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blossom inners: designing nonsensual communication for lingerie marketing

Dr. Ajith Thomas, Manu Jacob Mathew, and Professor Mary Weil wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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Shaji Thomas, the managing director of Blossom Inners Private Limited (Blossom), arrived at the office earlier than usual on April 30, 2014. He was excited to meet for the second time with the four other directors of the company, core team members, media partners, and Alende Design to discuss the redesign of communication for Blossom’s products.

Thomas had about an hour before he would meet with everyone. He relaxed in his office and thought back to 2013, when directors of the company suggested that the semi-nude, seductive poses of young women be removed from Blossom’s advertisements. The directors were concerned with two philosophical perspectives. One perspective, informed by Christian beliefs and traditions, suggested that publicly revealing women’s bodies in advertising for the company’s lingerie brand was sinful and against the teaching of Jesus. The second perspective was informed by a BBC documentary on juveniles involved in crimes in India. Although research hadn’t suggested a correlation between lingerie advertising and crime, the directors had seen the documentary and decided that the company would no longer use any advertising that relied on revealing the feminine body.

Thomas considered whether Alende Sreedharan, the chief executive officer of Alende Design (Alende), had understood the company philosophy from Thomas’s briefings in the previous meeting or whether Thomas should exaggerate the philosophy slightly to get across to Sreedharan how much the directors cared about changing the company’s way of marketing. Selling innerwear without the traditionally successful method of showing body-revealing models would be a fundamental change for Blossom. This change would have enormous effects on the company and needed to be handled carefully.

LINGERIE IN THE 20th CENTURY

The 20th century was the dawn of a new era for lingerie, as underwear companies started using different colours and inventing new materials for modern designs. Fashion houses such as Dior emphasized their new collection of brassieres and the need for a well-shaped bust.[[1]](#footnote-1) Research results suggested women became bra-conscious as a result.[[2]](#footnote-2)

Underwear became connected with not only supporting the body and a woman’s outfit but also feeling good about oneself and constructing the sense of who a woman was.[[3]](#footnote-3) Researchers suggest that at the time, for a woman to sense herself as female, it was crucial that she have a body that was felt to be feminine.[[4]](#footnote-4) Feminist studies captured the tone with their observation: “Women are more arguably scrutinized by society, when it comes to having a correct body. Relatedly with men, it is usually the case that women are overall less satisfied with their bodies.”[[5]](#footnote-5)

The proliferation of media communicating ideals of beauty, sexiness, and femininity in Western societies rendered those ideals as the norm of femininity. Women tended to make themselves fit into this reality. Professional women used their clothes and accessories to communicate to others their feelings of confidence, empowerment, and success. The variety in underwear, such as the push-up bra, minimizer bra, sports bra, and others, showed that there was space for the development of new cultural products.

The exposure of women to a more modern and urban way of life through advertisements created a pull that companies used to acquire more customers. An increasing number of women in the workforce gave rise to a greater number of women seeking to look professional. Underwear might have been hidden from view but many women spent a great deal of money on buying underwear and invested a substantial effort in determining the right type of underwear for the right occasion.[[6]](#footnote-6) Bra advertisements invariably brought attention to women’s breasts.

An ongoing problem—the question Thomas was asking—was “How to advertise a bra without sexualizing it, when it [was] literally attached to a visible naked body?”[[7]](#footnote-7)

For several decades, lingerie manufacturers depended on skin-revealing models for marketing. That communication model had been time-tested for its direct correlation with sales. Advertisers churned out thousands of similar-looking advertisements with stunning women in exotic locations, each of them endorsing different lingerie designs from different brands. No brand protagonists the advertisers worked with wanted to upset tradition and take a costly, untried, alternative route.

Prospective customers looked at the models in advertisements and wondered whether the specific brand of innerwear advertised could improve their own physical appearance, which was what the lingerie brands were suggesting. Men may not have been looking at lingerie for themselves, but they *were* looking at the advertisements. And lingerie marketers agreed that in the Indian context, men were influential in a woman’s final decision when it came to trying a new brand. Even though men did not accompany their wives to purchase bras in stores (conforming to Indian culture and social norms), lingerie companies believed that the men had a definite opinion.

TEXTILE AND APPAREL INDUSTRY IN INDIA

The domestic textile and apparel industry was growing rapidly in India and was expected to reach US$141 billion[[8]](#footnote-8) by 2021—an increase from $67 billion in 2014. This growth could be attributed to the rising per capita income, favourable demographics, and a shift in demand to branded products. Even though almost half of this market came from exports, according to the Indian Ministry of Textiles, changing lifestyle and increasing demand for quality products were fuelling demand for apparel. The government was focusing on the textile industry and supporting it with favourable policies, such as providing $4.25 billion in budgetary support (in its 12th Five Year Plan, 2012–2017).

