

Slow Fashion: Niche to Norm

Who made my clothes?

Source: (Fashion Revolution)

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Executive Summary

The conscious living movement, also known as the slow movement, has recently shifted from the food to the fashion industry, resulting in the emergence of the slow fashion movement with many upcoming slow fashion initiatives. The gradual shift towards more sustainable innovations in the design process is due to more awareness of conscious living. This has led to fast fashion companies creating eco-friendly collections, which is a significant development in the fashion industry. The objective is to discover how slow fashion initiatives can attract more student consumers by new innovations in slow fashion. Thus, the central question of this research is: **How do contemporary sustainable innovations in slow fashion influence the purchasing intention of student consumers?**

This literature review in this research focusses on various important aspects: slow fashion, sustainable innovation, and purchasing intention, which is all constructed on the Consumer Decision Process (CDP) model and the 7Ps Service Marketing Mix (7Ps) model. Both are examined in the theoretical framework. Additionally, three brands from the slow fashion industry were analysed to discover how slow fashion initiatives operate and if the data synchronised with the desk research in the literature review. In addition, both quantitative and qualitative research methods were used in this research. Firstly, questionnaires were used to discover what factors most likely can influence the purchasing intention of student consumers. Then, desk research provided detailed data of the industry, which generated a better understanding of the practises and theories regarding the slow fashion movement.

The findings revealed that the fashion industry itself can initiate change in the industry through its design process as this ultimately leads to further change in the fashion industry. However, there are external factors such as price and quality that may influence the consumer decision process (CDP). Thus, the purchasing intention of student consumers are not directly influenced by contemporary sustainable innovations.

The recommendation tentatively advises slow fashion companies to market awareness campaigns targeted at student consumers regarding the impact of both slow- and fast fashion, whilst simultaneously acquire recognition for the brand itself. Additionally, further research regarding the CDP model and the relation between student consumers and their perspective on slow fashion is recommended to identify how the industry can cater to needs and wants in a sustainable manner.

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Preface

The foundation for this dissertation originally derives from my love for fashion and environmental issues. These interests are combined in the slow fashion movement and this motivated me to conduct research about the how contemporary innovations in the slow fashion industry can influence and attract my peers: student consumers. In addition, this topic is a pressing matter as the fashion industry now is mostly interrelated with mass production and mass consumption, which impacts the environment and production process employees negatively.

This dissertation has been written to fulfil the graduation requirements of the bachelor European Studies at The Hague University of Applied Sciences.

Enjoy the read!

Afra Mukhtar

The Hague, January 2019.

Chapter 1. Introduction

1.1 Research background

The fashion industry is the largest consumer industry in the world and generates €1.5 trillion on clothing annually and it has 60 million people in employment throughout its supply chain (Global Fashion Agenda, 2017). The great ecological footprint of the fashion industry is a result of natural resources being under duress due to over consumption and mass production (Pookulangara & Shepard, 2013). Apart from the environmental impact, the fashion industry also affects social conditions such as mass production in developing countries. This results in unfair labour conditions and wages for the production process employees. Although the impact on the environment and society is already high, it is expected to grow even more (Global Fashion Agenda, 2017).

According to Fletcher and Grose, the term *quantity* in the fashion industry has been characterised as an indicator that the first priority lies on the quantity of the production (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Fast fashion reflects this image of mass production and mass consumption. For example, by 2050 the fashion industry will need three times the amount of natural resources as to what was used in 2000 (Global Fashion Agenda, 2017). Similarly, Fletcher and Grose state that the term *low-cost* is an indicator of competitive pricing strategy, meaning that the focus is on keeping the selling price low. However, since the term low-cost is often associated with quantity, this has caused concern about social and environmental practises in the fashion industry (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012).

Moreover, there has been an increase in awareness regarding clothing production that is ethical and sustainable from both the consumer and the manufacturer, which has let the United Nations update the Sustainable Development Goals (SDGs) for 2030. Specifically, by implementing SDG 12: sustainable consumption and production in the fashion industry, change such improved labour conditions and eco-friendly clothing can be realised (United Nations, 2018)

1.2 Purpose

This dissertation aims to find out how contemporary innovations of high-quality and eco-friendly textiles in the slow fashion industry can attract more student consumers. Eventually, it will become clear how their efforts could be directed towards student consumers by understanding and influencing their purchasing intention. Furthermore, the data in this dissertation could be useful for student consumers and fashion retailers interested or active in the slow fashion movement.

1.3 Problem statement

The clothing industry is dominated by fast fashion which has led to the increase of overconsumption (Bhardwaj & Ann Fairhurst, 2010). For example, on average, consumers purchase 60% more clothing today than in early 2000 and each item is worn half as long (UNECE, 2018). This has led to consumers purchasing more than is needed resulting in waste (Bhardwaj & Ann Fairhurst, 2010). In addition, according to MUD Jeans, a leading Dutch slow fashion initiative, the fashion industry is the largest industry for the consumption of water (MUD Jeans, 2018). Similarly, a report by the Global Fashion Agenda, a leadership forum committed to changing the current fashion industry, states the fashion industry consumes approximately 79 billion cubic meters and that this will reach a 50% increase by 2030 (Global Fashion Agenda, 2017). Many developing countries such as India and Pakistan are specialised in the production of cotton but due to the overconsumption of water, they are experiencing medium to high water scarcity (Global Fashion Agenda, 2017). Therefore, it is vital that new innovations in the fashion industry are created to cut down the consumption of water in the production process as well as tackling other environmental problems such as water pollution (MUD Jeans, 2018). However, ecological concerns are not the only factor that has begun to question if this method of operating is sustainable. Due to the low retail price and the lack of transparency in supply chains of many fast fashion companies, this has also raised ethical concerns with consumers (Pookulangara & Shepard, 2013). Moreover, according to the United Nations, SDG 12: sustainable consumption and production will help realise objectives related to both matters (United Nations, 2018).

1.4 Central question

As stated before, the central question of this research is: **How do contemporary sustainable innovations in slow fashion influence the purchasing intention of student consumers?**

1.5 Research questions

Prior to answering the central question, the following research questions will be addressed in this dissertation:

1. What factors are most important in determining the purchasing intention of student consumers?
 - 1.1 How do student consumers experience quality in relation with the selling price in slow fashion?

- 1.2 How important is slow fashion to the student consumer?
2. What areas in the slow fashion industry are most significant to initiate change?
3. What objective do companies in slow fashion have regarding student consumers?

1.6 Literature Review and Theoretical Framework

The literature review and theoretical framework will both be discussed extensively in the following chapter. Additionally, figure 1 in the appendix, provides an overview of both the literature review and theoretical framework for this study. The literature review will discuss definitions and characteristics of slow fashion, sustainable innovation, and purchasing intention. Moreover, the theoretical framework will discuss the 7Ps Service Marketing Mix (7Ps) model and the Consumer Decision Process (CDP) model.

1.7 Research Structure

The data exhibited in this research will be constructed in such a manner that the ethical and sustainable practises in the slow fashion industry will be examined and the most significant elements located. Also, examples from the slow fashion industry will be examined to allocate (in)consistencies and will act as a benchmark.

1.8 Research Scope

This research aims to investigate how contemporary innovations of high-quality and eco-friendly textiles and more transparent and direct supply chain in the slow fashion industry, with a specific focus on slow fashion companies, affects the purchasing intention of student consumers. Moreover, figure 5 in the appendix, will describe three companies (Carcel, KOTN, MUD Jeans) alongside the 7Ps model in an operationalisation table to discover any correlation between the brands and theory of the 7Ps model. Additionally, since the term *slow fashion* does not yet have an official definition, this research will use the term slow fashion as an all-encompassing term for ethical and sustainable. Meaning that the definition of ethical fashion by Henninger, Panayiota, Goworek & Ryding will be used. As mentioned before in the research background, this entails the following: fashionable, eco-friendly, high-quality, and fairly priced clothing, which is made in fair labour conditions whilst ensuring a fair wage (Henninger, Panayiota, Goworek, & Ryding, 2017).

Chapter 2. Literature Review

This chapter provides an outline of the theoretical findings that contribute to the understanding of the terms and tools that are used in this research. This chapter is structured as follows: Firstly, the definition, history and characteristics of *slow fashion* will be discussed to provide detailed background information about the main topic. Secondly, the definition of *sustainability*, as well as closely related topics such as innovation and textiles will be discoursed. Since these are interrelated topics, it is crucial to obtain in-depth information regarding these topics. Then, the definition and characteristics of *purchasing intention* and its importance to the slow fashion industry will be discussed to provide an understanding of what is meant by the term in this research. Lastly, the theoretical framework will discuss the fundamental methodological tools on which this dissertation is constructed on. Specifically, the 7Ps of the Service Marketing Mix (7Ps) model and the Consumer Decision Process (CDP) model. This will assist in understanding the main tools on which this research is constructed.

2.1 Slow Fashion

2.1.1 Definition of Slow Fashion

Furthermore, in the same manner that the *slow movement* emerged in the fast food industry, a similar movement promoting conscious living in the fashion industry has developed (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Other elements that have been linked to the *slow* movement in fashion are unorthodox manufacturing practises such as manufacturing limited goods and not responding to trends. The term *slow fashion* is known by various names: ethical fashion, green fashion, eco-friendly fashion, sustainable fashion, etc. (Pookulangara & Shepard, 2013). Although the slow fashion movement has a collective name, many pseudonyms are used to refer to a similar definition of slow fashion. For example, according to Henninger, Panayioti, Goworek & Ryding, the definition of the concept *ethical fashion* is fashionable clothing made in fair labour conditions, is fairly priced, does not harm the environment by using organic and natural textiles that are easily recycled (Henninger, Panayioti, Goworek, & Ryding, 2017). However, scholars have yet to reach a consensus on the definition (Pookulangara & Shepard, 2013). Unlike the name may suggest, slow fashion does not refer to time as it is about making conscious decisions and companies producing less (Henninger, Panayioti, Goworek, & Ryding, 2017). Moreover, slow fashion is about breaking the values that are currently uphold by fast fashion companies that involve mass production, mass consumption, water pollution and enforcing unfair labour conditions (UNECE, 2018). Adopting new ideals such as transparency, sustainability, and social

responsibility as it is still a business and should maintain profitability (Fletcher, *Slow Fashion: An Invitation for Systems Change*, 2010).

Correspondingly, Pookulangara and Shepard define the term slow fashion as a concept that is based on sustainability within the clothing industry, and therefore integrate the usage of high quality, regional products, and fair labour conditions (Pookulangara & Shepard, 2013). Over the past few years, sustainability within the clothing industry has risen significantly as even big fast fashion companies are developing *green* collections where clothing is made of eco-friendly textiles for example. Ethical and sustainable practises affect fundamental parts of a company, such as strategy, operations, labour, consumers, and community (Global Fashion Agenda, 2017). Similarly to Fletcher and Grose, Joergens states that it is not about implementing certain standards, or literally slowing down the production process as; it is a way of integrating social responsibility, sustainability, and transparency, whilst at the same time remain a profitable business (Joergens, 2006). In addition, slow fashion encourages conscious consumers to consider their purchase in a comprehensive manner as a result of becoming more aware and concerned regarding their own impact, both environmentally and socially over time (Pookulangara & Shepard, 2013). Moreover, slow fashion does not respond to trends, as it is about a change of mind that involves thinking more consciously about purchases. For example, (re)considering textiles and designs to purchase an item that is timeless and will still look fashionable after seasons have passed (Pookulangara & Shepard, 2013).

