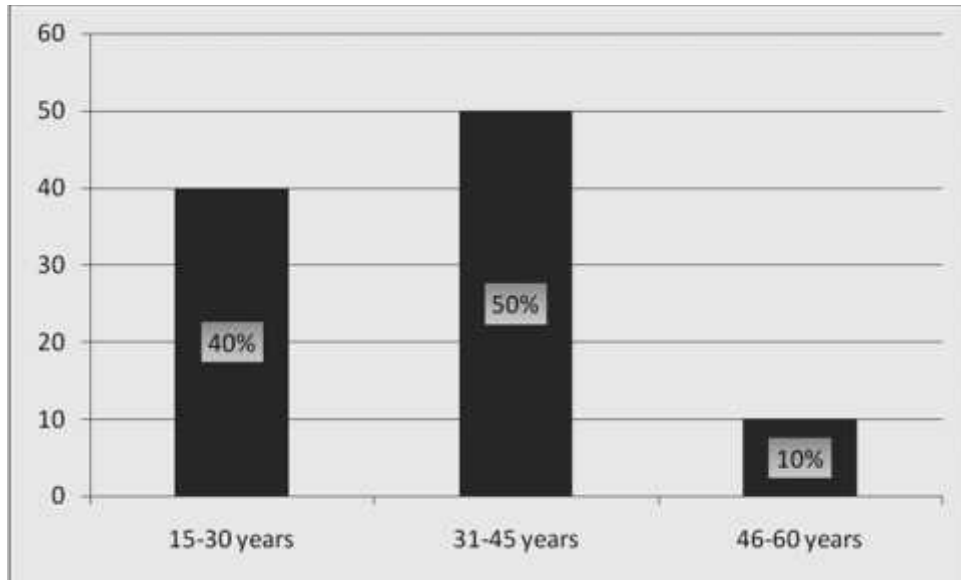


Figure-1

The above column diagram (figure-1) shows more clearly that the maximum numbers of customers visiting boutique shop fall in 31 to 45 years of age while the least numbers of customers visiting the boutique are of 46 to 60 years of age.

Most of the Boutique visitors were females with 76% while only 24% of males visited the boutique which is depicted in table 2. It can also be concluded that males are not much interested in Boutiques compared to females.

**Table-2:** Gender wise distribution of Customers

Gender	Total	Percentage (%)
Males	24	24
Females	76	76

*Source: Respondents filling the questionnaire*

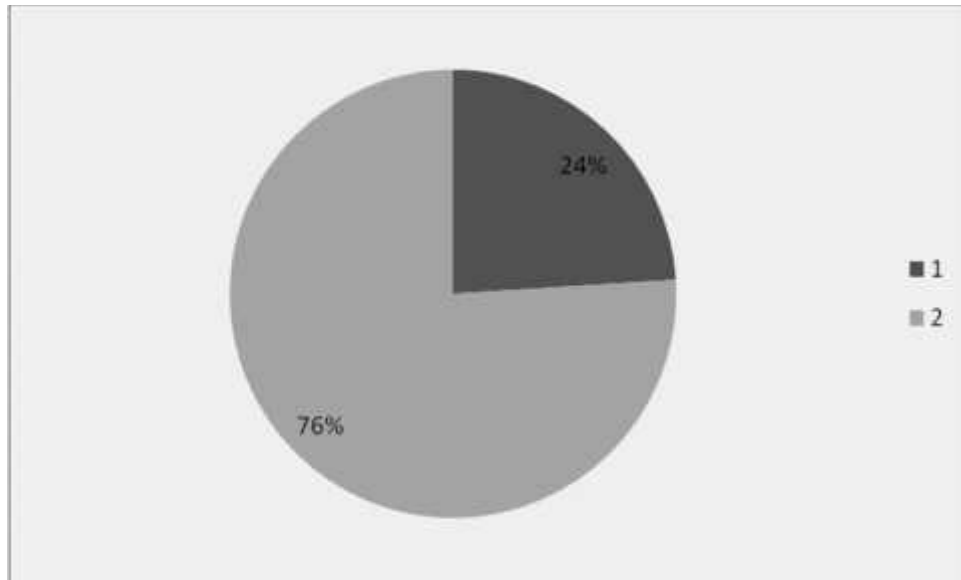


Figure-2

1: Males (24%)

2: Females (76%)

The above pie chart illustrates distribution of boutique customers according to gender. It shows females are much more interested on boutique products than males.

Most of the boutique visitors (40%) were fulfilling their dress requirement by getting their clothes stitched by tailors and 34% were dependent on readymade fancy items whereas about one third (26%) fulfilled their dress requirement by Boutique products which was depicted in table 3.

**Table-3:** Fulfilment of dress requirement

Dress fulfilment	Number	Percentage
Boutique	26	26
Readymade	34	34
Stitching	40	40
Total	100	100

*Source: Respondents filling the questionnaire*



Though the least numbers of individuals fulfilled their dress requirement by boutiques, more than half of the study populations i.e. 52% preferred Boutique products where as the least numbers of customers (18%) preferred readymade products and is shown in table 4 and also in figure 3.