India was the world’s second-largest producer of textiles and the second-largest producer of silk and cotton. The Indian textile industry accounted for about 24 per cent of the world’s spindle capacity and 8 per cent of global rotor capacity. India had the highest loom capacity (including hand looms) with 63 per cent of the world’s market share. India’s textile industry accounted for about 14 per cent of the world’s production of textile fibres and yarns. India was the largest producer of jute, the second-largest producer of silk and cotton, and the third-largest producer of cellulosic fibre.[[9]](#footnote-9)

In 2012, apparel constituted 69 per cent and textiles 31 per cent of India’s overall textile and apparel market. To improve technical skills in the apparel industry, the government established 75 apparel training and design centres across the country. The National Institute of Fashion Technologies played a pioneering role in growth of apparel industry and exports. Twelve locations in India were approved by the government for setting up apparel parks to manufacture exports.[[10]](#footnote-10)

INDIAN LINGERIE INDUSTRY

India had always been a commodity market for lingerie products. Like other commodity products, the lingerie market was driven by price and profit margins for channel members, not value for the customer. The market was still in its infancy. Lingerie customers were relying on products being imported by grey imports. The supply was irregular and often sold surreptitiously and illegally. Because there were few quality-consciousness customers and few organized players, the market had huge untapped potential.

Government support and open-door policies began to lure international lingerie brands to India. There was a shift from an unorganized to organized sector, and many new brands took the lead in serving customers with new patterns and styles. Growth of this industry was driven by customers who had increasing disposable income, a preference for recognizable brands, and greater awareness of the uses of the product; rapid growth of organized retail; and changing lifestyles, which included increased female participation in household decision-making.

The Indian lingerie market was worth $370.3 million in 2008—more than double the $175.9 million value in 2003.[[11]](#footnote-11) Organized retail and multinational brands contributed to a substantial growth of the premium and super premium segments. Industry observers suggested that there was a steady shift of customer loyalty to the next higher-level brand.

BLOSSOM INNERS Private Limited

Founded in 1982, Blossom was a privately held, incorporated lingerie manufacturing company in India’s southern state of Kerala. Because Kerala had a 100 per cent literacy rate, Blossom and many other companies used Kerala as a test marketing ground.

Blossom’s product portfolio included hundreds of bras and panties in a range of styles and colours. The company targeted all age groups from girls and teenagers to professionals and mature women. Product segmentation for the bra line was based on size and usage. The company used “Blossom” as its brand name.

The company had been either number one or two for the previous few years in its competitive set in the South Indian states of Andhra Pradesh, Telangana, Karnataka, Tamil Nadu, and Kerala.

Blossom was ISO 9001:2008-certified. The company had net sales of $41.48 million in fiscal 2014, which it attributed to continuous innovation and customer confidence in the brand. Blossom was internationally recognized with a product range that included cotton bras, hosiery, panties, bra and panty sets, slips, and tights. With nine state-of-the-art factories equipped with sophisticated electronic machines, the company guaranteed top quality and impeccable seams. Blossom’s products were made from premium-quality raw materials such as combed cotton, rare laces, well-bleached cotton cloths, high-tensed elastics, and coated threads. The company’s fully fledged research and development department and quality control division ensured that each Blossom product was made to perfection by seasoned pattern cutters, tech-savvy designers, and more than 200 dedicated female staff who understood the needs of women (see Exhibit 1).

Revenue had been consistently growing over several years, and the firm’s after-tax profit was strong (see Exhibit 2). One of the largest and most widely known advertising agencies in the country had been handling the company’s communications. The brand was reasonably well entrenched in the minds of customers, known for the value the product delivered. Thomas thought the advertising agency may have not fully captured the spirit of the brand, but there was a pull. The advertisements were seen in almost all popular women magazines, on television, and in vernacular dailies across South India.

The decision to fundamentally change the company’s advertising had the potential to destabilize what was a successful company with a stable brand.

MOVING TO A NEW ADVERTISING MODEL FOR BLOSSOM

After some intense brainstorming, the directors came to the most difficult decision for a lingerie brand: Never use any visuals, especially in mass communication, that reveal a woman’s body, even under the guise of new and improved product designs. The directors argued that they strongly believed in their religious philosophy and relied on it to explain their decision. The owners were also deeply concerned with the growing number of crimes against women that involved juveniles, including incidents of sexual harassment. The owners were more concerned about these issues than their brand’s performance in the market.