In sum, slow fashion is not time-bound and revolves around applying new practises such as transparency in supply chains, the usage of natural and organic textiles, integrating social responsibility whilst maintaining a profitable business (Joergens, 2006). It is about integrating a holistic approach meaning that ethical and sustainable aspects and practises of a brand are valued equally as making a profitable turnover (Fletcher & Grose, *Fashion & Sustainability: Design for Change*, 2012). Therefore, this definition will be referred to in this dissertation.

2.1.2 History of Slow Fashion

According to Godart, Frederic, Seong and Sorah, the fashion industry and consumers have been increasingly more aware of slow fashion since 1980. Specifically, many questioned fair labour conditions and the use of eco-friendly textiles in the fashion industry (Godart & Seong, 2014). According to Mathu, the term *triple bottom line* was invented by Elkington in 1999, an expert in corporate responsibility, and has been used to assess environmental and ethical issues in the

fashion industry (Muthu, 2018). The triple bottom line focusses on three interconnected topics: the economy, environment, and society. It is important to understand these topics as it will make it easier to implement gradual change to reduce their ecological footprint (Muthu, 2018). For instance, it was around the same time that this awareness resulted for both consumers and big fashion companies in the fast fashion industry to understand the importance of ethical and sustainable practises. Therefore, green collections that consisted of eco-friendly textiles were created by many (Muthu, 2018). However, the triple bottom line is about balancing all three components equally and one can argue how creating a new green product line is in accord with this (Muthu, 2018). Consequently, due to the lack of transparency in supply chains of massive companies, many consumers were still unaware of the labour conditions at factories in the production process (Sinkovics, Ferdous Hoque, & Sinkovics, 2016). It was not up until 2013 that consumers were unaware of the true labour conditions of production factories in developing countries. Headlines were filled with tragic news regarding the biggest disaster that occurred in the fashion industry. In April 2013, a factory in India, called Rana Plaza, collapsed due to the poor condition the building in combination with the capacity of production process workers (Sinkovics, Ferdous Hoque, & Sinkovics, 2016). Moreover, according to the United Nations Economic Commission for Europe, industries and consumers are becoming more aware these issues resulting in the United Nations developing the Sustainable Development Goals (SDGs) for 2030. The objective is to accomplish these sustainable goals to 'create a better world' by 2030 (UNECE, 2018). The fashion industry has major impact on achieving the SDGs, mainly SDG 12: sustainable consumption and production. According to the UN, this SDG is about the promotion of resources, energy, green jobs, and improved life quality (United Nations, 2018). By implementing measures to realise this goal the positive impact on the environment and society will be reinforced. Particularly, this SDG has a focus on eight goals which address the use of natural resources, waste, and the implementation of sustainable procedures. As the fashion industry deals with similar issues, all these goals can be applied to the fashion industry (United Nations, 2018). Notably, specific targets that are relevant for this research are as follows: the fashion industry should make the consumer more aware of environmental issues related to the fashion industry, improve the labour conditions in the production process, and utilise more natural textiles (United Nations, 2018).

2.1.3 Features of Slow Fashion

In short, slow fashion has the following critical features: producing more eco-friendly and ethical, consumers making more conscious purchases, an equal balance between practises affecting the environment and society whilst simultaneously staying a profitable business (Muthu, 2018). In

addition, Fletcher and Grose summarised terminology that were most associated with slow fashion. Figure 2 in the appendix, displays this alongside the terms that are associated with fast fashion to attain a better understanding of the differences.

2.2 Sustainability

2.2.1 Definition of Sustainability in Slow Fashion

According to the United Nations, the term sustainability is defined as “meeting the needs of the present without compromising the ability of future generations to meet their own needs.” (United Nations, 1987). Meaning that sustainability is about the conscious use of resources available such as clean water. Natural resources are limited, and it should not be used unlimitedly as the fashion industry is doing (United Nations, 1987).

According to Kuhlman and Farrington, the concept of sustainability can be defined as sustaining well-being over a prolonged or rather unlimited extend of time (Kuhlman & Farrington, 2010). Similarly, they believe that sustaining “well-being” refers to the same as that of the UN. For example, the ability to sustain the use of natural resource (United Nations, 1987). In addition, Kuhlman and Farrington link sustainability to three main components – social, economic, and environment, which is equivalent to Mathu’s believes regarding sustainable practises in the fashion industry (Kuhlman & Farrington, 2010 ; Muthu, 2018). According to Kuhlman and Farrington, Elkington intended the model as a way to operationalise corporate social responsibility. The consuetudinary bottom line (turnover) should be of added value for the earth (environment), as well as for the well-being of people (social). For example, paying production process employees a fair wage and not using water in the production process. Moreover, there should be a fair balance between the three conditions (Kuhlman & Farrington, 2010).

In sum, both the United Nations and Kuhlman and Farrington state that sustainability is about preserving natural resources over a continued period of time (Kuhlman & Farrington, 2010 ; Muthu, 2018). Meaning that the resources should be used consciously in order to preserve it. Since this also applies to the fashion industry and this dissertation agrees with the importance of the interrelated factors of the triple bottom line for a holistic approach, this dissertation will use this definition through the research.

2.2.2 Sustainable Innovation in Slow Fashion

According to Niinimäki, sustainable innovation is a great fundamental approach where *design thinking* is integrated in all stages of business. For example, in the fashion industry, this would be

applied to think of new product (lines) or optimising the supply chain. She continues by stating that the sustainable innovation in slow fashion include implementing enhancements for existing product (lines) and offering a substitute by applying fundamental innovation and design techniques (Niinimäki, 2015). Similarly, this is what is seen in the current industry as well: fast fashion companies creating eco-friendly product lines and slow fashion companies offering a substitute for what is already out in the market, but more ethical (Niinimäki, 2015). In addition, Niinimäki states that products ultimately establish the needs and wants of consumers. Meaning that design most likely has a major impact on leading to new daily consumption habits for consumers. Thus, designers, producers, and brands can influence the current unsustainable consumption habits of customers, whilst simultaneously increase the impact a brand could have on the environment and society. Correspondingly, Razzouk and Schute have similar beliefs like Niinimäki as they believe that sustainable innovation in the form of design thinking can transform a business from within. For example, companies in the fashion industry implementing measures to increase the transparency of their supply chain (Niinimäki, 2015). Lastly, Fletcher and Grose add that systematic innovation starts from within as it is the change of thought and intention that changes the fashion industry (Fletcher & Grose, *Fashion & Sustainability: Design for Change*, 2012).

All in all, this dissertation agrees the fact that sustainable innovation is a fundamental approach which needs to be applied in all areas of the supply chain of a company. However, Niinimäki stated that sustainable innovation also included implementing enhancements for existing product lines, however, sustainable innovation by limiting to one eco-friendly product line is not necessarily applying fundamental changes to the core of a company if this is not expanded to other areas of a business (Niinimäki, 2015). For example, this change would be limited textiles. Moreover, fundamental sustainable innovation starts from within a company and is holistic, meaning that all areas are somehow affected by this new way of sustainable operating (Fletcher & Grose, *Fashion & Sustainability: Design for Change*, 2012 ; Razzouk & Schute, 2012).

2.2.3 Sustainable textiles

According to Fletcher and Grose, textiles are the starting point of sustainable innovation in the fashion industry as many big companies are doing. For example, H&M's Conscious collection 2018 which is made from 100% regenerated fibre from fishnets, recycled silver, and other waste sources (H&M, 2018). According to Munmun and Sirohi, natural textiles are better for the environment as they are naturally resilient meaning that no chemicals are needed to grow the fibres. For example, the most sustainable textiles and used natural textiles are organic cotton, bamboo, lyocell (i.e.

tencel), hemp, wool, silk (soy and milk), jute, and organic linen. Figure 3 in the appendix provides an overview of all these eco-friendly textiles alongside a brief description (Sirohi, 2016 ; Munmun, 2018). Furthermore, according to Fletcher and Grose, sustainability led by textiles does not imply that merely replacing textiles equals easement of the overall problem since it is a multifaceted issue (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). When shifting to sustainable textiles for a green product line, the change falls within the designers and buyers of the textiles. Meaning that the same practises in production factories are still ongoing since no fundamental changes are implemented (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Of course, all textiles have an influence on its ecosystem, however, this does vary in scale depending on the type of textile. For example, it is important that textiles are recyclable. Sustainable innovation in textiles can be separated into four complementary aspects such as higher interest in renewable textiles, production of clothing with less *input* such as water, production in suitable labour conditions, and lastly, the consumer and industry both display greater interest in this shift from fast fashion to slow fashion (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Similarly, Niinimäki states that it is of essence to be able to identify the impact of our design methods in order to truly understand how current design, production, and business practises affect the current unsustainable over-consumption habits of customers (Niinimäki, 2015).

2.3 Purchasing Intention

2.3.1 Definition of Purchasing Intention

According to Mirabi, Akbariyeh, and Tahmasebifard, purchasing intention is closely related to *behaviour* which is defined as the understanding and beliefs of consumers. Although investigating consumer behaviour can be an efficient method to predict the purchasing procedure, it is a profoundly complex matter (Mirabi, Akbariyeh, & Tahmasebifard, 2015). The *purchasing intention* refers to a process consisting of six stages where the desire of a consumer is influenced by external factors such as price or design (Mirabi, Akbariyeh, & Tahmasebifard, 2015). Similarly, Younes, Rasheed and Zia argue that the purchasing intention is the willingness of the customer to purchase a product, however, this can be influenced by extrinsic factors (Younus, Rasheed, & Zia, 2015). Equally, Sohail, Haji-Othman, and Osman argue that the definition of purchasing intention is the aspiration to purchase a product as it is also referred to as customer loyalty, which corresponds with the fact that customers will decide if they will (re)purchase a product after evaluating it. For example, this could be after a purchase of a new product, reviews online, or from family and friends (Younus, Rasheed, & Zia, 2015).

In short, this dissertation agrees with the fact that the purchasing intention refers to a process of six steps that assist in finding out what influences the desire of consumers to purchase a certain product. Also, the purchasing can change due to external factors such as design or price (Mirabi, Akbariyeh, & Tahmasebifard, 2015 ; Younus, Rasheed, & Zia, 2015). Thus, this is the definition used throughout the research.