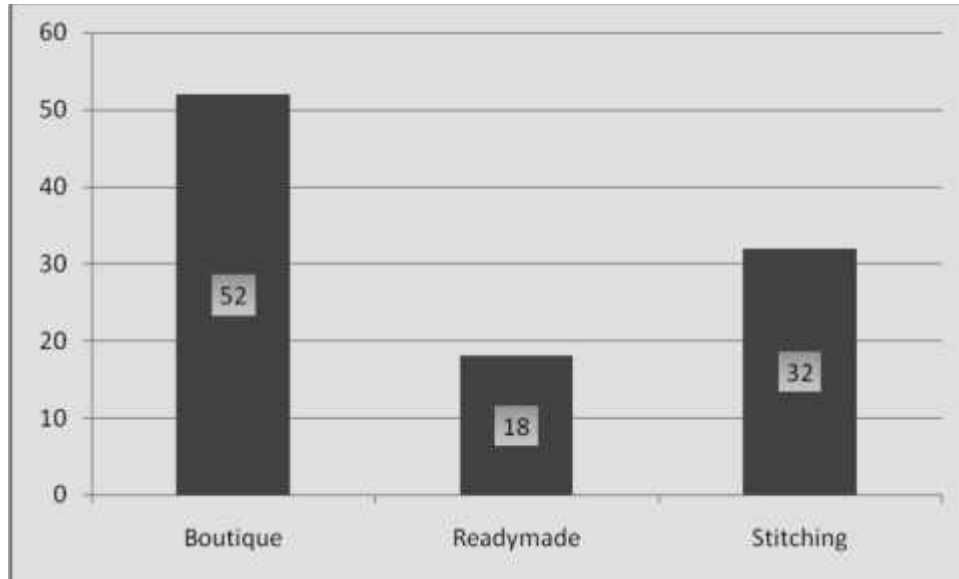


Figure-3

**Table-4:** Preference of the Dress

Preference of Dress	Number	Percentage
Boutique	52	52
Readymade	18	18
Stitching	32	32
Total	100	100

*Source: Respondents filling the questionnaire*

Most of the boutique visitors (26%) were recommended for Boutiques by their friends but 20% visited the boutiques seeing the advertisement however, the least numbers of individuals with 4% only were recommended by their family and is illustrated in table 5.

**Table-5:** Recommendation of Boutique to Customers

Recommendation	Number	Percentage
Advertisement	20	20
Family	4	4
Friends	26	26
Others	0	0
Total	100	100

*Source: Respondents filling the questionnaire*

Most of the customers (46%) were visiting Boutiques for 5 years or more, 12% were visiting the boutiques for 3 years, similarly, 20% and 22% were visiting boutiques for 2 years and 1 year respectively and is shown in table 6 as well as in figure 4.

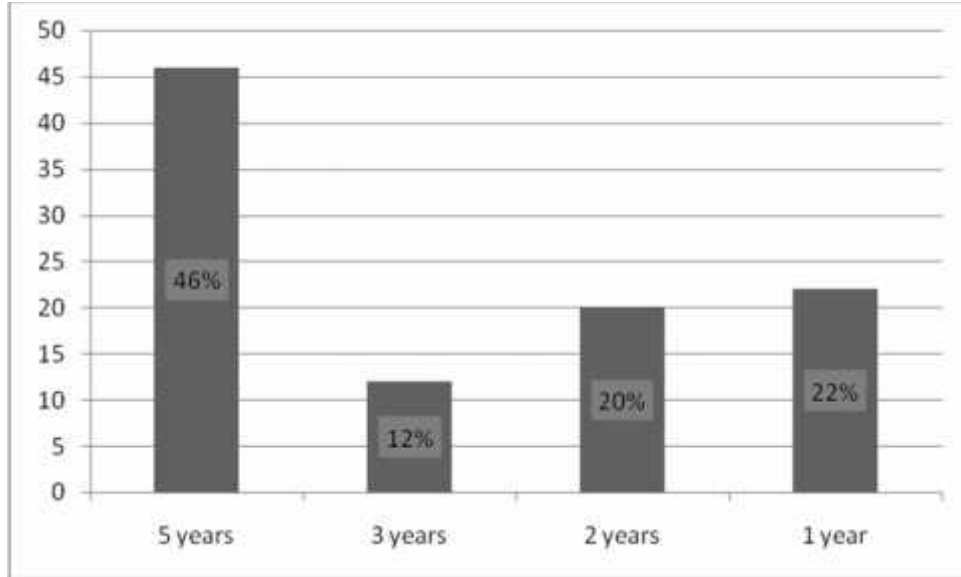


Figure-4

**Table-6:** Duration of visit to the Boutique

Duration (Year/s)	Number	Percentage
5	46	46
3	12	12
2	20	20
1	22	22
Total	100	100

*Source: Respondents filling the questionnaire*

The maximum number of customers (68%), purchased boutique products once a year and 22% purchased twice a year whereas less numbers i.e. 6% and 4% of customers purchased the boutique products on quarterly and monthly basis and is shown in table 7.

**Table-7:** Frequency of purchase of Boutique products

Purchase	Number	Percentage
Monthly	4	4
Quarterly	6	6
Half Yearly	22	22
Yearly	68	68
Total	100	100

*Source: Respondents filling the questionnaire*

The highest numbers of customers with 66% were completely satisfied with boutique products, one third of individuals i.e. 30% could not judge themselves whereas only 4% were dissatisfied with the boutique products and is tabulated in table 8.