Staff members from the sales department argued that there was nothing to be concerned about. The sales department felt the company couldn’t afford to lose the pull that its advertisements created in the market. The team worried that they would need to work harder to achieve their sales targets if either the pull for products or the Blossom brand diminished.

Blossom’s spending for the print advertisements followed the same pattern in early 2014 as it had in previous years, with smaller spending at the beginning of the year leading up to greater spending in the second half of the year (see Exhibit 3). The company largely used print advertisements, which were released throughout South India, usually in vernacular women’s magazines or newspapers. The company also advertised on television during the festive seasons of South India between August and December.

The first few months of the new advertising strategy were incredibly hectic for the brand team at Blossom. The costly photo shoots from the previous years, carefully crafted advertisement designs, and hours of strategy discussions were all scrapped within a week for the new-look mass-media campaign. The new layouts looked very clean. The models wore elegant T-shirts instead of appearing in semi-nude and seductive poses (see Exhibit 4). The focus was on “free attitude” rather than perfect fit and elegant style. The problem was resolved—or at least that was what the directors thought.

The first storm came from the sales department. With no product designs in mass media, the pull for specific designs and products vanished. Even when new designs were launched in specialty product ranges (for example, in plus sizes or a back-to-school collection), there was no way that this communication could be taken to the target audience. The sales personnel needed to work harder and often experienced diminishing results.

The next deluge of complaints came from the brand team when hundreds of calls came into customer lines asking for product details about the new and elegant T-shirts from Blossom. The brand communication was being diluted and had gone far off target.

Blossom’s move to give this assignment to its established advertising agency clearly was not working. But the directors were not fazed by the overall strategy. Their decision was final: they would take a big risk to sacrifice growth and profits in an effort to conform to their beliefs.

Thomas was surprised by the drop in sales after six months. He thought that, as the first company in the industry to do away with body-revealing advertisements, Blossom would gain moral support from its customers. Now, with sales declining and long-serving senior marketing employees leaving due to the loss of sales pull, Thomas could tell that an advertising agency would need to do a significant amount of work.

Thomas concluded that the existing agency could not design creative strategies and communications that aligned with the briefings and philosophy he provided. There was often a polar difference between the brief that the advertising company received from Thomas, insisting on the religious underpinning of his philosophy, and the brief from the brand officer, insisting on sales pull.

Thomas wanted to find a supportive agency to implement a successful communication strategy. Thomas’s media partner recommended Sreedharan, whose philosophy was to live any brand that he took on as a client. Sreedharan lived very closely connected to nature. Sreedharan could also be called an “extremist” artist. He believed that advertisements should be true to the brand experience. Thomas felt that with Sreedharan’s support, Blossom could succeed on its radical new path. A total revamp of the brand, including brand logo and change in communication strategy, was in the cards.

BLOSSOM MEETS ALENDE DESIGN

Founded in 2008, Alende was a brand design firm. During its first few years, the firm worked closely with clients in the hospitality, culture, fashion, accounting, and education sectors. For Sreedharan, branding was about creating a signature experience through well-designed products supported by its communication. Unlike many other advertising firms that created a sales pull by exaggerating a single aspect of a product, Sreedharan used beliefs, values, and trust experiences of brands he worked with to create an emotional connection between customers and brands. Sreedharan felt that communication should be based solely on the beliefs and ethical values of the brand owners. Sreedharan always worked closely with clients to design the brand experience and felt that the communication should stay true to the brand essence. Sreedharan maintained that rebranding was not only a logo redesign or advertising redesign; rather, it needed to be a holistic exercise (see Exhibit 5).

The media partner who referred Sreedharan to Thomas felt that Blossom’s previous advertising agency had understood neither the spirit that Thomas wanted, nor his philosophy. The agency always came up with the same kind of creative, making only minor adjustments. The media partner thought the agency did not want to take risks by breaking with traditional and accepted approaches in advertising, especially for a lingerie product in India. The agency would often meet with the sales team to gain additional guidance following briefings by Thomas. It seemed that Thomas’s briefings were often sidelined by the sales team’s preference for a market pull for the product and brand.