2.3.2 Features of Purchasing Intention

The purchasing intention process consists of six stages – awareness, information search, interest, preference, persuasion, and purchase (Mirabi, Akbariyeh, & Tahmasebifard, 2015). Surprisingly, this method displays almost the same features as that of the Consumer Decision Process (CDP) model, which is displayed in figure 7 below (see point 2.4.4).

2.4 Theoretical framework

2.4.1 Introduction to the 7Ps: Service Marketing Mix (7Ps) Model

According to Van Vliet, Booms and Bitner created the 7Ps model as an extension of the basic marketing mix with only four principles (the 4Ps marketing mix – which are product, place, price, and promotion) that was created by McCarthy (Van Vliet, 2011). Additionally, the 3Ps that have been added by Booms and Bitner are people, process, and physical evidence, and focus on services. The 3Ps are important as they influence the wants, satisfaction, and overall experience of a consumer customer (Van Vliet, 2011). Similarly, Rafiq and Ahmed state that the 7Ps consists of seven different components that can all contribute to the marketing strategy of a company (Rafiq & Ahmed, 1995). Figure 4 below displays an overview of the 7Ps model. Furthermore, this model



containing additionally added P's by Booms and Bitner, will influence the success of service of a company (Van Vliet, 2011). Booms and Bitner's model is critical for this study, as it will reveal to what scope contemporary innovations in the slow fashion industry influence student consumers, and where improvements are of essence.

Figure 4: Overview of 7Ps model: Service Marketing Mix by Booms and Bitner. Source: (Iamnees)

2.4.2 Definition of the 7Ps: Service Marketing Mix (7Ps) Model

According to Grönroos, the marketing mix is a collection of seven tools that can assist a company create a suitable marketing strategy (Grönroos, 1994). Firstly, *product*. Product refers to the tangible components of a product. For example, this involves both functionality and design and can be adjusted according to a specific target group (Grönroos, 1994). Secondly, *promotion*. Promotion refers to the marketing activities of a product. For example, H&M marketing their Conscious collection as sustainable and ethical to attract a specific target group (Grönroos, 1994). Thirdly, *price*. This tool is very important since this will influence how customers perceive a certain product. For example, premium priced brands versus competitive priced brands. Also, changes in pricing will have significant effects on the complete marketing strategy (Grönroos, 1994). Then, *place*. This refers to the activities revolved around the distribution of a product such as online versus traditional shopping in retail stores (Grönroos, 1994).

Furthermore, the 7Ps model continues with *process* which refers to the activities and procedures of a company. For example, the transparency of a slow fashion initiatives regarding their supply chains, specifically, the production process (Grönroos, 1994). Then, *people*. People refers to the employees of a company. More specifically, it is about the customer experience and customer service. In slow fashion, this could also refer to how employees in production factories are treated by the company as ethics is a significant factor. However, that is dependent on how transparent a company is to its target market (Grönroos, 1994). Lastly, *physical evidence* refers to both the employee and consumer as this is about its representation. For example, community and interaction style (Grönroos, 1994).

2.4.3 Features of the 7Ps: Service Marketing Mix (7Ps) Model Combined with 3 Brands

The 7P's model by Booms and Bitner consists of seven different principles and can all be applied to both service and product focussed companies, as all aspects will add value for both the company and consumer (Van Vliet, 2011). The operationalisation table in figure 5, in the appendix, displays examples of various characteristics of each concept. Also, three different brands have been added to the table to set a level of quality to compare the data of the companies to the 7Ps model and each other as a benchmark. Additionally, figure 6 in the appendix is an extension of the operationalisation table in figure 5, which displays the questions that were constructed after conducting research on the methodological tools in this research.

2.4.3.1 The Correlation Between the 7Ps Service Marketing Mix (7Ps) model and Slow Fashion

According to Grönroos, building and managing a relationship with the customer is of essence due to the changing industry. Specifically, from mass production companies to more sustainable, companies that do not have their focus on mass production nor mass markets (Grönroos, 1994). For example, slow fashion companies tend to focus on small to medium production meaning that the company is more likely to be more personal to its target market. Similarly, Crane states that slow fashion industry is a niche market since it only makes up for 1% in the global fashion industry (Crane, 2016). Additionally, Grönroos argues that the traditional marketing mix, which consists of the 4Ps, is a rather analytical approach in which the customer has a passive attitude and the industry an active one (Grönroos, 1994). The 4Ps marketing mix will benefit fast fashion companies due to their focus on mass markets and the lack of focus on personal relationships with customers (Grönroos, 1994). However, for slow fashion companies where a relationship strategy is crucial, the marketing mix is too limiting since this will not assist them in retaining their customers. Therefore, Grönroos states that a profitability analysis regarding segmentation based on customer relationship is required to decide how to stay profitable (Grönroos, 1994). This also correlates with what Mathu, Kuhlman and Farrington stated earlier about a slow fashion company need to focus on the all components of the triple bottom line equally to maintain profitable and sustainable (Kuhlman & Farrington, 2010 ; Muthu, 2018). Grönroos continues to say that the notion 'promise' and 'trust' are fundamental components of relationship marketing. However, the company should not rely on the passive counterparts of the market to react in a certain way, since these promises should be upheld and improved, as this leads to satisfied and loyal customers (Grönroos, 1994). Meaning that the company is more likely to increase their chances of maintaining a profitable business whilst upholding its reputation of being viewed as reliable due to its intentions (Grönroos, 1994). In short, building a strong relationship with customers is of essence for the slow fashion industry, as it is a niche market and personal relationships are vital in order to stay credible towards customers. However, a company may not be dependent on this, as it will not guarantee a loyal customer base (Grönroos, 1994).

2.4.4 Introduction to the Consumer Decision Process (CDP) Model

According to Stankevich, the Consumer Decision Process (CDP) model is a framework by Engel, Kollat and Blackwell and consist of five steps. Figure 7 below displays the five steps that a consumer experiences when purchasing a product from the beginning to the end (Stankevich, 2017). This tool can be used to better understand the and efficiently attain consumers.



Figure 7. Stages of the CDP model

2.4.5. Definition of The Consumer Decision Process (CDP) Model

The Consumer Decision Process (CDP) Model consists of five steps which tracks the decision-making process of the customer (Stankevich, 2017). The first step is *problem recognition*. The customer recognises they need or want something. This principle is about knowing the demographic, finding out what their needs are, and seeking the right opportunity to advertise it to them (Stankevich, 2017). Then, *information search*. This is the stage where the consumer searches for relevant information based on internal and external factors such as desire and price for example (Stankevich, 2017). Due to the emergence of the internet, many consumers search online. Also, according to Sudha and Sheena, this new online era has also resulted in the emergence of influencers, which also influence what is fashionable on social media outlets such as YouTube and Instagram (Sudha & Sheena, 2017). Moreover, all aspects are considered; from reviews online to recommendations in person. Then, the *evaluation of alternatives*. This is the stage where customers consider all available options depending on their wants and needs (Stankevich, 2017). Additionally, it is most likely that customers go back and forth between the second and third stage before arriving at stage four (Stankevich, 2017). Then, the stage where the product or service is *purchased*. The customer has been able to collect sufficient knowledge to make this purchase. Nevertheless, this decision can either be made logically and/or emotionally (e.g. emotional connections and/or experiences). Lastly, the *post-purchase* stage. This stage is crucial for both the company and the customer since it will determine if the customer returns due to a positive experience (Stankevich, 2017). Moreover, the operationalisation table in figure 8, in the appendix, summarises the definitions and the questions that it has been translated to.

2.4.5.1 The Correlation Between the Consumer Decision Process (CDP) model and Slow Fashion

According to Sudha and Sheena, consumers are the actors of the fashion industry. They are often in contact with influences by clothing companies due to the fact that many consumers are *online* most of the day (Sudha & Sheena, 2017). Most notably, Sudha and Sheena state that consumers show various behaviours during the purchasing process of products. This is because consumers are

constantly observing cues from the fashion industry as the fashion industry set and create perceptions for satisfying consumer needs (Sudha & Sheena, 2017). This perfectly showcases how the changing industry, accessibility and transparency of data has increased enormously and for that reason has altered the decision process of consumers (Sudha & Sheena, 2017). Therefore, it is key to acquire a clear insight of these factors, as this will provide an insight on who why consumer will or will not (re)purchase your products (Sudha & Sheena, 2017). Moreover, the CDP model is a fundamental component of the slow fashion as the industry ultimately decides and creates certain perceptions and trends for consumers (Sudha & Sheena, 2017).

Chapter 3. Methodology

This chapter will explain how research has been conducted for this dissertation. Firstly, it will include the design of the research construction. It proceeds with discussing the methodologies and rationale that were implemented during this research. This includes a description of qualitative and quantitative research (questionnaires). Correspondingly, all research questions will have a correlation with the research methods in this dissertation, which will be described in detail. Lastly, this chapter will include the limitations of this research.

3.1 Design of Research Construction

The structure that is created for this research is to establish a connection between the fundamentals that were discussed in the literature review and the questionnaire that 100 respondents filled in. In order to answer the central question: **How do contemporary sustainable innovations in slow fashion influence the purchasing intention of student consumers?** Figure 9 below displays how the research has been conducted.

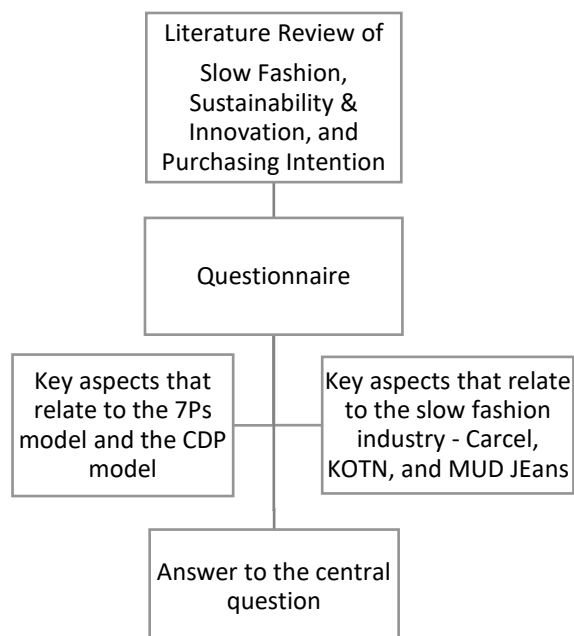


Figure 9. Research construction by author

3.2 Research Methodology

The research methods used for this dissertation were both quantitative and qualitative data collection. By combining both data collection methods, this research becomes more valid and reliable. Mainly due to secondary research, which includes desk research. To be able to present a better understanding of the methods that were applied in this research, each

research question will be discussed. Additionally, the quantitative research method (questionnaires) will be explained in detail. Furthermore, prior to answering the central question, the following research questions will be addressed in this research.