**Table-8:** Satisfaction with Boutique products

Response	Number	Percentage
Yes	66	66
No	4	4
Don't know	30	30
Total	100	100

*Source: Respondents filling the questionnaire*

The maximum numbers of customers (74%) responded good marketing of the boutique products while 24% responded the bad marketing and the least numbers of customers (2%) felt deteriorating marketing of Boutique products and is shown in table 9.

**Table-9:** Marketing of Boutique products

Marketing	Number	Percentage
Good	74	74
Bad	24	24
Deteriorating	2	2
Total	100	100

*Source: Respondents filling the questionnaire*

The highest number of customers (62%) thought the good pricing of Boutique products while 24% and 14% thought the bad and deteriorating pricing of boutique products respectively and is listed in table 10.

**Table-10:** Pricing of Boutique products

Pricing	Number	Percentage
Good	62	62
Bad	24	24
Deteriorating	14	14
Total	100	100

*Source: Respondents filling the questionnaire*

More than half i.e. 66% of the respondents rated that the development of boutique was improving while only 34% rated no any development of Boutiques which is tabulated in table 11.

**Table-11:** Rating of the development of the Boutiques

Rating	Number	Percentage
Improving	66	66
Same	34	34
Total	100	100

*Source: Respondents filling the questionnaire*

A highest number of customers, 68% suggested for the discount offers for the boutique products, however, 26% suggested for home delivery and the least number of customers suggested for credit facility and is shown in table 12.

**Table-12:** Suggestions to Boutiques for any additional services

Suggestions	Number	Percentage
Discount	68	68
Home delivery	26	26
Credit	6	6
Total	100	100

*Source: Respondents filling the questionnaire*

## PART II

### 4.2 Analysis of variables from Boutique proprietors

This part is concerned with the variables regarding the customers.

15 boutique shops were visited for the study. The mean age of Boutique proprietor was 36.46 years. The proprietors were divided into 3 groups according to age wise distribution but surprisingly 5 proprietors were there in each age category which is shown in table 13.

**Table-13:** Age wise distribution of Boutique proprietors

Age category	Number	Percentage (%)
Upto 30	5	33.3
31-40	5	33.3
>41	5	33.3
Total	15	100

*Source: Respondents filling the questionnaire*

Out of 15 Boutique proprietors, 60% were females and the rest were males and is tabulated in table 14. This gender variation of boutique proprietors is also illustrated in a pie chart (figure-5).

**Table-14:** Gender wise distribution of Boutique proprietor

Gender	Number	Percentage (%)
Males	6	40
Females	9	60
Total	15	100

*Source: Respondents filling the questionnaire*

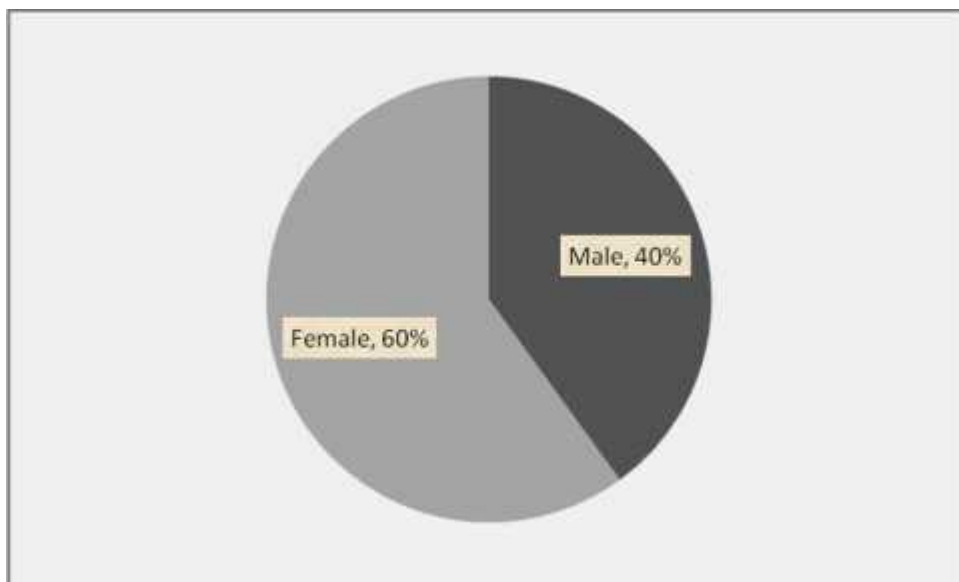


Figure-5

The highest numbers of proprietors (46.7%) had Bachelor level of education, 26.7% answered their education as SLC similarly 20 % and 6.7 % had their education Masters and Intermediate levels respectively and is summarized in table 15.

**Table-15:** Education of Boutique proprietor

Education	Number	Percentage (%)
SLC	4	26.7
Intermediate	1	6.7
Bachelor	7	46.7
Masters	3	20
Total	15	100

*Source: Respondents filling the questionnaire*



The highest numbers of proprietors i.e. 40% had recently opened the boutique and 26.7% had opened the boutique 5 years back. But a very less numbers of Proprietors i.e., 20 and 13.3% had opened the boutique before 10 and 15 years which is summarized in table 16. Thus, it can be concluded that boutique business is a new type of business which is emerging in the urban areas of country.