The media partner had a selfish motive in suggesting to Thomas that he consider Alende Design as the advertising agency: the media partner did not want to lose an important regular client such as Blossom. The media partner knew Sreedharan from a previous rebranding project for a hospitality service. Sreedharan was willing to break from established practices in advertising and introduce new paradigms—and was usually very successful. The media partner believed that joining Sreedharan’s passion and spirit with Thomas’s ideologies had great potential to communicate a redefined brand from Blossom Inners, called “Blossom.”

If the commercial relationship between Blossom and Alende resulted in advertisement creatives that conformed to Thomas’s philosophy, Thomas expected the result would be a paradigm shift in the lingerie industry in India and throughout the world. A new dimension of ethical advertising and brand experience could emerge from this relationship. Thomas felt the target audience would appreciate the brand benefits.

As he waited for the meeting to begin, Thomas listed his main concerns:

* What brief should he give to Alende?
* How could he help Sreedharan understand Thomas’s philosophy?
* How should he communicate the feel and passion of the brand to Sreedharan?
* What internal communication strategies did Thomas need to put in place to communicate this change within Blossom?

Thomas wondered what message and creative strategy for this lingerie product could fit within the company’s new guiding principles and philosophy. What channels of communication should Blossom consider? And, what marketing communication mix would work best?

Thomas also considered this challenge from Sreedharan’s perspective. His overarching challenge was how to successfully advertise Blossom’s products using an untested advertising strategy.

Dr. Ajith Thomas is from Saintgits Institute of Management, India, and Manu Jacob Mathew is from Malayala Manorama, a media partner of Blossom Inners Pvt. Ltd.

EXHIBIT 1: INTERVIEWS WITH POTENTIAL CUSTOMERS and RETAILERS

Group Studied: Potential Blossom Customers

Four focus groups were conducted by the authors, gathering insights from 32 randomly selected middle-class bra wearers in India (one of Blossom’s target markets). The following highlights emerged from the discussions:

1. Most women subscribed to the adage “sex sells,” but disagreed that women would buy lingerie based on a picture of sexy women in advertisements.
2. Everyone agreed that fit of the product could be better understood through pictures of women wearing the product in advertisements.
3. Women’s outerwear had changed from a saree to salwar Kameez/churidar in India, and a corresponding change in innerwear was also taking place.
4. With many women entering professional working spaces, a demand was arising for outerwear (and subsequently innerwear) for the office that was separate from what was required for social or party settings.
5. Lingerie was used as a support and base to shape the body.
6. There were some social expectations of the shape of women’s body in modern society.
7. Most potential buyers were aware of the brand Blossom. They usually bought lingerie at retail stores. Some were aware that online sites also sold lingerie, but they thought that Blossom products were not available for purchase online.
8. Quality, comfort, and style were what potential customers were looking for.
9. Customers bought lingerie in two categories: one category for in-home use and the other to wear when they went out. A large percentage bought lingerie for bedroom use from the bridal collection. They looked for style in lacework and the feel of the material.
10. Buyers were very price-sensitive and quality-conscious. They evaluated products based on the price and the quality of the elastic.
11. Lingerie with an average price of $2 for a Kerala middle-class family was for home use, whereas lingerie at a price point around $5 was for outside use.
12. Customers did not buy sexy lingerie because most of them wore it under their blouse (the jacket women wore with a sari) and so lingerie became very conspicuous. Traditionally, the blouse was stitched to be tight fitting, using thin material that was slightly transparent.
13. Another category of lingerie that women bought was for wearing under uniforms (such as those worn by teachers or police officers). These customers noted that bras should serve their purpose without being conspicuous and should be comfortable to wear.
14. Colour choices for bras were generally white, black, or skin-toned, as these colours were not very conspicuous. Most buyers who selected other colours tried to match them to the colour of their blouse.

EXHIBIT 1 (continued)

1. Comfort, functionality, and price were the major criteria for purchase decisions. Cotton was most often preferred, as it satisfied these criteria.
2. Most retail shops had limited stock and often didn’t have more than one model in a specific size; therefore, consumers were constrained in their purchasing.
3. The sales personnel in almost all the shops were unaware of the different styles that the customers were asking for. The sales personnel did not seem to have been trained on the types of lingerie that were available in their own stores.
4. When mothers bought innerwear for their daughters, they wanted the bras to be unattractive, inconspicuous, and less colourful. Some mothers agreed that they would tweak the cone of the cup by stitching across it and asking their daughters to use a petticoat over top of that. Schools and colleges in the country (especially convent schools) insisted that their students use a petticoat under their uniforms.
5. When asked, the consumers couldn’t recall the functionality (such as maternity, uniform, or sports bra) from the lingerie manufacturers’ advertisements. They tended to remember advertisements that communicated comfort and size measurements, and addressed health benefits.

