1. Hungarian Fashion design has never really had a consistent identity.

2. Impacts of Communist era have left a lasting impression on the role, function, aesthetic purpose of fashion in Hungary.

3. Until recently clothing made by Hungarian designers were not seen as fashion products by local consumers.

4. There is a mayor shift in attitude towards how Hungarian consumers are able to see Hungarian designer garments as fashion products. Fashion itself is becoming an important part of culture and society.

5. The new generation of consumers seeks for originality, customized and unique items, and wants to be involved in the making of the product. This approach has made small designer brands more popular worldwide.

6. Apparel design is not an autonomous form of art so its quality is measured not only by its innovative and aesthetical values but its ability for success on the market. Being a good designer means that one is able to form people's taste, create cultural values and transfer creative vision through every single piece.

7. The most important developments in 20th century fashion marketing were:
   -significant increase of consumers
   -dissemination of the dictation of what is considered to be "Fashion"
   -increase in number of brands and products
   -globalization, competition and proliferation of the market

8. New sales platforms offered by the Internet and alternative marketing tools have changed the system of fashion distribution, communication and the dynamics of fashion cycles. These all cause a significant decrease of importance in the role of middlemen.

9. The up and coming small designer brands profit the most out of the possibilities offered by the Internet and the new technologies. It gives them chance to circumvent traditional distribution models.

10. Fashion industry, fashion marketing and fashion distribution are based on a completely different ground, they have a different system and motivation in Hungary.

11. Difficulties of Hungarian designers are adapting to and competing within a global market paradigm, both domestically and abroad. On one hand because of their socio-cultural background, and on the other hand the lack of financial power that prevents them affording traditional marketing tools and consequently joining the global distribution network.

12. Web 2.0 might be a solution to compensate the special problems of fashion consumption, market and communication in Hungary as its communication channels/ opportunities decrease isolation and give chance to join the international/global market.

13. Even if alternative marketing tools are not fully able to replace traditional marketing tools they strongly support and secure their success. The close relationship between brands and consumers strenghtens the credibility of the brand and assures retailers and buyers. That can be the alternative way of joining the international distribution chain.

14. For the new generation of Hungarian designers the need to design a communication strategy along with a design concept should be emphasized.

15. Components of an effective design and communication strategy require the designer to define a strong vision and philosophy.

16. The meaning of being Hungarian or understanding what our own cultural heritage means to oneself is an utmost actual problem in the times of internationalization and globalization.

17. The communication strategy for Je Suis Belle is based on several digital/viral marketing tools; using video-sharing websites, blogs, vlogs, social media, and www.jesuisbelle.hu website. Also, interactive guerilla stores and private sale events.

18. Up and coming designer brands should use a reverse strategy to reach a global market while avoiding traditional retail paradigms:reaching buyers through direct customer communication along with increasing popularity that together lead to established customer brand loyalty.