**Table-16:** Commencement of Boutique

Commencement (Years)	Number	Percentage (%)
15 years	2	13.3
10 years	3	20
5 years	4	26.7
Recently	6	40
Total	15	100

*Source: Respondents filling the questionnaire*

Table 17 shows that boutique proprietors were mostly dependent on customers of Kathmandu valley as almost 90 percent (86.7%) people from Kathmandu valley were the regular customers of boutique and 13.3% were the regular customers of boutiques. But none of the foreigners were the regular customers of boutique.

**Table-17:** Regular customers of Boutiques

Customers	Number	Percentage (%)
Kathmandu valley	13	86.7
Nepal	2	13.3
Abroad	0	0
Total	15	100

*Source: Respondents filling the questionnaire*

Various media were used for the advertisement of boutiques. More than half of the boutique proprietors (53.3%) selected radio for the advertisement. Similarly, 26.7% selected Magazines and Newspapers, 13.3% convinced customers and other people verbally while the least numbers i.e. 6.7% used television for the advertisement of the boutiques which is depicted by a pie chart on figure 6 and also shown in table 18.

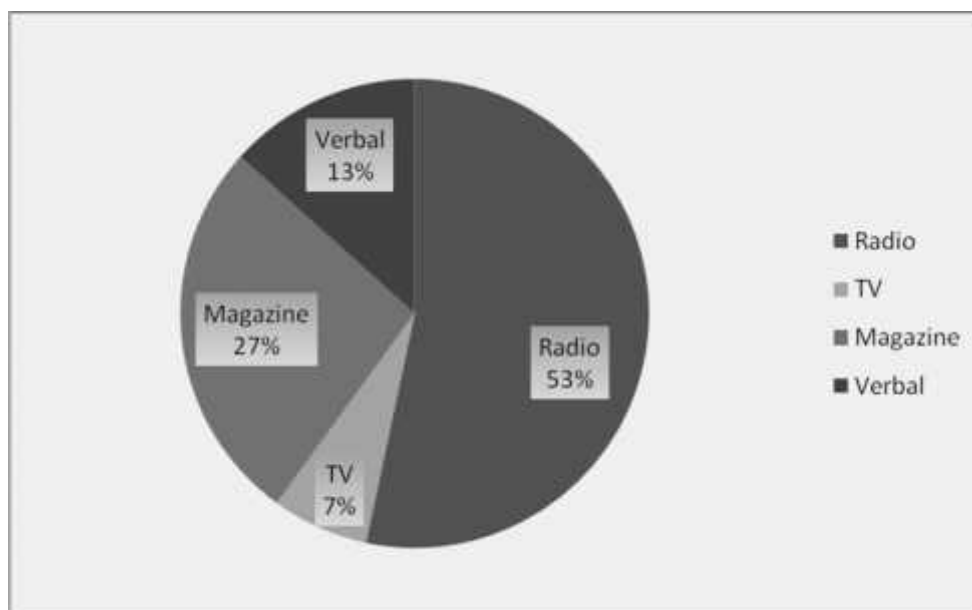


Figure-6

**Table-18:** Media for the Advertisement of Boutique products

Advertisement	Number	Percentage (%)
Radio	8	53.3
Television	1	6.7
Magazines and Newspaper	4	26.7
Verbally	2	13.3
Total	15	100

*Source: Respondents filling the questionnaire*

The maximum numbers of proprietors (40%) allocated 30,000 rupees for the advertisement of boutiques annually while the highest expenses i.e. 50,000 were made by 26.7% of the proprietors. Few numbers of proprietors i.e. 20% and 13.3% allocated only rupees 20,000 and 10,000 respectively for the advertisement of the boutiques which is shown in table 19. So, the conclusion can be drawn as maximum numbers of proprietors usually preferred to allocate rupees 30,000 for advertisement expenses annually.

**Table-19:** Annual advertisement expenses

Expenses	Number	Percentage (%)
50,000	4	26.7
30,000	6	40
20,000	3	20
10,000	2	13.3
Total	15	100

*Source: Respondents filling the questionnaire*

The highest numbers of proprietors i.e. 53.3% payed a tribute as discounts and gifts with the purchase of boutique products while 33.3% promoted their products with the seasonal sales and the least numbers i.e. 13.3% preferred to organise fashion shows to promote their boutique products which is tabulated in table 20.

**Table-20:** Use of Promotional media

Promotional media	Number	Percentage (%)
Seasonal sales	5	33.3
Fashion shows	2	13.3
Gifts and discounts	8	53.3
Total	15	100

*Source: Respondents filling the questionnaire*

The highest numbers of proprietors (67%) replied a good future of boutique business while the 33% responded its future to be an average but none of the proprietors saw a gloomy future of boutique business which is shown in figure 7 and also listed in table 21.