Group Studied: Retailers Who Sold Blossom Products

The authors surveyed 10 randomly selected retail outlets that sold Blossom’s products in central Kerala. The main insights from the survey were as follows:

1. The retailers did not provide special training for their sales staff on the variety or models of bras and panties available from the different companies.
2. Generally, older women, who would talk quietly, were assigned to work at the lingerie sales desk.
3. Product displays were limited to a maximum number of two to five at the counter.
4. Stores usually stocked only fast-moving items and styles, to optimize fastest-moving products at their location.
5. Customers were unaware of the different styles of lingerie available from any company.
6. A large number of customers were not brand-conscious. Instead, they would ask for lingerie of a particular size and material choice at the counter. Most customers bought a larger percentage of the cheaper variety when they did make a purchase.

Source: Compiled by case writers based on the focus groups they hosted in India.

EXHIBIT 2: BLOSSOM, Account of PROFIT and LOSS, 2012­–2014 (in US$ millions)

| Fiscal Year ending March 31st | 2012 | 2013 | 2014 |
| --- | --- | --- | --- |
| **Income** |  |  |  |
| Sales Turnover | 19.95 | 31.73 | 41.48 |
| Net Sales | 19.95 | 31.73 | 41.48 |
| Other Income | 1.01 | 0.93 | 1.69 |
| Stock Adjustments | 1.21 | 1.59 | 1.61 |
| **Total Income** | **22.17** | **34.25** | **44.77** |
|  |  |  |  |
| **Expenditure** |  |  |  |
| Raw Materials | 9.14 | 14.11 | 19.57 |
| Power and Fuel Cost | 0.05 | 0.08 | 0.12 |
| Employee Cost | 2.32 | 3.67 | 5.47 |
| Other Manufacturing Expenses | 0.00 | 0.00 | 0.00 |
| Selling and Admin Expenses | 0.00 | 0.00 | 0.00 |
| Miscellaneous Expenses | 6.20 | 10.57 | 10.87 |
| Preoperative Expenses, Capitalized | 0.00 | 0.00 | 0.00 |
| **Total Expenses** | **17.70** | **28.43** | **36.04** |
|  |  |  |  |
| Operating Profit | 3.46 | 4.89 | 7.05 |
| PBDIT | 4.47 | 5.82 | 8.74 |
| Interest | 0.09 | 0.08 | 0.42 |
| PBDT | 4.38 | 5.74 | 8.32 |
| Depreciation | 0.23 | 0.39 | 0.82 |
| Other Written Off | 0.00 | 0.00 | 0.00 |
| Profit Before Tax | 4.16 | 5.35 | 7.50 |
| Extraordinary Items | 0.00 | 0.00 | 0.00 |
| PBT (Post Extraordinary Items) | 4.16 | 5.35 | 7.50 |
| Tax | 0.91 | 1.38 | 2.00 |
| Reported Net Profit | 3.25 | 3.97 | 5.50 |
| Total Value Addition | 8.56 | 14.32 | 16.46 |

Note: PBDIT = profit before depreciation, interest, and taxes; PBDT = profit before depreciation and taxes; PBT = profit before taxes

Source: Compiled by case writers from company files. (Data are disguised to protect confidentiality.)

EXHIBIT 3: BLOSSOM, ADVERTISEMENT EXPENSES, 2012–2014

Blossom, Print Advertisement Costs (in US$)

|  |  |  |  |
| --- | --- | --- | --- |
|  | 2012 | 2013 | 2014 |
| January | 9,750 | 8,833 | 3,667 |
| February | 0 | 417 | 9,005 |
| March | 0 | 3,417 | 0 |
| April | 13,083 | 17,983 | 15,800 |
| May | 15,250 | 22,417 |  |
| June | 6,792 | 7,833 |  |
| July | 5,500 | 16,167 |  |
| August | 14,000 | 14,333 |  |
| September | 3,443 | 17,917 |  |
| October | 7,100 | 12,083 |  |
| November | 9,750 | 7,833 |  |
| December | 14,000 | 30,000 |  |
| **Total** | **$98,668** | **$159,233** | **$28,472** |

Television Advertising Costs for Blossom Hosiery (in ₹ and $)