1. What factors are most important in determining the purchasing intention of student consumers?

1.1 How do student consumers experience quality in relation with the selling price in slow fashion?

1.2 How important is slow fashion to the student consumer?

In order to identify what the purchasing intention of student consumers is, both qualitative and quantitative research were used to understand the concept fully. Qualitative research was used to learn and analyse the applicability of the tools – the 7Ps Service Marketing Mix model (figure 5 and 6 in the appendix) and the Consumer Decision Process (CDP) model (figure 8 in the appendix), which can both be found in the appendix. Also, other models were read and considered. However, these two tools were found to be the most relevant to help answer the central question. Additionally, qualitative research provided more explanatory and comprehensive information from academics, specialised consultants, relevant companies, and establishments. To provide an example, academic journals were used as a source for definitions and theories regarding slow fashion and the methodological tools that were named before. Also, since the term slow fashion has many pseudonyms, secondary research utilising academic journals, and reports provided valuable insights that made it clearer and easier to comprehend the (background) information relevant to this dissertation.

Furthermore, quantitative research was collected through a questionnaire that provided answers to the above-mentioned questions (1, 1.1, and 1.2), of which a brief summary is displayed in figure 10 (displayed below in section 3.3). The purpose of this questionnaire was to discover what factors are most likely to influence the purchasing intention of student consumers. This research is focussed on students, meaning that only students were asked to fill in this questionnaire and that they are the target group. This questionnaire was distributed to and by people located in The Hague and Rotterdam through Facebook and WhatsApp, therefore, there is no specific focus on students from one particular city. Moreover, the questionnaire, displayed in the appendix, consists of 9 questions which took the average

student 2-5 minutes to fill in. In addition, the questionnaire starts with identifying general preferences that the student consumer overall has whilst purchasing clothes and builds up to discover their purchasing intention in combination with the methodical tools – 7Ps model and CDP model. Furthermore, the questionnaire was filled in by a random number of 108 respondents. Moreover, this research is based on a questionnaire that was filled in by 108 respondents, of which 73 participants were female and 30 participants male. Additionally, before uploading the questionnaire on social media – Facebook and WhatsApp, the questionnaire was distributed to 10 students for preliminary testing. This resulted in readjusting the questions two times in order to make sure that the questions were clear and valid. The reason the questionnaire was distributed through social media was because a greater quantity of students would be reached in the most efficient way. All in all, the questionnaire provided this dissertation with a better understanding of what the student consumers value the most whilst purchasing clothing and how important slow fashion is for their purchasing intention.

2. What areas in slow fashion industry are most significant to initiate change?

Secondary research, including desk research, was the key source for data collection to obtain information about the contemporary innovations in slow fashion. This meant reading academic journals, articles, reports, and books. For example, *Fashion & Sustainability – Design for Change*, a book by Kate Fletcher and Lynda Grose about the innovations in fashion goods, systems, and design practises. Furthermore, equally the same method was used for obtaining crucial information regarding the methodological tools and additional figures that were used and referred to throughout this dissertation. The sources that were used primarily included papers, academic journals, reports, and experts in their field.

3. What objective do companies in slow fashion have regarding student consumers?

Again, for this question, secondary research was a primary source in obtaining knowledge regarding contemporary initiatives in slow fashion. Many articles, books, and official websites were analysed and read in order to obtain relevant and comprehensive knowledge to compose this research.

3.3 Conclusion Research Methods

To answer the central question of this research, both quantitative and qualitative research methods were used. In the first phase of constructing this dissertation, secondary research was used to obtain relevant data regarding the topic of slow fashion and its contemporary sustainable innovations. This then acted as the foundation for creating the question of the questionnaire. As the research progressed, primary data was collected by conducting a questionnaire. This resulted in quickly and efficiently obtaining valuable responses directly from students, which is analysed and helped answering the research questions as well as the central question in this dissertation.

Questionnaire	
Purpose	Discover what factors are most likely to influence the purchasing intention of student consumers. Also, discover if slow fashion is important to student consumers.
Target group	Student consumers
Quantity	108 respondents.

Figure 10. Summary of questionnaire

3.4 Research Limitations

This part of the methodology will present the limitations of the research for this dissertation. Firstly, this research will be based on results attained from a random 108 responses. Therefore, the scope of the research could lead to indistinct or imprecise translation of the data in regard to the fashion industry. Also, this research does not focus on students from one specific city, which could possibly affect the outcome of this study as well. Then, the questionnaire was filled in by 73 females and 30 males, which may also influence the outcome since this research does not make a distinction between gender due to limitations on Survio. Another limitation of this research was that it was not possible to adjust the way the ranking system is displayed. Thus, the answers received scores, that are reliant on participants scaling the answers according to their preference: the higher the number, the more significant it is to the student consumer. Additionally, due to the busy schedules and many invitations that the three brands (Carcel, KOTN, and MUD Jeans) analysed in this research receive, it was not possible to schedule an interview in order to include more in-depth industry examples. Furthermore, the conclusion is constructed on the findings of the questionnaire, contemporary theories linked to slow fashion, and methodological models, meaning that the reasoning and the correlation to the future is hypothetical. Furthermore, due to the upcoming slow fashion movement, there is limited empirical data regarding the influence of slow fashion on

purchasing intention of (student) consumers. Hence, the presented data is assumed, speculated, and could be imprecise.

Chapter 4. Results – Examples Slow Fashion Industry

This chapter will begin with providing an overview of three different slow fashion brands – Carcel, KOTN, and MUD Jeans. This will reveal how the theory is outlined in the slow fashion industry, and more specifically, how it applies to the brands. The reason for selecting these three specific brands is on the grounds that all brands are located in different countries and/or continents, are upcoming, and all strive to be as innovative, ethical and sustainable as possible (e.g. textiles, transparent supply chains, etc.). Then, various examples in pertain to the brands will be presented, which will act as a benchmark in order to discover the level of quality.

4.1 Carcel - Company Description



Source: (Wilhelmsen)

According to D'Souza, Carcel's Chief Executive Officer (CEO) and founder, the concept of starting Carcel (Copenhagen based) was in 2014 when she visited a woman's prison in Nairobi. At the time, D'Souza was living in Kenya and was interested to learn more about the reason women get imprisoned and what activities keeps them occupied whilst being inside of prison (D'Souza, 2017). Additionally, D'Souza found out that these women were sewing and crafting items and that they were hoping to sell these items. However, without access to a market, they were unable to generate a source of income for themselves. Notably, people's curiosity and enthusiasm to support Carcel financially through their Kickstarter campaign made it possible for Carcel to reach its target

within the initial 10 hours of D'Souza starting the crowdfunding initiative. This eventually led to the establishment of Carcel (prison in Spanish) in 2016 (D'Souza, 2017). Furthermore, Carcel's main intention is to create a positive impact for women through fair wages whilst utilising high quality materials, and only creating quality designs that are timeless (Carcel, 2018).

4.1.1 Carcel - Methods

Currently, Carcel has its own production inside a woman's prison in Cusco, Peru, and inside a women's correctional institution in Chiang Mai, Thailand (Carcel, 2018). Furthermore, Carcel is highly involved within the whole production process: purchasing the (local) resources, employment

of women in prison (based on motivation and skills) and paying their salaries directly to them. In both countries the women are supervised by production managers that are part of the Carcel team. Furthermore, Carcel has developed payment arrangements that are specific to each country and best fits its conditions in order for the women in their production process all (at least) earn the local living wage of the country that Carcel operates in, as recommended by the International Labour Organisation (ILO) – a specialised organisation of the United Nations (Carcel, 2018). Additionally, all women are able to earn benefits that are dependent on their level of competence, responsibility, and quality of production (Carcel, 2018).

All in all, the converge of imprisoned women together with the availability of high quality materials made Carcel choose Peru to start with a collection that is made out of 100% baby alpaca wool (Carcel, 2018). The correctional institution in Thailand focusses on the production process of a collection solely made of high-quality silk. Additionally, the production processes are focused on minimising waste and Carcel gives all women that are employed by them a face by writing about them on their website (Carcel, 2018).

4.2 KOTN – Company Description



According to KOTN, the Canadian company was established in 2015 due to the desire for high quality, simple basics that are priced fairly for both the consumer and the production employees (KOTN, 2018). Additionally, the Toronto based brand focusses on utilising Egyptian cotton, which is only grown in the Nile Delta and it is said to be even softer and breathable than any other type of cotton. However, since the vast rise of the fast fashion industry in 2001, there has been an enormous decline in demand for high quality cotton as many fast fashion brands do not focus on quality as it will only drive up the prices (KOTN, 2018). Furthermore, KOTN aims to reconstruct the industry from within by cooperating directly with the cotton farms in Egypt (KOTN, 2018).

Source: (KOTN, Fitted Turtleneck)

4.2.1 KOTN – Methods

KOTN states that it creates their own textiles derived from raw cotton, which is purchased directly from the cotton farmers in order to ensure that the farmers earn a fair wage (KOTN, 2018). Furthermore, the cotton is directly transported to KOTN's factory near Alexandria, meaning that there is no need for a middleman (KOTN, 2018). Also, KOTN is committed to end child labour. Therefore, they joined forces with pro-literacy organisations and built a school in 2017. Then, this year on Black Friday, every dollar that was spent on KOTN apparel (in-store and online from Monday to Friday) was donated to fund a second school (KOTN, 2018). Most notably, KOTN raised \$80,000 (their maximum) for this initiative. All of this will contribute to increase the quality of life for young children in Egypt (KOTN, 2018).

4.3 MUD Jeans – Company Description



According to MUD Jeans, a Dutch company located in Amsterdam, was established by Bert van Son in 2013, and is based on a lease concept (MUD Jeans, 2018). Additionally, when Van Son was 23 years old, he moved to China to work in the textile industry, and it was his extensive work experience in the fashion industry that made him discover what impact fast fashion has on its ecosystem (both environment and production workers) (MUD Jeans, 2018). Moreover, due to its ethical practises and growing popularity, MUD Jeans has already been awarded with several prizes, for example the Peta Vegan Award and the Sustainability Leadership Award (MUD Jeans, 2018).

Source: (MUD Jeans)

4.3.1 MUD Jeans – Methods

MUD Jeans operates in a sustainable manner through circular economy, which is an approach to minimise environmental impact by create new designs out of waste (MUD Jeans, 2018). Furthermore, all jeans by MUD Jeans are made from recycled denim (cotton), are vegan, and can either be bought or leased (MUD Jeans, 2018). To be able to lease a jean, a one-time member fee of €29,00 and a monthly fee of €7,50 for 12 months are required (MUD Jeans, 2018). Moreover,

both the buyers and leasers of jeans bring or send the outworn jeans back to be recycled again. Also, MUD Jeans states that it does not work with various collections every season since it aims to develop timeless jeans that can be worn throughout the years (MUD Jeans, 2018).

4.4 Examples of the Slow Fashion Industry

4.4.1 The 7Ps Service Marketing Mix (7Ps) Model and the Consumer Decision Process (CDP) model

As stated before by Grönroos in the literature review, the 7Ps model is essential in the slow fashion industry due to the changing industry; there is an increase in upcoming brands that are targeting niche markets (Grönroos, 1994). The CDP model is indispensable for the fashion industry as it is the fashion industry which ultimately influences the consumer decision process (Sudha & Sheena, 2017). Meaning that it is of essence for companies in the slow fashion industry to have a good understanding of this model, as this will assist in attaining and retaining consumers in a more efficient manner. Figure 5, the operationalisation table in the appendix, displays a summary of examples that are connected to the 7Ps model.