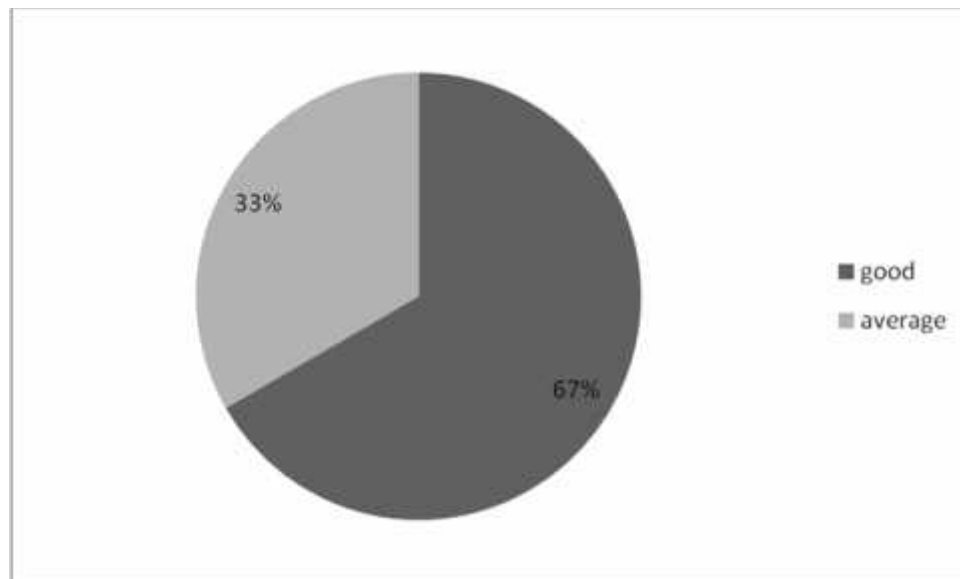


Figure-7

**Table-21:** Future of Boutique Business

Future	Number	Percentage (%)
Good	10	67
Average	5	33
Gloomy	0	0
Total	15	100

*Source: Respondents filling the questionnaire*

All most all i.e. 80% of the proprietors didn't get any government support to run a boutique business while a least numbers 20% felt a good government support and none of the respondents felt it deteriorating and is tabulated in table 22.

**Table-22:** Government support for the establishment of Boutique business

Government support	Number	Percentage (%)
Good	3	20
Bad	12	80
Deteriorating	0	0
Total	15	100

*Source: Respondents filling the questionnaire*

More than one third of the proprietors (73.3%) felt a profit in boutique business whereas 26.7% replied that the profit depends on oneself. The more they are dedicated on their business, the more will be the profit but none of them felt loss in their business and is shown in table 23.

**Table-23:** Profitability of Boutique business

Profit	Number	Percentage (%)
Yes	11	73.3
Self dependent	4	26.7
No	0	0
Total	15	100

*Source: Respondents filling the questionnaire*

The majority of the proprietors (53.3%) had their annual net gain of Rupees 200,000 to 500,000 while 40% of them had their annual net gain of more than 500,000. However, the least numbers of proprietors had their net gain of below 200,000 and is shown in column diagram (figure-8) and is tabulated on table 24.

**Table-24:** Annual net gain from boutique business

Net gain	Number	Percentage (%)
<200,000	1	6.7
200,000-500,000	8	53.3
>500,000	6	40
Total	15	100

*Source: Respondents filling the questionnaire*

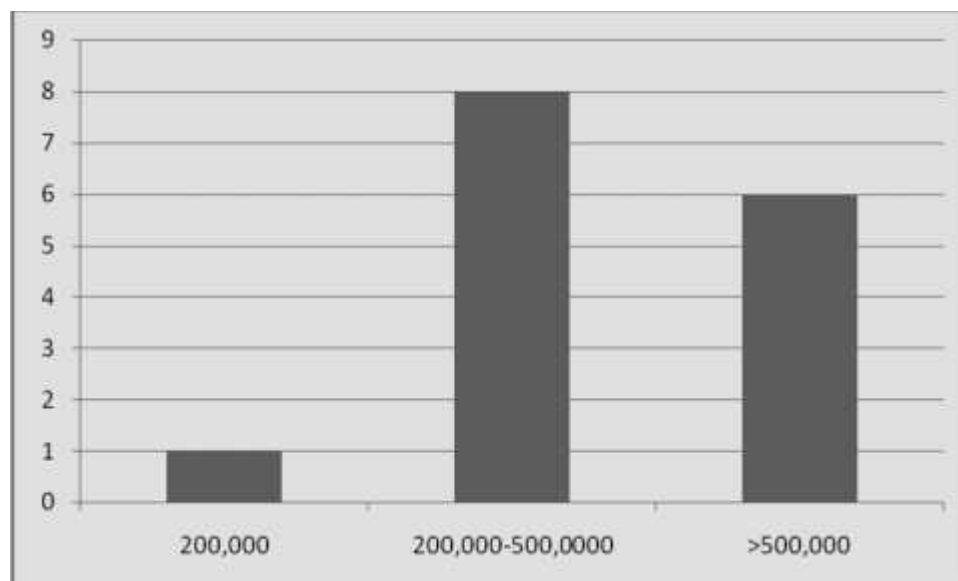


Figure-8

# Chapter-V

## 5. SUMMARY, CONCLUSION, FINDINGS AND RECOMMENDATIONS

### 5.1 SUMMARY

Boutique does not have a very long history in Nepal hence its production and marketing is a new phenomenon in Nepalese market. This new kind of business is emerging as a profitable business. The citizens, mainly of urban areas who were not much interested in fashion some 20 years back are now gradually being more fashion conscious.