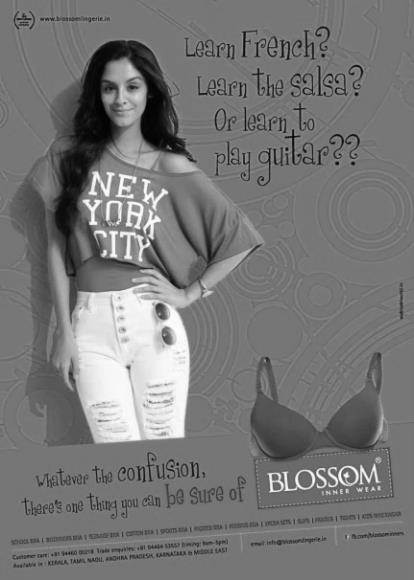
|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Year | Channels | Period | | | No. of Spots | Approximate Total Gross Cost | |
| 2013 |  |  | | |  | **(₹)** | **($)** |
|  | Asianet | August 12 to September 10, 2013 | | | 86 | 100,000 | 1,667 |
|  | Surya | 60 | 800,000 | 13,333 |
|  | Mazhavil Manorama | 100 | 900,000 | 15,000 |
|  | Asianet | September 15–18, 2013 | | | 20 | 350,000 | 5,833 |
|  | Surya | 20 | 310,000 | 5,167 |
|  | Mazhavil Manorama | 24 | 240,000 | 4,000 |
|  | Mazhavil Manorama | December 25, 2013 | | | 26 | 120,000 | 2,000 |
|  | Surya TV | 14 | 180,000 | 3,000 |
| **Approximate Total Spend for the Year** | | | | | | **3,000,000** | **50,000** |
| 2014 |  | |  |  | |  |  |
|  | Mazhavil Manorama | | August–September 2014 | 98 | | 1,000,000 | 16,667 |
|  | Asianet TV | | 77 | | 1,300,000 | 21,667 |
| **Approximate Total Spend for the Year** | | | | | | **2,300,000** | **38,333** |

Note: ₹ = INR = Indian rupee; US$1 = ₹60.3 on April 30, 2014.

Source: Compiled by case writers from company files.

EXHIBIT 4: BLOSSOM’s ADVERTISEMENTS







Source: Company files.

EXHIBIT 5: ALENDE DESIGN, BRAND EXPERIENCE CREATIVES









Source: Alende Designs. Used with permission

1. Rosemary Hawthorne and Mary Want, *Bras: A Private View* (London: Souvenir Press, 1992)*.* [↑](#footnote-ref-1)
2. Elizabeth Ewing, *Dress and Undress: A History of Women’s Underwear* (London: B.T. Batsford, 1978). [↑](#footnote-ref-2)
3. Christian Jantzen, Per Østergaard, and Carla M. Sucena Vieira, “Becoming a ‘Woman to the Backbone’: Lingerie Consumption and the Experience of Feminine Identity,” *Journal of Consumer Culture* 6, no. 2 (2006): 177–202. [↑](#footnote-ref-3)
4. Sandra Lee Bartky, “Foucault, Femininity, and the Modernization of Patriarchal Power” in *Feminism and Foucault: Reflections on Resistance*, eds. Irene Diamond and Lee Quinby(Boston: Northeastern University Press, 1988), 61–86. [↑](#footnote-ref-4)
5. Susan Bordo, *Unbearable Weight: Feminism, Western Culture, and the Body*, 10th ed. (Berkeley, CA: University of California Press, 2004). [↑](#footnote-ref-5)
6. Jantzen, Østergaard, and Vieira, op. cit. [↑](#footnote-ref-6)
7. Jaime Schultz, “Discipline and Push-Up: Female Bodies, Femininity, and Sexuality in Popular Representations of Sports Bras,” *Sociology of Sport Journal* 21, no. 2 (2004): 185–205. [↑](#footnote-ref-7)
8. All currency amounts are in US$ unless otherwise specified. [↑](#footnote-ref-8)
9. India Brand Equity Foundation, Ministry of Commerce, Government of India, “Indian Textiles and Apparel Industry Analysis,” accessed January 11, 2017, [www.ibef.org/industry/indian-textiles-and-apparel-industry-analysis-presentation](http://www.ibef.org/industry/indian-textiles-and-apparel-industry-analysis-presentation). [↑](#footnote-ref-9)
10. Ibid. [↑](#footnote-ref-10)
11. Research and Markets, “Indian Lingerie Industry: Trends and Opportunities,” accessed January 11, 2017, www.researchandmarkets.com/reports/651041/indian\_lingerie\_industry\_trends\_and\_opportunities. [↑](#footnote-ref-11)