Furthermore, the three brands (Carcel, KOTN and MUD Jeans) create and offer their target market high quality *products* (clothing) that are timeless and are meant to be worn repeatedly, regardless of the season. For example, Carcel offers high quality clothing made of 100% Peruvian baby alpaca wool (Carcel, 2018). In addition, as they produce limited amounts of clothing and does not have stock, Carcel complies with the sustainable development goal (SDG) 12: responsible consumption and production, specifically 12.2. By 2030 the United Nations aims to achieve sustainable usage of natural resources (United Nations, 2018). Then, KOTN offers clothing made of high quality Egyptian cotton. KOTN specialises in basics that are priced fairly for both the consumer and production employee (KOTN, 2018). Similarly, MUD Jeans uses recycled cotton with virgin cotton for jeans to have better durability (MUD Jeans, 2018). Additionally, all three brands offer ethical, unique high-quality products, unlike what competitors are offering, meaning that their differentiation strategy results in creating value for those interested in ethical and sustainable clothing. Since the fast fashion industry is constantly changing, new products and trends that are created each season. However, in slow fashion this does not occur in the same manner since slow fashion does not focus on trends and the continues production of new products and/or styles (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Thus, it is important to understand the CDP model, which starts with *problem recognition* (Stankevich, 2017). For example, Carcel, KOTN, and MUD Jeans identified that their target market is interested in high quality

clothing which are less harmful to the environment and to the production process employees, which made it possible for them to cater this to their target market (Stankevich, 2017).

When considering *pricing* strategies, all three brands state that they offer their *premium* clothing for a premium price. Meaning that the products are priced higher than products of fast fashion, which offer their products for a competitive price due to additional cost (Collings Dictionary, 2018). For example, ecological and social cost as Fletcher and Grose mentioned earlier in this research (differences between slow and fast fashion) (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Similarly, none of the three brands offer discounts or other special offers that include the consumer paying less for the products. Similarly, this complies with what is stated earlier by Fletcher and Grose, that fast fashion reflects the image of mass marketing such as competitive pricing strategies, whereas slow fashion reflects the image of premium pricing strategies (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). For example, Carcel focusses on *promoting* their ethical and sustainable approach to change the industry from within by conveying a clear message of what they stand for and how this connects to their limited, premium products that can be pre-ordered (Carcel, 2018). Carcel occasionally hosts certain events at their open studio that is open for visitors once a week (Thursdays). Although Carcel does not have special offers, they do organise other events to promote their clothing. To illustrate, in October Carcel hosted an 'knitwear season' event, where new styles and undisclosed off-line items were introduced in combination with finger food, beverages, and music (Carcel, 2018). Similarly, KOTN applies a similar strategy by communicating their message clearly to their target market, which is anyone who is interested in contributing to a more sustainable and ethical fashion industry. Correspondingly to Carcel, KOTN does also not have sales or discounts. However, they do have certain initiatives that promote their ethical and sustainable practises. For example, with Black Friday (official opening of the Christmas shopping season), KOTN announced that all proceedings made during this period (five days) would be donated to building a new school in Egypt, which will be done in collaboration with pro-literacy organisations (KOTN, Our Farms, 2018). Then, MUD Jeans communicates their message in alike manner as Carcel and KOTN do: clear communication of their ethical and sustainable practises: circular design (MUD Jeans, 2018). MUD Jeans is vocal about the fact that they use recycled cotton and, for now, are blended with virgin cotton to ensure its sustainable lifecycle (MUD Jeans, 2018). However, their goal for 2020 is creating jeans made of 100% recycled denim (Global Fashion Agenda, 2018). This goal is in perfect accordance with SDG 12.4 as this section entails that the United Nations desires reduce the use of chemicals, waste, and water to minimise negative impact on the ecosystem of the production process (United Nations,

2018). However, all three brands actively promote their sustainable practises, which also makes them in harmony with SDG 12.7 as this section is about promoting ethical and sustainable practises (United Nations, 2018).

Moreover, although MUD Jeans works with monthly subscriptions, the price of leasing jeans does not decrease when compared to the price of buying jeans (MUD Jeans, 2018). To provide a clear overview of the price comparison, a short summary is displayed in figure 11 below.

Leasing MUD Jeans	Buying MUD Jeans
12 months x €7,50 = €90,00	Not applicable
One-time member fee: €29,00	Not applicable
Total: €119,00*	Total: €119,00*
All MUD Jeans are priced at €119,00*	

Figure 11. Comparison of leasing versus buying MUD Jeans

Furthermore, when examining *placing* strategy, there are quite some differences for each brand. For example, Carcel mainly focusses on their online sales through their own website, however, they also sell their clothing through carefully selected partners such as net-a-porter, which carries many other slow fashion brands (Carcel, 2018). Also, Carcel has an open studio in Copenhagen where they display and sell their clothing, which is open once a week on Thursdays from 12:00 to 16:00 (Carcel, 2018). Next, KOTN. In a similar manner, KOTN has online sales as well as retail stores. KOTN focusses on both their online sales as well as their retail stores which are based in Toronto, Vancouver, and New York City (KOTN, 2018). Comparable to KOTN, MUD Jeans manages a comparable strategy of both online sales and that of retail stores (MUD Jeans, 2018). However, MUD Jeans does not have its own retail store. They have many partners all around the world, from Iceland to Australia, with whom they work closely together as they value sustainable and ethical fashion (MUD Jeans, 2018). Furthermore, all three brands focus mainly on their online sales, which is an important aspect for the *processes* of a company as it is all related to measures that make the purchasing process as easy as possible for the consumer (Rafiq & Ahmed, 1995). Moreover, considering the emergence of the internet, *information search*, the second step of the CDP model, is also gathered online. Thus, making it easier for traditional consumers to compare data online quickly and efficiently (Stankevich, 2017).

Moreover, another important aspect for all the selected brands is the way resources are attained and more importantly, produced. This leads to the next point: *people*. According to Niinimäki, transparency in the slow fashion industry is a fundamental component of supply chain,

specifically, the production process (Niinimäki, 2015). To illustrate, Carcel promotes their production process actively to their target market, as it is part of their marketing. In addition, Carcel's whole production team is on their website, which demonstrates that they give their employees a face and the consumer knows who made their clothing (Carcel, 2018). Equally, KOTN works in a similar manner. Although KOTN does not specifically name each employee, their methods of operating within the company alongside with their values are clearly stated on their website, giving the consumer the opportunity to learn more about their factory and farms (KOTN, Our Farms, 2018). Then, MUD Jeans. They focus on communicating both their (ecological and ethical) impact and values to the consumer through their website – fashion should be ethical and sustainable (MUD Jeans, 2018). Furthermore, MUD Jeans works closely with various 'fair factories', which are located around the world. For example, Yousstex International in Tunisia, where they wash the jeans, and Pinori Filati in Italy where they produce recycled yarn (MUD Jeans, 2018).

Last of all, *physical evidence*, which relates to the representation of a company: what does the interaction look like between the consumer and employee, combined with a tangible product. However, it can also be intangible: customer service. Then, suitable protocols and procedures for employees are a necessity (Stankevich, 2017). For example, all three brands have a certain style that fits their brand best and can be traced back to their website and the way employees in retail stores are dressed. To illustrate it in a more profound manner, Carcel offers clothing that is minimalistic, timeless, and due to the high-quality baby alpaca wool: comfortable (Carcel, 2018). Similarly, KOTN offers basics that are timeless, soft, and comfortable due to the high-quality cotton. In addition, KOTN offers customer service in their retail stores and online (KOTN, 2018). Then, MUD Jeans offers various types of jeans that are made of recycled and virgin cotton in order to be worn over and over again, making them timeless and comfortable. Lastly, they offer personal customer service through their website where they help find the perfect jeans for the consumer. (MUD Jeans, 2018).

Chapter 5. Findings of Questionnaire

This chapter will begin with information about the design of the questionnaire. Then, it will continue to state the findings of the field research, which will be based on the methodological tools – the 7Ps model and the CDP model.

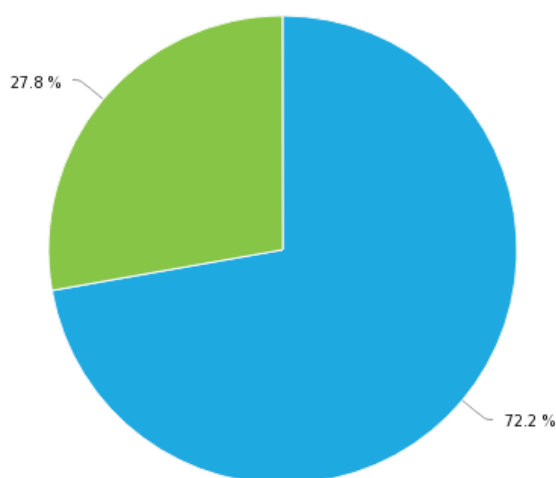
5.1 Design of Questionnaire

As stated previously in the methodology, this questionnaire is fully constructed on methodological tools – 7Ps model and the CDP model. Moreover, the purpose of this questionnaire was to discover what factors influence the purchasing intention of student consumers, as well as to find out how much they value slow. In addition, the first part of the questionnaire starts with identifying general preferences of student consumers whilst purchasing clothes and ends with questions regarding their purchasing intention. The questionnaire was distributed through Facebook and WhatsApp and reached a random total of 174 people, of which a random total of 108 participants completed the questionnaire. Therefore, this research is based on 108 questionnaires that was conducted on student consumers from The Hague and Rotterdam area. Furthermore, the full questionnaire will be discussed in the findings below, however, both a list of the form and the individual answers will be shown in the appendix.

5.2 Findings in Accordance with the 7Ps Model and CDP Model

Target Group

Furthermore, figure 12 below displays the first question and reveals that among them 30 were male (30%) and of whom 73 were female (73%). In addition, knowing the demographic provides a



better understanding of the *problem recognition*, the first step of the CDP model (Stankevich, 2017). Furthermore, the requirements for filling in this survey were that respondents had to be students.