Though the people are familiar to tailors who have been stitching garments for a long period, at present people are equally interested to boutique products. People have been visiting boutique frequently because they are more conscious about their look, fashion as well as their smartness. They are satisfied with the boutique products. Furthermore, majority of the females prefer boutique items to wear and hence spending money in boutique is not a big deal. All these reasons show a bright future of boutiques.

The main objectives of the study are to identify of the brand loyalty of customers due to frequent visit of customers in the same boutique. Other objectives of the study are to find out the effectiveness and the best means of advertisement on the sales of boutique. Similarly, identification of problems and prospects and to make effective marketing of boutique products is the other objective of the study. Scientific method of research is used for the study of boutique products and its marketing, for which two well structured questionnaires containing 14 questions for boutique proprietors and 11 questions for customers were made; one is designed to find out the major information related to boutique from the boutique customers and another set of questionnaire was aimed to find out major information from boutique proprietors. The major findings of the study like response, attitude and comments of 100 customers, interestingly most of them were females, were tabulated. Similarly, annual income, media for the advertisement of boutique and annual advertisement expenses, etc., collected from 14 boutique proprietors was tabulated. The data and information collected were analysed, interpreted and presented in order to attain the objectives of the study.

## 5.2 CONCLUSION

In the modern society, people are influenced by fashion specifically people needs stylish, fashionable and comfortable articles to wear for which they choose boutique products. For this study various respondents were taken. A number of articles from internet, magazines and newspaper, from books as well as from previous thesis were referred. The following conclusions were deduced based on the opinion of boutique proprietors and boutique customers.

1. People are more fashion conscious, they prefer to buy boutique products mainly once a year, it may be the reason that mostly people wear boutique items in auspicious occasions and festivals like Dashain and Deepawali.
2. Though till now most of the customers are fulfilling their dress requirement by getting their clothes stitched by tailors, more than half of the study populations preferred Boutique products. This indicates that people are being allured to boutique products and it has a bright future.
3. In view of customers, marketing of boutique products is good. Regular customers usually prefer same boutique and also get some discount and gifts if they buy their wares from the same boutique shop. Even the new customers were given discount if they buy in a bulk quantity.
4. Customers were influenced by advertisement media. Most of the customers heard about particular boutique in radio. Especially female customers liked the dress of actress/models and they accordingly choose their dress on their own.
5. Boutique proprietors aware of marketing and advertisement of boutiques. More than two-thirds of boutique owners spend greater than rupees 30,000 on advertisement annually. However, most of the respondents didn't get any support from government to run their business smoothly.
6. Despite their expenses on advertisement, most of the proprietors got profit from the business. Even more, the customers are allured to the boutique items that indicate boutique business a profitable business.
7. Most of the customers for the boutiques were females and they were mainly from Kathmandu. If the boutique items can be sold to people from abroad, the economic status of the country could be raised.



8. Surviving all the problems, boutique products are emerging, people are more satisfied with products, and even they don't hesitate to pay much for it. However, most of the customers, wished to get discount on purchase of boutique items which indicates boutique products are a bit expensive. Furthermore, if the cost would be low, the sell of boutique items will be increased.
9. Nepalese customers are attentive to advertisement and they prefer brand loyalty as most of the customers visited the same boutique frequently.

### 5.3 MAJOR FINDINGS

The following major findings have been deduced from the data, analysis, interpretation and presentation which was done in previous chapter.

First part of analysis deals with response of boutique customers which are listed below:

1. The frequent visitors of Boutiques were of age groups 31 to 45 years. However, people above 45 years of age are less interested in boutique products and hence, rarely visit the boutique. Similarly, most of the boutique visitors were females. It can also be concluded that males are not much interested in Boutiques compared to females.
2. About one third of the customers fulfilled their dress requirement by Boutique products. Though the most of the boutique visitors (40%) were fulfilling their dress requirement by getting their clothes stitched by tailors, more than half of the study populations i.e. 52% preferred Boutique products.
3. Most of the boutique visitors (26%) were recommended for Boutiques by their friends. but 20% visited the boutiques seeing the advertisement. As people are influenced by the dress up of their own colleague, model, actor and actress, so looking their colleague or seeing the advertisement on television or on magazines and newspaper, they rush towards the boutique.
4. Most of the customers (46%) were visiting Boutiques for 5 years or more, similarly an increasing numbers of people are visiting the boutiques by then. The highest numbers of customers (68%), purchased boutique products once a year whereas the least numbers of customers purchased the boutique products on quarterly and monthly basis. It shows that most of the customers bought boutique products on major occasions which fall once in a year like festivals and new-year, anniversary and birthday etc. Moreover, the highest numbers of customers with 66% loved to purchase boutique products, some of the customers could not respond about their satisfaction with boutique products but the least numbers, 4% were not satisfied with the boutique products which may be because boutique products are a bit expensive than the clothing stitched by ordinary tailors which may not be affordable by general population.

5. The majority of the respondents rated that the development of boutique was improving, they also suggested for the discount offers in purchase of boutique products which makes clearer that the boutique products are expensive and hence the customers are asking some form of discount. The rest customers suggested for home delivery and for credit facility indicating their higher economic status.

Second part of analysis deals with response of boutique proprietors and is summarized below:

1. The mean age of Boutique proprietor was 36.46 years. The highest numbers of proprietors (46.7%) had Bachelor level of education. It shows that the educated people are being involved in this new type of business. Out of 15 Boutique proprietors, 60% were females and the rest were males. Similar to the increased numbers of female boutique users, the most of the boutique proprietors were females.
2. Ten or 15 years back there were very less numbers of boutiques, the number are being raised for the last 5 years. And 40% of the proprietors had recently opened their boutiques. It indicates that the boutique business is a new type of business which is emerging day by day mainly in the urban areas Nepal.
3. For the publicity of their boutique and boutique products, the most frequently used media was radio followed by magazines and newspapers. As radio is cheaper to other media which can equally influence people. Media really influences people this may be the reason that the maximum numbers of proprietors (40%) allocated 30,000 rupees for the advertisement of boutiques annually and the annual expense may reach upto 50,000 in case of some proprietors. But as low as 10,000 rupees was spent for the advertisement of the boutiques by some of the proprietors. It means that all of the boutique owners invest some amount annually depending upon their income.
4. The highest numbers of proprietors (66.7%) replied a good future of boutique business and all most all i.e. 80% of the proprietors didn't get any government support to run a boutique business
5. More than two third of the proprietors (73.3%) felt a profit in boutique business and none of the proprietors were in loss due to this new type of business. Moreover, the majority of the proprietors (53.3%) had their annual net gain of Rupees 200,000 to 500,000 while

40% of them had their annual net gain of more than 500,000. However, the least numbers of proprietors had their net gain of below 200,000. It means all of the proprietors were getting benefit by this business, so it can be concluded that, though this is a new type of business, this is profitable.

## 5.4 RECOMMENDATIONS

The following recommendations are made on the basis of findings of the present study.

1. The major problem is the lack of awareness among people regarding boutique products. An association about boutiques can be rarely found where one can discuss the problems. Some of the boutiques are opened and closed in no time; even proprietor cannot understand the exact problem. So, the main recommendation is research by which the challenges on this type of business is known and that make the proprietors tackle the obstacles. Even the existing boutiques should know the customer's choice and should know what is lacking in their business.
2. There should be more fashion shows so that boutique proprietors can get a chance to show their talent and publicize their products. Similarly, more advertisement should be done in television and magazines and newspaper so that customers get to know about latest designed articles.
3. Many improvements in the field of marketing is necessary, like publishing new products in newspaper or magazines or showing new products into the television which is catchy and draw the attention of people. For this more and more advertisement is recommended.
4. A large support from government side should be made. The young and energetic individuals should be inspired to run a boutique business. Certain discount or low tax on raw materials for the boutique products should be given. And also the proprietors should be well trained from the government side.
5. The present study is limited to certain locality of Kathmandu, so a study on large area like on whole Kathmandu valley is recommended so that it can give a solid idea which may be beneficial to the proprietors or to the country.

## Bibliography

1. Baniya, Lal Bahadur (1994), "A study on buyer's behaviour in Pokhara" Dissertation for MBA, TU Kirtipur.
2. Evants and Berman, (1982), "Marketing", Page 31,34,35,36,211,212.
3. Fashion Career Paths. Fashion design staff, September 5, 2010 [www.fashiondesign/school](http://www.fashiondesign/school).
4. Fashion, Spotlight on Statistics, June 2012. <http://www.bls.gov/spotlight/2012/fashion>.
5. Henry Assael (1990), "Marketing: Principles and Strategy" the Dryder Press, Saunders College Publishing, USA.
6. KC, Fatta Bahadur (2058), **Marketing Management Strategies and Decisions** page 2.
7. Kotler, Philip (1999), **Marketing Management**, Systematic problem analysis model building and fact finding for the purpose of improved decision making and control in the marketing of goods and services.", page 89,page 7,page 8.
8. Kotler, Philip (1991), "Marketing Management" Page 11, 356,14.
9. Lakhotia, Suresh Ch (1997), Fashion Design 2 Lakhotia Institute of Art And Design, Liad DTP Center, Calcutta.
10. Mishra, Dev Raj (1993), Role of purchase pals in consumer buying decision, Journal of the Nepalese Management Review vol. 1.
11. Pant, Yogesh (1993), **A study on brand loyalty** (an unpublished Master's thesis, T.U.)
12. "Reasons To Go To Fashion Design School." FS Staff, July 16, 2011. Paris Hilton.
13. Shrestha, Manish Lal (2011), **Nepali Art In A Verse Of Transition**. Arts of Nepal, Kathmandu.
14. Shrestha, Naresh (2011), TGIF Nepal Fashion Week'2011 (Himalyan Times)

15. Staff, FS (2011), **Reasons To Go To Fashion Design School** (Paris Hilton).
16. Stanton, William T. Etzel, Michael J. Walker, Bruce J. (1994), **Fundamentals of Marketing**, MC-Graw-Hill inc 10<sup>th</sup> edition.
17. Stanton, William T. (1994), Fundamentals of Marketing, pg. 6,421.
18. Women's Fashion, Clothing in Style: Trendy Fashion In Kathmandu (2008).  
<http://commonerwoman.blogspot.com/2008/12/trendy-fashion-in-kathmandu.html>

Worsham, Rebekah. **The Best Fashion Boutiques in Kathmandu**, Nepal  
([http://www.ehow.com/list\\_6191916\\_fashion-boutiques-kathmandu\\_-nepal](http://www.ehow.com/list_6191916_fashion-boutiques-kathmandu_-nepal))

## ANNEX I: QUESTIONNAIRE FOR BOUTIQUE CUSTOMER

I am a student of MBS from Post graduate college Biratnagar, doing a research work on **“Boutique products and its marketing with reference to market in Kathmandu”**. I anticipate your co-operation in filling following questionnaire. The information provided by you will be kept confidential and will be used for the research purpose only.