Figure 12. Demographic research – female versus male

Product and Physical Evidence

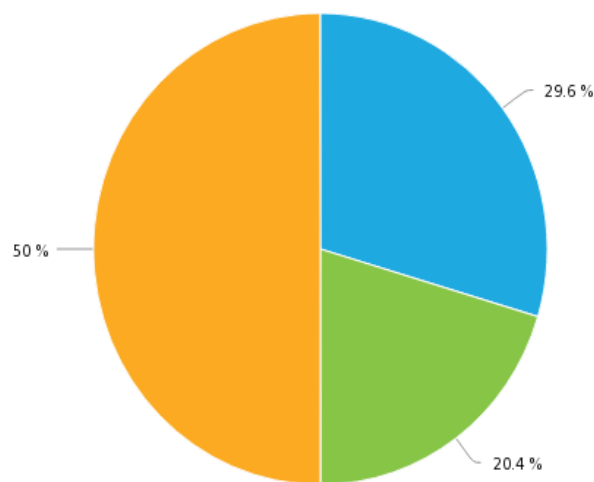
To obtain clear insight of what student consumers find the most important aspect of a product, the second question during the questionnaire that was asked was the following: 'In terms of products, what is most important to you?'. This question is linked to *problem recognition* (CDP model) of student consumers. In addition, the results in figure 13 below display that the design of a product is most important to the student consumer (3.7 score), which is then followed by functionality (3.1 score) and quality (3.0 score). Lastly, the student consumers ranked technology/innovation (1.7 score) and branding (1.0) as least important when considering the actual product.

Answer	Importance
● Design	3.7
● Functionality	3.1
● Quality (textile)	3.0
● Technology/Innovation (e.g. recycled fibres)	1.7
● Branding (brand name)	1

Figure 13. Most important features of a product

Promotion

When student consumers were asked if they follow current fashion trends in the third question: 'Do you follow current fashion trends?'. In addition, figure 14 displays the results in a pie chart,

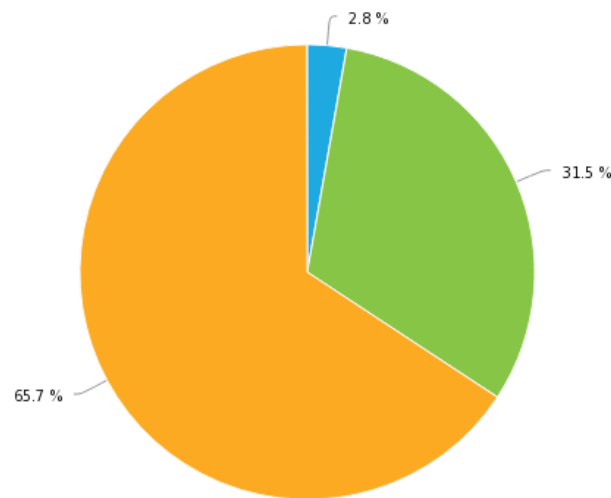


which exhibits that 29.6% of the respondents answered that they do follow current fashion trends, and 20.4% answered that they do not follow current fashion trends. However, the majority of 50% answered that they sometimes do follow current fashion trends. This question was asked to find out whether students follow current fashion trends, which is closely linked to promotions/sales of a brand.

Figure 14. Following fashion trends

Place

The fourth question, displayed in figure 15 below: ‘Where do you purchase your clothing?’, was asked to find out where student consumers purchase their clothing. Additionally, it relates to the



second stage of the CDP model: *information search* due to the changing industry. Moreover, the findings display that 31,5% answered that they purchase their clothing online, only 2,8% purchases their clothing solely online, and 65,7% answered that they both shop online as physically well as in retail stores.

Figure 15. Place of purchase

Price and Process

In order to find out what the most decisive element is when purchasing clothes, student consumers were asked the following question: ‘What is your main priority when purchasing clothes?’. The participants were able to change the order according to their preference. Furthermore, figure 16 below displays the findings of question five. The findings reveal that cost is the most important aspect for student consumers as it received the highest score (2.5 score). Then, quality became a close second (2.3 score), which was then followed by design (2.0 score). Lastly, the least significant element for the majority of student consumers when purchasing clothing is customer service (1.0).

Answer	Importance
● Cost	2.5
● Quality (textile)	2.3
● Design	2
● Customer service	1

Figure 16. Significant elements for student consumers whilst purchasing clothing

Awareness

In order to discover if students are aware of the impact that fashion has on its ecosystem, the sixth question that was asked was: “Are you aware of the impact that the fashion industry has on the environment and society?”. Figure 17 below displays that 85.2% of all participants answered that

they are aware (yes) and 14.8% of all participants answered that they are not aware (no) of the impact that the fast fashion industry has on the environment and society.

Answer Choices	Responses	Ratio
• Yes	92	85.2 %
• No	16	14.8 %

Figure 17. Awareness amongst student consumers

Purchasing Intention

To discover what aspect of fashion influences the purchasing intention of the student consumers, they were asked the following question: ‘What influences your purchasing intention when buying clothes?’. The participants were able to change the order of the answers to their preference. Additionally, figure 18 below exhibits the findings of question seven, which reveal that design is most important for the participants (3.7 score). Then, quality is rated most important (2.8 score), which is closely followed by comfort (2.5 score). Lastly, branding (1.3 score) and innovation/technology (1.0) scored the lowest in regard to what factors influence purchasing intention of student consumers.

Answer	Importance
• Design	3.7
• Quality (textile)	2.8
• Comfort (textile)	2.5
• Branding (brand name)	1.3
• Innovation/Technology (e.g. recycled fibres)	1

Figure 18. Most prominent influences for purchasing intention of student consumers

Additionally, to discover why student consumers purchase clothing, the following question was asked: ‘Why do you purchase clothing?’. For this question, the participants were able to change the answers according to their preference. In addition, this question is linked to the **purchasing** step of the CDP model: what has driven the consumer to purchase an item? Moreover, question eight, displayed in figure 19 below reveals that the majority of the participants shop for the reason that they want something fashionable (1.5 score), which is followed by participants that want something that supports their own image/style (1.4 score). Lastly, the remaining participants answered that they purchase clothing because they need to replace a certain item (1.0).

Answer	Importance
● Because you want something fashionable	1.5
● Because you want something that supports your own image/style	1.4
● Because you need to replace a certain item	1

Figure 19. Prominent reasons why student consumers purchase clothing

Finally, question nine was developed to discover what influences student consumers to repurchase items from a certain brand, the following question was asked: ‘In terms of outcome, what influences you to go back to a clothing store?’. In addition, this question connects with the fifth and last step of the CDP model: the **post-purchase** stage as this stage is fundamental for both the customer and brand (Stankevich, 2017). Furthermore, the participants were able to shift the answers according to their preference. The results in figure 20 show that quality is ranked as most important element (4.7 score) to go back to a certain clothing store. A close second is price (4.3 score), which is then followed by design (3.9 score). Then, comfort (2.7 score), followed by ethics (2.5 score), branding (1.2 score), and lastly, innovation and technology (1.0 score).

Answer	Importance
● Quality (textile)	4.7
● Price	4.3
● Design	3.9
● Comfort (textile)	2.7
● Ethics (environment/society)	2.5
● Branding (brand name)	1.2
● Innovation/Technology (e.g. recycled fibres)	1

Figure 20. Influences on the intent to (re)purchase clothing

Chapter 6. Analysis

This chapter will analyse both the literature review and the data that was presented in the section of the results in order to discover any (in)consistencies, and to eventually answer the research questions. Correspondingly, this analysis will be constructed on the methodological models (7Ps and CDP model) and will mainly focus on explaining where and why the sector (Carcel, KOTN, and MUD Jeans) and the field research data are (in)consistent with the models. Based on the findings of examples of the slow fashion industry and the questionnaire, this dissertation will focus on three crucial aspects for this research: purchasing intention, significant elements in the slow fashion industry, and the objective of slow fashion brand in the industry, again, with a specific focus on Carcel, KOTN, and MUD Jeans.

6.1 Purchasing Intention

Firstly, when examining the findings of the questionnaire, it revealed that various factors are highly valued by student consumers. Specifically, cost, quality, and design of clothing items as this is what is stated to be their main priority when purchasing clothing. Similarly, this is in accord with the definition of purchasing intention as purchasing intention is a method that can be used to predict expected purchases by understanding the beliefs of consumers as their purchasing intention is influenced by external factors (Mirabi, Akbariyeh, & Tahmasebifard, 2015 ; Younus, Rasheed, & Zia, 2015). Since purchasing intention is influenced by external factors, unsurprisingly, the results of the questionnaire revealed the most decisive element for a majority of student consumers when purchasing clothing was price (2.5 score). Most notably, quality was a close second (2.3 score) when purchasing clothing. In addition, when student consumers were asked why they purchase clothing, the majority stated that either they wanted something fashionable (1.5 score) or because they wanted to purchase something to complement their own image and/or style (1.4 score). Then, the fact that 50% of participants occasionally follows current fashion trends, which is in synchronisation with the findings regarding the purchasing intention as they would be influenced by design. When it comes to *intent* (i.e. desire), the majority of student consumers highly values design (3.7 score), functionality (3.1 score), and quality (3.0 score). Then, student consumers do not seem to value technology/innovation (e.g. recycled fibres) as much (1.7 score). Even though innovation and technology in the fashion industry can enhance the positive impact of slow fashion initiatives ethically and environmentally, it is not their main priority (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Notably, the elements that are most decisive for the majority of the student consumers do not fully match with the post-purchase outcome stage of

question nine (see last question in results). To elaborate, as stated before, the main priority for most student consumers is price (2.5 score) and is closely followed by quality (2.3 score), then design (2.0 score). However, in the post-purchase stage, quality was ranked as most important (4.7 score), followed by price (4.3 score), and design (3.9 score). This example exactly demonstrates why these outcomes do not synchronise, as it is due to external factors that can ultimately influence a repurchase (Mirabi, Akbariyeh, & Tahmasebifard, 2015 ; Younus, Rasheed, & Zia, 2015). For example, these external factors could be due to purchasing power (price), wanting to be more fashionable (design), or because quality is (not) highly valued (quality/textiles). On the other hand, ethics (environment/society) (2.5 score) and innovation and technology (1.0 score) seem not to be deemed as valuable to the student consumer when evaluating a (re)purchase. Possibly, this could be due to the fact we as a society have access to the internet and can easily evaluate our options or it could be that slow fashion is often premium priced since additional costs (e.g. ensuring fair wage for production process employees) are added to the cost price of clothing items (Fletcher & Grose, *Fashion & Sustainability: Design for Change*, 2012). However, this is a topic that certainly must be researched more in depth.