Name: \_\_\_\_\_ Age: \_\_\_\_\_  
Address: \_\_\_\_\_ Sex: \_\_\_\_\_  
Education: \_\_\_\_\_ Date: \_\_\_\_\_  
Signature: \_\_\_\_\_

- 1) How do you fulfil your dress requirements?
  - a) Readymade dress purchase
  - b) Stitching done by tailors
  - c) Using boutique services
- 2) Which one of the above do you prefer?
  - a) Readymade goods
  - b) Boutique products
  - c) Tailors
- 3) Who recommended this boutique to you?
  - (a) Friend
  - b) Family
  - c) Advertisement
  - d) Others
- 4) How long have you been visiting the boutique?
  - a) 5years
  - b) 2years
  - c) 3years
  - d) 1year
- 5) How frequently do you purchase boutique products?
  - a) Monthly
  - b) Quarterly



c) Half yearly            d) Yearly

6) Are you satisfied with boutique products in Kathmandu?

a) Yes            b) No            c) Don't know

7) Is the location of boutique convenient for you?

a) Yes            b) No

8) Are you satisfied with the facilities provided by boutiques of Kathmandu market concerning

a) Delivery on time            Yes            No

b) Alternation of dress            Yes            No

c) Staff behavior            Yes            No

9) What do you feel about the problems and prospects in boutique products?

i) Finance            (a) Good            (b) Bad            (c) Deteriorating

ii) Market condition            (a) Good            (b) Bad            (c) Deteriorating

iii) Marketing            (a) Good            (b) Bad            (c) Deteriorating

iv) Pricing            (a) Good            (b) Bad            (c) Deteriorating

v) Government support            (a) Good            (b) Bad            (c) Deteriorating

10) How will you rate the development of the boutique you are visiting?

a) Improving            b) Same

11) Will you suggest any additional services like

(a) Cash discount            (b) Home delivery

(c) Credit facility            (d) Others

Thank you very much for your co-operation

## ANNEX II: QUESTIONNAIRE FOR BOUTIQUE PROPRIETOR

I am a student of MBS from Post graduate college Biratnagar, doing a research work on **“Boutique products and its marketing with reference to market in Kathmandu”**. I anticipate your co-operation in filling following questionnaire. The information provided by you will be kept confidential and will be used for the research purpose only.

Name: \_\_\_\_\_ Age: \_\_\_\_\_  
Address: \_\_\_\_\_ Sex: \_\_\_\_\_  
Education: \_\_\_\_\_ Date: \_\_\_\_\_  
Signature: \_\_\_\_\_

- 1) How long have you been doing your boutique business?  
(a) For 15 years (b) For 10 years (c) For 5 years (d) Recently
- 2) Is this business more profitable than other types of business?  
(a) Yes (b) Depends on our own (c) No
- 3) Who are your main customers (according to gender)?  
(a) Males (b) Females
- 4) Who are the regular customers of your boutique?  
(a) Only people of Kathmandu valley  
(b) People from Nepal  
(c) People from Abroad
- 5) Does the same customer visit repeatedly to your Boutique?  
(a) Yes (b) No

- 6) What is the frequency of their visit?
- (a) Once a week                      (b) Once a month                      (c) Within a year
- 7) What is the estimated age of Boutique customers?
- (a) 15 to 30                      (b) 31 to 45                      (c) > 45
- 8) What type of media do you prefer to advertise your Boutique shop and products?
- (a) Radio                      (b) Television                      (c) Magazine and newspaper                      (d) Verbally
- 9) What is your annual expense on advertisement for the boutique products?
- (a) 50,000                      (b) 30,000                      (c) 20,000                      (d) 10,000
- 10) What promotional means/media do you prefer for marketing of Boutique products?
- (a) Seasonal sales                      (b) Fashion shows                      (c) Gifts and Discounts
- 11) Did you increase the number of tailors after establishing the boutique?
- (a) Yes                      (b) No

If yes, how many (a) < 5                      (b) 5-10                      (c) >10

- 12) What do you think about future of Boutique business in Kathmandu?
- (a) Good                      (b) Average                      (c) Gloomy
- 13) What do you feel about the problem and prospects in Boutique products?
- |                       |          |         |                   |
|-----------------------|----------|---------|-------------------|
| a. Finance            | (a) Good | (b) Bad | (c) Deteriorating |
| b. Market condition   | (a) Good | (b) Bad | (c) Deteriorating |
| c. Marketing          | (a) Good | (b) Bad | (c) Deteriorating |
| d. Pricing            | (a) Good | (b) Bad | (c) Deteriorating |
| e. Government support | (a) Good | (b) Bad | (c) Deteriorating |

- 14) Do you feel comfortable to indicate your annual net gain by Boutique business?
- (a) Yes                      (b) No

If yes, please indicate the approximate amount

- (a) < 2,00,000                      (b) 2,00,000 to 5,00,000                      (c) >5,00,000

Thank you very much for your co-operation.