6.2 Industry change

Secondly, although consumers are the actors of the fashion industry, ultimately, it is the industry that decides and creates the latest trends (Sudha & Sheena, 2017). Since consumers are constantly observing cues from the fashion industry, the industry itself is able to raise awareness, influence, and change the consumers perception of slow fashion (Sudha & Sheena, 2017). Similarly, this is what MUD Jeans, KOTN, and Carcel have done and are continuing to do as all three brands actively market their sustainable and ethical business practises and are profoundly transparent, especially their honesty regarding their production process. In this way, they are able to raise awareness and alter the decision process of consumers that ultimately influences them to consider purchasing clothing (Sudha & Sheena, 2017). However, the focus of their practises should be divided equally as the triple bottom line suggest as the focus on environment, society, and sales will keep them successful (Kuhlman & Farrington, 2010 ; Muthu, 2018). Furthermore, Niinimäki notes that the industry decides what the consumers eventually desire as they decide what becomes a trend. She continues by stating that it is crucial to be able to identify the consequences of our current design methods, as it will provide a better understanding of how design and production practises affect the consumption behaviour (Niinimäki, 2015). Equally, Fletcher and Grose state that sustainable innovation starts with textiles, which is currently seen more often. For example, MUD Jeans focusses on using mainly recycled cotton which they create from worn out jeans and add organic

virgin cotton to strengthen new jeans. Present-day, a singular MUD Jean is made from 23% to 40% recycled jeans (MUD Jeans, 2018). However, Fletcher and Grose argue that it is not just textiles, it is more multifaceted than that (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Again, the brands seem to conform with this standard of the slow fashion industry as they have implemented a holistic approach of sustainable and ethical practises. However, textiles are a good starting point as this seems to be most accessible and have significant positive impact. For example, MUD Jeans utilises innovative techniques to colour their jeans. Namely, they are specialised in using laser and *ozone*. According to Fletcher and Grose, *ozone* is a modern bleaching method that can be used without water, saving 80% of chemicals that would be used normally (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012). Moreover, MUD Jeans does not use any water nor chemicals in their production process which is beneficial to the environment, the factories and production process employees, and of course the employees since they will benefit from better quality clothing (MUD Jeans, 2018). Then, Carcel and KOTN both comply with what is stated before as they create clothing made out of 100% baby alpaca wool, and KOTN from organic cotton (Carcel, 2018) (KOTN, Our Farms, 2018). All materials used by these three brands are natural materials, thus, do not require any chemicals since wool and organic cotton being naturally resilient (Sudha & Sheena, 2017). In addition, figure 3 in the appendix displays a list of natural textiles that are eco-friendly and do not need any chemicals to grow since they are natural, thus naturally resilient (Sirohi, 2016 ; (Munmun, 2018).

All in all, fundamental change can only be achieved from within the core of a company. Therefore, Fletcher and Grose believe that there are the following four complementary aspects of sustainable innovation: higher interest in renewable textiles, production process with decreased *inputs* (e.g. water, chemicals), production process under respectable working conditions, and lastly, both the consumer and industry display greater interest in sustainable and ethical practises and resources (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012).

6.3 Intentions of the Industry

Thirdly, Kuhlman and Farrington stated that sustainability is a balancing act of three fundamental components – social, economic, and environmental (Kuhlman & Farrington, 2010). Meaning that the traditional bottom line, *turnover*, should be a means of ensuring that value is added to sustain ethical and sustainable practises (Kuhlman & Farrington, 2010). For example, Carcel offers premium prices, high quality clothing, which includes the ethical aspect of its business practises (Carcel, 2018). However, their success is not merely due to ethical business practises. Carcel knows its

market, therefore, know exactly what their customers desire. For Carcel, this is high quality, timeless items, that can be worn regardless of other trends (Carcel, 2018). Additionally, Carcel also markets their products as premium and limited *edition* since they only produce limited products, which also results in not having any stock costs. All these factors contribute to Carcel being able to successfully market and sell their clothing, whilst simultaneously contributing to creating positive impact in the fashion industry that is both ethical and sustainable. However, Niinimäki argues that after ethics, the environment should have primary value. Undoubtedly, the economy is also taken into consideration, however, it is not as important as the other components (Niinimäki, 2015). Moreover, when examining the slow fashion industry, this does not fully comply with the methods practised by all brands in the industry as they all have a different focus. Of course, one can always argue to what extent, as Carcel and KOTN do have a stronger focus on the ethical aspect than MUD Jeans. For example, Carcel gives all their production employees a name and face by displaying them on their website and briefly tell something about them. As well as ensuring that they are provided a fair wage according to the country that they are in (Peru or Thailand). Then, MUD Jeans for example, they tend to focus more on the environmental side and methods that ensure that they eventually became fully circular by producing zero waste (MUD Jeans, 2018). However, all in all, these three brands all are in harmony with the three fundamental components that Kuhlman and Farrington stated earlier as social, environmental, and economic components (Kuhlman & Farrington, 2010). To illustrate, KOTN (as do Carcel and MUD Jeans) operates locally (Egypt) and only use natural and organic textiles for their clothing, making this positively affect the environment. Then, working locally with farmers and production process employees, they ensure that they are paid fairly, work in respectable labour environments, and ultimately enhance their quality of life through work and school that they built with a local non-governmental institution. Thus, equally upholding the social component of the triple bottom line (Kuhlman & Farrington, 2010). Lastly, KOTN is successfully growing its business by attracting more customers by selling their high-quality clothing for a fair price (KOTN, 2018).

Interestingly, the findings of the questionnaire revealed that the majority of students are already aware of the impact that the fashion industry has on its ecosystem. Specifically, 85.2% of all participants answered that they are aware (yes) in contrast to the 14.8% of the participants answered that they are not aware (no) of the impact that the fashion industry has environmentally and socially. However, one could of course argue to what extent the student consumer is aware, and if so, what and why are other elements more important for them to not value ethics and new innovations in fashion as much when purchasing clothing.

Chapter 7. Conclusion

What factors primarily determine the purchasing intention of student consumers?

According to the results of the questionnaire, design, quality, and comfort are what mainly influences the purchasing intention of student consumers. Purchasing intention is about desire, meaning that the student consumer is willing to purchase a certain product. However, due to external factors such as purchasing power (price) or wanting to keep up with the latest trends (design), other elements become more significant. Thus, the questionnaire revealed that elements such as design and price are most significant to influence purchasing intention. Notably, the element design is deemed most valuable in the post-purchase (repurchase) stage for student consumers, adjusting design practises could lead to influencing the needs and wants of consumers even more.

How do student consumers experience quality (textiles) in relation with the selling price of slow fashion?

The findings of the questionnaire revealed that student consumers ranked price as their main priority when purchasing clothing. However, when the outcome (repurchase) is evaluated, it is quality (textiles) that is most significant to repurchase a product. The fact that the purchasing intention (i.e. desire) and outcome (repurchase) have different outcomes suggests that the majority of student consumers might be willing to pay more for clothing items that are of high quality and match their taste in design.

How important is slow fashion to the student consumer?

According to the findings of the questionnaire, students do not consider ethics (environment and society) and contemporary innovation and technology (e.g. recycled fibres) as much as other components such as design, quality, and price when purchasing clothing during the last stage of the consumer decision process. Specifically, a combination of quality, price, and design is what makes the majority of the student consumers go back to a clothing store to repurchase a product. In addition, even though 85.2% is aware of the negative impact that the fast fashion industry has environmentally and ethically, student consumers still deem other elements as more significant due to external factors. This could for example be influenced by certain experiences, the brand itself, evaluating online reviews, price, etcetera. Possibly, this could be because of the lack of transparency in the fast fashion industry, making the production process almost invisible and intangible to the consumer. Similarly, environmental problems are not directly linked to the fashion industry.

What areas in the slow fashion industry are most significant to initiate change?

Sustainable and innovative practises are about holistic sustainable practises that require a certain level of transparency from a company. For example, transparency in the production process means that brands will (re)connect with the production employees employed at fair factories. All in all, ensuring a certain level of transparency in the supply chain, will likely cause a *snowball effect* as implementing sustainable innovations affect the whole business strategy. This is because these changes are fundamental as companies change from within. For example, becoming more sustainable may start with the transparency of the production process, which will simultaneously result in the cooperation with fair factories. Thus, naturally, new stages of becoming more sustainable and ethical will follow. Moreover, the design stage of a business seems to be the most significant as this is the stage where major decisions regarding a company's practises (such as eco-friendly textiles) are made.

What objective do companies in slow fashion have regarding student consumers?

Slow fashion companies aim to change the industry from within by implementing holistic sustainable measures. These measures are transparent whilst simultaneously contribute to a positive impact, both ethically and environmentally. Ultimately, slow fashion brands have a desire for consumers to become more aware of the ramification of the fast fashion industry and opt for more sustainable options. This is done by making the student consumers more aware by showing that purchasing clothing could and should be done in a more conscious manner.

How do contemporary sustainable innovations in slow fashion influence the purchasing intention of student consumers?

All in all, findings of the questionnaire showed that the purchasing intention of student consumers are not directly influenced by contemporary innovations in slow fashion as their focus lies on other elements such as price and quality. However, examining all the data resulted in concluding that purchasing intention is contingent on extrinsic factors that the fashion industry is able to influence from within. This can be done by understanding the target market and by implementing sustainable and innovative measures that contribute the increase of positive impact, both ethically and environmentally. Meaning that there is a chance that when the slow fashion industry receives more attention and increases the awareness of student consumers, more and more student consumers could become interested and possibly purchase clothing from slow fashion companies.

Chapter 8. Recommendation

The slow fashion industry is a relatively new and upcoming movement. Despite the results showing that the majority of student consumers are aware of the negative impact of fast fashion, it is evident that they are not directly influenced by contemporary innovations in the fashion industry as they are influenced by external factors such as price and quality. However, as the student consumers do value various significant elements (such as quality and design) that are integral for many slow fashion brands, this does show that there is an interest. In response to the findings of the research, the following two recommendations are advised:

Slow fashion brands should invest in effective communication strategies to help raise awareness regarding the positive impact of slow fashion, in order to make the issue more tangible for the student consumer. Possibly, by marketing awareness campaigns where similar products from the fast fashion- and slow fashion industry compare quality (textiles), design, and cost. In order to make the student consumer more conscious of these issues. Correspondingly, the company is able to promote their clothing with a focus on quality and design, elements that are highly valued by student consumers.

Additional research regarding the stance of student consumers on the topic of the slow fashion movement is crucial, as the conducted questionnaire only had 108 participants. Correspondingly, further research on the Consumer Decision Process model in regard to slow fashion is advised to attain more in-depth knowledge about purchasing intention.

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Appendix

Additional Figures and Methodological Tools

Topic	Related research in literature review
Slow Fashion	<ul style="list-style-type: none"> - Definition SF - History SF - Features SF
Sustainability	<ul style="list-style-type: none"> - Definition of Sustainability in SF - Sustainable innovation in SF - Sustainable textiles
Purchasing Intention	<ul style="list-style-type: none"> - Definition PI - Features PI
Topic	Related research in Theoretical Framework
The 7Ps Model: Service Marketing Mix	<ul style="list-style-type: none"> - Introduction 7Ps model - Definition 7Ps model - Examples of features combined with 3 SF brands - Correlation 7Ps model + SF
The Customer Decision Process (CDP) model	<ul style="list-style-type: none"> - Introduction CDP model - Definition CDP model - Correlation CDP model + SF

Figure 1. Focus of literature review and theoretical framework. Constructed by the author.

Terms associated with the fast fashion movement	Terms associated with the slow fashion movement
Mass production	Limited production
Mass consumption	Conscious purchases
Globalisation (materials and markets)	Localisation (materials and markets)
Image (trends)	Sense of self (style)
New	Recreating and preserving
Unawareness of impact	Awareness of impact
Costs based on labour and materials	Incorporates ecological and social costs
Large scale production	Small to medium scale production

Figure 2. Fletcher and Grose summarise terms associated with fast and slow fashion. Source (Fletcher & Grose, Fashion & Sustainability: Design for Change, 2012).

Textile	Definition
Organic Cotton	The same as regular cotton. However, organic cotton is grown without the use of chemical pesticides, artificial fertilisers, or genetic engineering. Also, easy to take care of, is soft and breathable (Munmun, 2018).
Bamboo	Fast growing renewable resource that does not need pesticides, herbicides, artificial fertilisers, or tons of water. Also, does not wrinkle easily, and perfect for each season since it is warmer in the winter and cooler in the summer (Munmun, 2018).
Lyocell (i.e. tencel)	The cellulose of wood pulp. It is harvested from tree farms. Also, soft, absorbent, wrinkle resistant and strong (Munmun, 2018).
Hemp	Highly profitable crop which produces a substantial amount of fibre without exhausting soil. Also, it does not need pesticides, herbicides, or artificial fertilisers, and very little water. Hemp is very strong, thus not wear out. Similarly, hemp is very breathable (Munmun, 2018).
Wool	Originates from animals, for example sheep and alpacas. This is one of the oldest textiles that was used for many products centuries ago. Merino wool is the most known and popular wool on the market since it is very soft, breathable in summer and isolating of heat in winter (Munmun, 2018).
Soy silk	This is made of waste that is produced during the manufacturing process of tofu. Meaning that this does not require any harvesting. Also, the textile is very soft (Sirohi, 2016).
Milk silk	Derived from milk. Therefore, it is easily attained and not harmful to the environment. Also, the textile is very soft and has a velvet feel to it (Sirohi, 2016).
Jute	Raw material that can easily be disposed and be used for various products (Sirohi, 2016).
Organic linen	This is grown organically. Thus, without any fertilisers and/or chemicals. Linen is textile made from the flax plant.

Figure 3. Summary of eco-friendly textiles by Munmun (Munmun, 2018) and Sirohi (Sirohi, 2016).

7P's Model	Examples of Characteristics	Example 1 <u>Carcel</u>	Example 2 <u>KOTN</u>	Example 3 <u>MUD Jeans</u>
Product	E.g. design, quality, branding, usefulness.	High quality clothing made of 100% Peruvian baby alpaca wool.	High quality clothing made of 100% Egyptian cotton.	Jeans made of recycled and virgin cotton.
Price	Strategies: e.g. competitive, premium, pricing.	Premium Priced	Premium priced	Premium priced
Promotion	E.g. special offers, advertising, gifts, special events	Advertising their full transparency (ethical, sustainable, employees, etc.), but no special offers, only events to show case new collection.	Advertising of ethical and sustainable practises. No discounts. Do raise awareness through special events.	Advertising ethical and sustainable practises. No discounts or special offers.
Place	Retail, internet, direct sales.	Open studio and online sales (through own website and partners)	Three retail stores (Canada and USA) and online sales (own website)	Online sales (through own website and partners)
People	Employees, internal culture.	Production employees in Cusco are given a face/name and are compensated fairly.	Farmers and production employees in Egypt are compensated fairly.	Production employees work at 'fair factories' in different countries (from Tunisia to Italy) and are compensated fairly.
Process	Smooth processes; how easy is it to purchase → intertwined with place	Easy and quick access through Carcel/partner website (worldwide) or Carcel open studio (Denmark).	Easy and quick access through website (worldwide) or own retail stores (Canada/USA)	Easy and quick access through MUD Jeans/partner website (worldwide)
Physical Evidence	Comfort, facilities (stores), product, interaction	Minimalistic, comfortable, and timeless design. Customer service focuses on individual.	Basic and timeless design, comfortable.	Comfortable, classic, and timeless design. Personal interaction through website: help find customer find the perfect jeans.

Figure 5. Operationalisation table of the 7Ps model.

7Ps Model	Questions
Product (+ physical evidence)	In terms of product, what is most important to you?
Price	What is your main priority when purchasing clothes? (compare price with other factors.)
Promotion (+ people)	Do you follow current fashion trends? Are you aware of the impact that the fashion industry has on the environmental and society?
Place (+ process)	Where do you purchase your clothing?
People (+ promotion)	Are you aware of the impact that the fashion industry has on the environmental and society?
Process (+ place)	Where do you purchase your clothing?
Physical Evidence (+ product)	In terms of product, what is most important to you?

Figure 6. Extension operationalisation table of the 7P's model

Consumer Decision Process (CDP)	Questions
Recognition of needs	What influences your buying intention in terms of clothing (figure 6, same question as product) What do you identify as? (gender) Why do you purchase clothing?
Information Search (+ place)	Where do you purchase your clothing?
Evaluation of alternatives (+ price)	What is your main priority when purchasing clothes?
Purchase	What influences your buying intention when purchasing clothes?
Outcome	In terms of outcome, what influences you to go back to a clothing store?

Figure 8. Operationalisation table of the CDP model.

Questionnaire Form

Slow (i.e. eco-friendly) Fashion and Student Consumer Purchasing Intention

Dear all,

At the moment, I am doing research for my thesis on how current innovations in slow fashion affect the purchasing intention of student consumers. If you are a student, you would be of great help by filling in this questionnaire that only consists of 9 questions and therefore, will take you no longer than 3 minutes to fill in.

Purchasing intention refers to the willingness of a customer to search for, purchase, use, and evaluate products and service that they expect will satisfy their needs. Also, this includes how consumers think (decision processes and expectations), feel (emotions) and other factors. For example, costs.

This questionnaire will be completely anonymous.

Thank you for your time!

1. What do you identify as?

Select one answer.

- Female
- Male

2. In terms of product, what is most important to you?

Change the order according to your preference. On a scale from 1 to 5 where 1 is the most important and 5 is the least important to you.

- Design
- Quality (textile)
- Functionality
- Branding (price)
- Technology/Innovation (e.g. recycled textiles)

3. Do you follow current fashion trends?

Select one answer.

- Yes
- No
- Sometimes

4. Where do you purchase your clothing?

Select one answer.

- Online
- Retail (physically in clothing stores)
- Both

5. What is your main priority whilst purchasing clothes?

Change the order according to your preference. On a scale from 1 to 4, where 1 is the most important and 4 is least important to you.

- Cost
- Quality (textile)
- Ethics
- Design

6. Are you aware of the impact that the fashion industry has on the environment and society?

Select one answer.

- Yes
- No

7. What influences your purchasing intention when buying clothes?

Change the order according to your preference where 1 is most important and 5 least important to you.

- Design
- Brand (brand name)
- Quality (textile)
- Comfort (textile)
- Innovation/Technology (e.g. recycled textiles)

8. Why do you purchase clothing?

Change the order according to your preference where 1 is most important and 3 is least important to you.

- Because you want something fashionable
- Because you need to replace a certain item
- Because you want something that supports your own image/style

9. In terms of outcome, what influences you to go back to a clothing store?

(Outcome refers to post-purchase satisfaction or dissatisfaction.) On a scale from 1 to 6, where 1 is most important and 6 is least important to you.

- Quality (textile)
- Comfort (textile)
- Design
- Price
- Branding (brand name)
- Innovation/Technology (e.g. recycled textiles)

Thank you for your time and response!

Questionnaire: Individual Responses

In order to preserve a clear overview of the individual responses, the following link contains an Excel document that displays the individual responses: <https://bit.ly/2SFsNku>. Figure 21 below displays an overview of the document explaining that each code is linked to a question. For example, the code Q1 refers to question number one, which is also exhibited in the overview. A detail worth mentioning is that various questions are constructed on a ranking system. Therefore, several questions will have the same code, but with an additional word in-between brackets to showcase which element (i.e. option) they are ranking. For example, Q2 (design), Q2 (quality), etcetera.

Code	Question number	Question Questionnaire
Q1	1	What do you identify as?
Q2	2	In terms of product, what is most important to you?
Q3	3	Do you follow current fashion trends?
Q4	4	Where do you purchase your clothing?
Q5	5	What is your main priority when purchasing clothes?
Q6	6	Are you aware of the impact that the fashion industry has on the environment and society?
Q7	7	What influences your purchasing intention when buying clothes?
Q8	8	Why do you purchase clothing?
Q9	9	In terms of outcome, what influences you to go back to a clothing store?

Figure 21. Overview individual responses

Student Consent Form

European Studies
Student Ethics Form

Your name: Afra mukhtar
Supervisor: Mr. Dioplescu

Instructions/checklist

Before completing this form you should read the APA Ethics Code (<http://www.apa.org/ethics/code/index.aspx>). If you are planning research with human subjects you should also look at the sample consent form available in the Final Project and Dissertation Guide.

- a. ☐ Read section 3 that your supervisor will have to sign. Make sure that you cover all these issues in section 1.
- b. ☐ Complete sections 1 and, if you are using human subjects, section 2, of this form, and sign it.
- c. ☐ Ask your project supervisor to read these sections (and the draft consent form if you have one) and sign the form.
- d. ☐ Append this signed form as an appendix to your dissertation.

Section 1. Project Outline (to be completed by student)

(i) Title of Project:
Slow Fashion : Niche to Norm

(ii) Aims of project:
see introduction

- (iii) Will you involve other people in your project – e.g. via formal or informal interviews, group discussions, questionnaires, internet surveys etc. (Note: if you are using data that has already been collected by another researcher – e.g. recordings or transcripts of conversations given to you by your supervisor, you should answer 'NO' to this question.)

YES/ NO

If no: you should now sign the statement below and return the form to your supervisor. You have completed this form.

This project is not designed to include research with human subjects. I understand that I do not have ethical clearance to interview people (formally or informally) about the topic of my research, to carry out internet research (e.g. on chat rooms or discussion boards) or in any other way to use people as subjects in my research.

Student's signature Afra mukhtar - date 8-1-19

If yes: you should complete the rest of this form.

Section 2 Complete this section only if you answered YES to question (iii) above.

(i) What will the participants have to do? (v. brief outline of procedure):

See methods

(ii) What sort of people will the participants be and how will they be recruited?

Student Consumers - on social media
(FB)

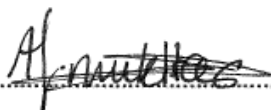
(iii) What sort stimuli or materials will your participants be exposed to, tick the appropriate boxes and then state what they are in the space below?

Questionnaires[✓]; Pictures[]; Sounds []; Words[]; Other[].

(iv) **Consent:** Informed consent must be obtained for all participants before they take part in your project. By means of an informed consent form you should state what participants will be doing, drawing attention to anything they could conceivably object to subsequently. You should also state how they can withdraw from the study at any time and the measures you are taking to ensure the confidentiality of data. A standard informed consent form is available in the Dissertation Manual.

(vi) What procedures will you follow in order to guarantee the confidentiality of participants' data?

Student's signature:



date:

8-1-19

Supervisor's signature (if satisfied with the proposed procedures): date: