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Dress code: sustainable fashion

Bridging the attitude-behaviour gap

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ABSTRACT

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This study investigates previous research on four barriers that hinder consumers from buying sustainable fashion; style/design, price, convenience and information/knowledge. Using a mixed methods approach, a survey has been performed on members of the general public in London as well as interviews with two professionals in the fashion industry with knowledge on sustainability in fashion. Looking through the lens of the attitude-behaviour gap the consumers' attitude and behaviour towards sustainable fashion is analysed in order to find answers on how to bridge the gap. Also, two null hypotheses and alternative hypotheses were set in order to see if there were any significant differences between the genders.

The results show that style/design and price are not as much of barriers as convenience and information/knowledge. The female respondents demonstrate a more positive attitude towards sustainable fashion consumption in their answers than the males, however the set hypotheses did not show any significant difference between the genders. In order to overcome the barriers, the results show not only to inform consumers and make it more convenient to get sustainable fashion, but there is also a need for a paradigm-shift in people's view on fashion in order to move towards sustainability in fashion.

Key words: Sustainability, fashion, consumption, sustainable fashion, attitude-behaviour gap

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DEFINITIONS

Sustainable fashion – In this thesis, inspired by Moon, Youn, Chang and Yeung, sustainable fashion will be defined as the concept of making garments in sustainable ways in order to maximise the positive and minimise the negative impacts environmentally, socially and economically¹.

Fashion – Fletcher describes fashion as '[...] the way in which our clothes reflect and communicate our individual vision within society, linking us to time and space. Clothing is the material thing that gives fashion a contextual vision in society'².

Fast fashion – When consumer's demand for the latest trend pushes suppliers to shorter lead times and constant regeneration of fashion items, weekly or even daily at times³.

Slow fashion – This concept deals with a new mind-set opposing fast fashion consumerism. It also includes aspects of slowing down the fashion process and taking sustainability into account by scrutinising everything between the start of a garment until its end-of-life⁴.

¹ KK-L Moon, C Youn, JMT Chang & AW-h Yeung, 'Product design scenarios for energy saving: A case study of fashion apparel', *International Journal of Production Economics*, vol. 146, no. 2, 2013, pp. 392-401.

² MA Gardetti & AL Torres, 'Introduction', In MA Gardetti & AL Torres (ed.), *Sustainability in Fashion and Textiles: Values, Design, Production and Consumption*, Greenleaf Publishing, Sheffield, 2013, pp. 1-20.

³ N Tokalti & Ö Kizilgün, 'From manufacturing garments for ready-to-wear to designing collections for fast fashion: evidence from Turkey', *Environment and Planning A*, vol.41, no.1, 2008, pp. 146-162.

⁴ C Cataldi, M Dickson & C Grover, 'Slow fashion: Tailoring a strategic approach for sustainability', In MA Gardetti & AL Torres (ed.), *Sustainability in Fashion and Textiles: Values, Design, Production and Consumption*, Greenleaf Publishing, Sheffield, 2013, pp. 21-46.

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I Introduction

Sustainable fashion is fashion that does not negatively impact the environment and the society throughout its life cycle, from upstream sourcing of the raw materials to the end of life disposal. However we acknowledge that reaching this point of zero negative impact requires a long journey, with the first stepping stone for the brands being to start identifying and managing these risks⁵.

Today's fashion industry meets many challenges and is accused of being unsustainable⁶. It employs over 26 million people worldwide and is a huge economic business, which indicates that the industry is complex throughout the whole process⁷. It is spurred by the increasing pace of fast fashion where trends are constantly changing along with a high consumer demand which leads to overconsumption and a throwaway culture⁸. Many researchers highlight the negative impacts, as the short lead-times results in environmental degradation, poor labour conditions and unfair economic distribution⁹. On the one hand, the fashion industry is being criticised for its unsustainable ways, while on the other, the concept of sustainable fashion is on the rise and becoming a modern topic as well as a demand from the consumer's side¹⁰. As a response to the throwaway culture, movements like slow fashion try to make a shift towards a more sustainable approach. This does not mean that everyone have the possibility to invest in fewer but more expensive garments, as slow fashion promotes. Fast fashion's cheap garments' availability democratised fashion.¹¹ However, there is a call for change when it comes to the attitude and behaviour of the consumer as overconsumption has many negative global impacts. Research has shown that there is an attitude-behaviour gap when it comes to sustainable consumption. Even though the consumer might have a sustainable attitude, he or she does not behave accordingly.¹² This indicates that it is a question of a change of mind-set in order to reach sustainable fashion consumer behaviour.

[People need to approach] clothes as beautiful things that don't have a shelf life necessarily. You wear it till it falls apart, you love and you value [...] the work that's gone into them¹³.

⁵ Sareh Forouzesh, Account Executive, Eco-Age, e-mail interview, 13 April 2015.

⁶ R Arnold, *Fashion: a very short introduction*, Oxford University Press, Oxford, 2009, p. 100-101.

⁷ C Cataldi, M Dickson & C Grover, p. 27.

⁸ S Pookalangara & A Shepherd, 'Slow fashion movement: Understanding consumer perceptions - An exploratory study', *Journal of Retailing and Consumer Services*, vol. 20, no. 2, 2013, pp. 200-206.

⁹ Gardetti & Torres, p. 7.

¹⁰ H Goworek, A Hiller, T Fisher, T Cooper & S Woodward, 'Consumers' attitudes towards sustainable fashion: Clothing usage and disposal', In MA Gardetti & AL Torres (ed.), *Sustainability in Fashion and Textiles: Values, Design, Production and Consumption*, Greenleaf Publishing, Sheffield, 2013, pp. 376-392.

¹¹ Arnold, p. 101.

¹² TY Chan & CW Wong, 'The consumption side of sustainable fashion supply chain: Understanding fashion consumer eco-fashion consumption decision', *Journal of Fashion Marketing and Management: An International Journal*, vol. 16, no. 2, 2012, pp. 193-215.

¹³ Christopher Di Pietro, Marketing and Merchandising Director, Vivienne Westwood, personal interview, 10 April 2015.

Furthermore, Sisco and Morris presents four different barriers that hinder people from making sustainable fashion choices; style barriers; price barriers; difficulty finding sustainable products; and lack of information about impacts¹⁴. The research on how to bridge the attitude-behaviour gap generally use a single-frame approach; investigating the perspective of either consumers or the industry. Therefore, by using a mixed-methods approach with a survey including respondents of the general public and interviews with informants who are professionals in the industry, a deeper understanding of the barriers can be reached.

The central premises in this study is to investigate how to overcome the barriers looking through the lens of the attitude-behaviour gap and seeking answers on how to bridge it.

2 Purpose and research questions

The fashion industry today is a global operation dominated by fast fashion principles which is often criticised by its unsustainable practices. However, sustainable fashion is a growing concept and the demand for sustainable garments is increasing.¹⁵ Yet there seems to be a gap between the attitude and behaviour regarding sustainable consumption. Although the attitude-behaviour gap is prevalent in some research concerning sustainable fashion, it is not widely researched on how to bridge it. Inspired by Sisco and Morris, four barriers that hinders consumers from buying sustainable fashion were reworded: style/design; price; convenience; and knowledge/information¹⁶. To achieve a deeper investigation, a number of variables were created in connection to these four barriers. Therefore this study aims, with the help of these variables, to find pathways to minimise the gap that hinders people of different genders from making sustainable fashion choices. A survey was undertaken with respondents of the general public as well as interviews with informants who are professionals in the fashion industry, in order to answer the following questions:

- Which variables within of the four barriers hinders people from making sustainable fashion choices?
- In regard to the four barriers, how can the attitude-behaviour gap be minimised in order for people to make more sustainable fashion choices?

¹⁴ C Sisco & J Morris, *The NICE Consumer: Toward a Framework for Sustainable Fashion Consumption in the EU*, the Danish Fashion Institute, 2012, p. 13.

¹⁵ Goworek *et.al.*, p. 376-377.

¹⁶ Sisco & Morris, p. 13.

3 Background

The concept of fashion has a long and interesting history. As told by Arnold, the starting point for the development of an international fashion scene was the Renaissance. The reason for this was the general progress made in trade, as well as a wave of individualistic values and a want for visual display.¹⁷ In the 1700's fashion trends started to become seasonal rather than annual. However, it took until the 1920's for fashion to be judged on its style rather than quality and price.¹⁸ An extreme fashion industry was increasingly growing, and in the 1960's the trend of paper clothes emerged; garments made for an up-and-coming throwaway culture. The fact that these garments were trendy and inexpensive reflects the change in people's view of fashion.¹⁹ Jørgensen and Jensen write that cheap and standardised fashion was successful until the middle of the 1980's. Prior to that point the style of the garment did not change in a frequent manner. However, the following decade saw the birth of a '[...] faster responsiveness to new fashions from the fashion shows'.²⁰ Another key point of the increasing pace of fashion production and trends was the termination of the Agreement on Textile and Clothing (ATC) on 1 January 2005²¹. The ATC had previously set the rules for quotas concerning import of fashion items to the USA and countries within the EU. After the termination of the agreement, fashion manufacturing in the USA and the EU decreased parallel to an increase of fashion imports from China (200% in the USA and 90% in the EU).²²

3.1 The global fashion industry

Even though there are few relevant facts and figures about the global fashion industry the signs of a growing industry are evident, especially in the last couple of years. The estimated turnover for the global retail industry in 2014 was approximately US\$1.2 trillion²³. It is growing steadily where Western Europe and North America each stands for one-third of the consumption. Although most of the employment is dominated in other parts of the world, particularly in Asia where China is the frontrunner. Additionally, the textile and clothing industry dominates 7% of the total exports globally.²⁴ It is a top ten industry in developing countries and a huge economic drive²⁵. The industry is driven by fast fashion and major economic growth and according to Cataldi, Dickson and Grower

¹⁷ Arnold, p. 6.

¹⁸ *ibid.*, p. 21.

¹⁹ B Wolff, *Paper dresses from swinging '60s show off planned obsolescence*, University of Wisconsin-Madison News, 2007.

²⁰ MS Jørgensen & CL Jensen, 'The shaping of environmental impacts from Danish production and consumption of clothing', *Ecological Economics*, vol. 83, 2012, pp. 164-173.

²¹ World Trade Organization, *Agreement on Textiles and Clothing*, World Trade Organization, 2015.

²² Jørgensen & Jensen, p. 166.

²³ Pookalangara & Shepherd, p. 200.

²⁴ Gardetti & Torres, p. 1-2.

²⁵ Arnold, p. 7.

the sector of clothing and textile employs more than 26 million people²⁶. In recent years a growing trend of fashion consumption frequency and quantity has emerged, simultaneously consumers pay less for their clothes than they have done in the past. This is the effect of mass production due to lower standard items ruling the industry at the same time as a fashion price reduction. The figure below shows the fashion supply chain from the first step until finished product. In a fast fashion industry as today, all of these steps still need to be taken, only in a faster pace.²⁷

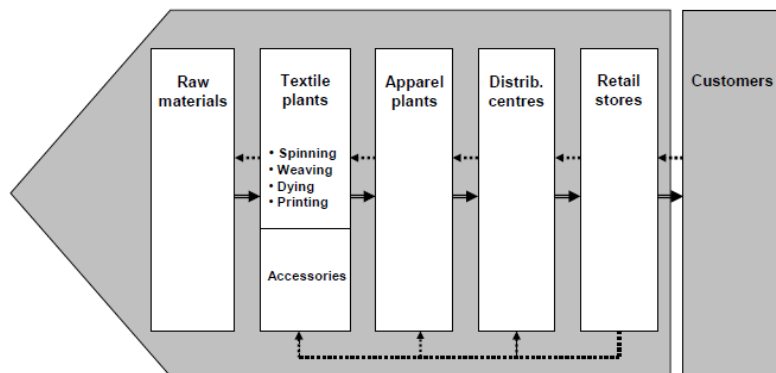


Figure 1: Fashion supply chain. The bold arrows represents the flow of goods and the dotted ones the flow of information about the customers' demand-and-pull²⁸.

3.2 Unsustainable fashion

The fashion industry faces many challenges when it comes to sustainability. It is a resource intensive process with several negative impacts that causes environmental degradation. Also, human rights are being violated in the production chain and international regulations fail to offer a balanced distribution of finances within the sector.²⁹ The industry has been pushed toward fast fashion, where the production lead-time has been decreased in order to give the consumer the latest trends. This has led to overconsumption which causes extreme waste in landfills.³⁰ Even though there are national rules and laws regulating chemical use, not much is done to actually prohibit these chemicals from actually being used. Only a few chemical tests are being done on the finished garments before sending them to the retailers.³¹ Another sustainability issue that is prevalent has to do with working conditions in the supply chain. According to Arnold, several popular fashion brands have been involved in sweatshop scandals over the years. There is a competitiveness in the

²⁶ Cataldi, Dickson & Grover, p. 27.

²⁷ H K Nordås, *The Global Textile and Clothing Industry post the Agreement on Textiles and Clothing*, World Trade Organization, Geneva, 2004, p. 3-4.

²⁸ *ibid.*, p. 4.

²⁹ Gardetti & Torres, p. 7-8.

³⁰ Pookalangaraa & Shepherd, p. 1.

³¹ *Läder och hårdrock*, television programme, Sveriges utbildningsradio AB, Stockholm, 2014.

industry that creates a potential risk of exploiting workers in the production countries.³² Pookulangara & Shepherd mentions the bad publicity of multinational fast fashion companies³³. An example of this is the Rana Plaza scandal where over a thousand workers lost their lives when the factory collapsed due to the poor conditions of the building³⁴. De Brito *et.al.* write about the three axes of sustainable development as specifically fragile in the discussion of the fashion supply chain³⁵. This is illustrated in the figure below.

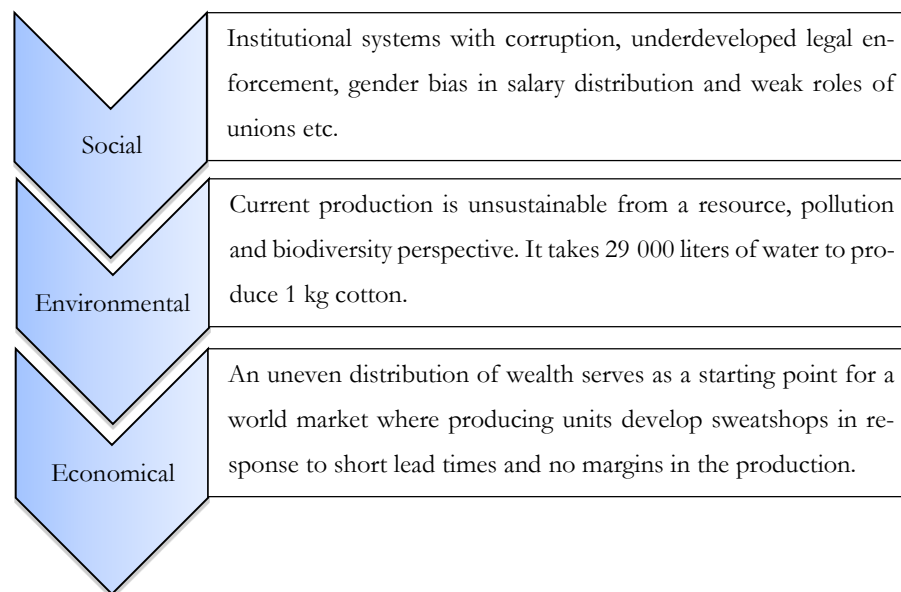


Figure 2: Sustainability issues in fashion. A modified version of Jönsson, Wätthammar and Mark-Herbert's model giving examples of sustainability issues in the different stages of fashion³⁶.

One case in point of the fast fashion industry effects is the example of the Aral Sea. This body of water located on both sides of the border between Kazakhstan and Uzbekistan used to be the largest lake in the world. However, due to poor management and misuse of its water as irrigation for surrounding cotton fields '[...] the waters retreated, by as much as 75 kilometres in places, [and] left behind a salty wasteland loaded with lethal pesticides brought in by the rivers'.³⁷ Consequently, the fashion industry's need for cotton has led to both environmental, social and economic issues, such as a decrease in wildlife populations, high infant mortality and lung diseases amongst the

³² Arnold, p. 100-101.

³³ Pookalangara & Shepherd, p. 203.

³⁴ Institute for Global Labour and Human Rights, *Rana Plaza: A look back, and forward*, Institute for Global Labour and Human Rights, 2014.

³⁵ MP De Brito, V Carbone, & CM Blanquart, 'Towards a sustainable fashion retail supply chain in Europe: Organisation and performance', *International Journal of Production Economics*, vol. 114, no. 2, 2008, pp. 534-553.

³⁶ J Jönsson, T Wätthammar & C Mark-Herbert, 'Consumer perspectives on ethics in garment consumption: perceptions of purchases and disposal', in H Röcklinsberg & P Sandin (ed.), *The ethics of consumption – The citizen, the market and the law*, Wageningen Academic Publishers, Wageningen, 2013, pp. 59-63.

³⁷ C Williams, 'Long time no sea', *New Scientist*, January 2003, pp. 34-37.

human population in the area, as well as disastrous financial consequences for a once thriving fishing industry³⁸.

3.3 Initiatives for sustainability in fashion

The throwaway fashion culture during the 1960's also noted the start of initiatives for sustainability in fashion. Hippies and other movements were the pioneers of recognising the harmful effects of the fashion industry, and they inspired today's sustainable fashion advocates³⁹. Even though fast fashion is the dominating concept in the world of fashion today there is a growing counterforce in the form of sustainable fashion. As reported by Moon, Lai, Lam and Chang, there have been an increase in research about sustainability and fashion in recent years.⁴⁰ Furthermore, Cataldi *et.al.* state that education centres for sustainable fashion and research have been starting to crop up around the world, for instance in Argentina, UK and the USA. Many fashion brands are starting to make use of sustainable fashion labels such as Fairtrade and Certified Organic Cotton which is also an indicator that change is coming.⁴¹ This is followed by fashion brands like Stella McCartney and Vivienne Westwood as they are making efforts to become truly sustainable⁴². Vivienne Westwood is also a vocal sustainability activist, especially through her website Climate Revolution⁴³. Moreover, even though fast fashion brands are mainly considered unsustainable some initiatives have been taken, for instance by H&M who aims to make all their cotton products organic by 2020⁴⁴. Other initiatives such as the brand consultancy Eco-Age work together with organisations, brands and businesses to find sustainable business practices⁴⁵. They started something called the Green Carpet Challenge (GCC) which intends to raise awareness about sustainable fashion by dressing celebrities in sustainable garments at high profile red carpet events: '[t]he GCC is now a dynamic project, pairing glamour and ethics to raise the profile of sustainability, ethics and social welfare'⁴⁶.

³⁸ Williams, p. 35.

³⁹ Arnold, p. 100.

⁴⁰ KK-L Moon, CS-Y Lai, EY-N Lam & JMT Chang, 'Popularization of sustainable fashion: barriers and Solutions', *The Journal of The Textile Institute*, September 2014, pp. 1-14. p. 2.

⁴¹ Cataldi, Dickson & Grover, p. 32.

⁴² C-M Streit & IA Davies, 'Sustainability isn't sexy': An exploratory study into luxury fashion'. In MA Gardetti & AL Torres (ed.), *Sustainability in Fashion and Textiles: Values, Design, Production and Consumption*, Greenleaf Publishing, Sheffield, 2013, pp. 207-222.

⁴³ V, Thorpe, *Vivienne Westwood: climate change, not fashion, is now my priority*, Guardian News and Media Ltd, 2014.

⁴⁴ M Haynes, 'H&M's eco-friendly couture', *Strategy*, May 2012, pp. 10.

⁴⁵ Eco-Age, *About Us*, Eco-Age Ltd, 2013.

⁴⁶ Sareh Forouzesh, Account Executive, Eco-Age, e-mail interview, 13 April 2015.

In 2007, Kate Fletcher coined the term slow fashion which was the start of a new sustainability movement in the fashion world. Cataldi *et.al.* write:

Slow fashion represents a new future vision for the fashion and textile industry, one where natural resources and labour are highly valued and respected. It aims to slow down the rate at which we withdraw materials from nature and acts to satisfy fundamental human needs. In this movement, the people who design, produce and consume garments are reconsidering the impacts of choosing quantity over quality; and redesigning ways to create, consume and relate to fashion⁴⁷.

Thus, slow fashion is in opposition to the reigning fashion paradigm of fast fashion. Pookulangara and Shephard points out that there is difficulties for fashion retailers to be sustainable as well as keeping great quality and low prices for their products while keeping up with the fast fashion pace. This is why, they suggest, that slow fashion could play an important part in making the fashion industry more sustainable.⁴⁸

4 Theoretical frameworks

In this section, the study's theoretical framework is presented in the forms of sustainable fashion and the attitude-behaviour gap. Also, previous research within the chosen field is explained below.

4.1 Sustainable fashion

Moon *et.al.* define sustainable fashion as '[...] fashion to those apparel products that maximize positive and minimize negative environmental, social, and economic effects along their supply and value chain⁴⁹. Additionally, they believe that sustainability in the fashion industry should be prevalent in three stages: (1) the garments production-chain; (2) how it is used; and (3) its post-consumer life (i.e. how it is disposed of). In the first stage the use of raw materials and chemicals are important to monitor thoroughly in order for the stage to be sustainable. If a garment should be considered sustainable it is vital that it is made of organic and naturally dyed fibres, as well as fibres that are recyclable. Also, the resources used, such as electricity and water, needs to be limited to a minimum. In the second stage it is important that the consumer treats clothes in a sustainable way, taking laundering and ironing into account. The third stage involves reuse, reconditioning as well as reselling before disposal of the garment. Furthermore, when the garment cannot be used or

⁴⁷ Cataldi *et.al.*, p. 22-23.

⁴⁸ Pookalangara & Shephard, p. 200.

⁴⁹ Moon, *et.al.*, 2013, p. 393.

repaired anymore, it is important that the fashion industry's impact on landfills is reduced, for instance by the use of decomposable raw materials in the first stage.⁵⁰

Hence, in order for fashion to be called sustainable there needs to be a holistic approach to fashion as a whole, or as Fletcher puts it: '[i]n sustainability, there is no such thing as a single-frame approach. Issues dealt with in single frames will almost by definition lead to unwanted and unforeseen effects elsewhere'⁵¹. Fletcher, in contrast to Moon *et.al.*, proposes seven different stages where sustainable practises need to be in place: (1) cultivation of the raw material, (2) textile production, (3) garment manufacturing, (4) garment distribution, (5) consumer laundering, (6) reuse and (7) final disposal⁵². In the book she lists sustainable fibre choices, discusses several aspects of ethical production and informs the reader of how to use garments in sustainable ways, including consumer behaviour and designing textiles that minimise their environmental impact when laundered⁵³.

4.2 Attitude-behaviour gap

According to van't Evre, the attitude-behaviour gap theory is based on the theory of planned behaviour (TPB)⁵⁴. However, the attitude-behaviour gap is specifically used to depict consumers' attitude and behaviour when it comes to sustainable consumption⁵⁵. The attitude-behaviour gap concerning sustainable fashion consumption is shown in a simple illustration below.

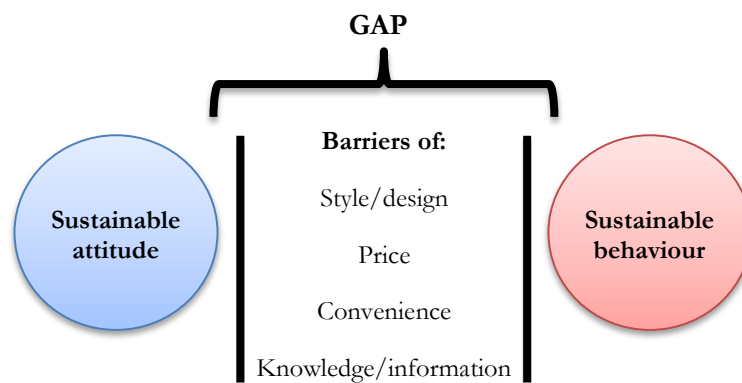


Figure 3: The attitude-behaviour gap, with barriers inspired by Sisco and Morris⁵⁶.

⁵⁰ Moon, *et.al.*, 2013, p. 393.

⁵¹ K Fletcher, *Sustainable Fashion & Textiles: Design Journeys*, Earthscan, London, 2008, p. 5.

⁵² Fletcher, p. 5.

⁵³ *ibid.*, p. 18-35, 41-73, 80.

⁵⁴ S van't Erve. *Minimizing the Young Consumers Attitude Behaviour Gap in Green Purchasing*, Master Thesis, University of Twente, 2013, p. 7.

⁵⁵ van't Evre, p. 8.

⁵⁶ Sisco & Morris, p. 13.

The attitude-behaviour gap is really what the name entails as this theory demonstrates the gap between the attitude and the behaviour of an individual. The consumer may have a sustainable attitude but when it comes to his or her behaviour this is not transferred⁵⁷. Kozar and Connell develop this further by claiming that there is a knowledge-attitude-behaviour gap since consumers might be both aware and concerned about sustainability issues, but neither their knowledge nor their attitude makes them consume sustainably⁵⁸. Hume claims that Generation Y (people born between 1981 and 1995⁵⁹) is a special consumer group since they on the one hand are seen as especially environmentally, socially and culturally concerned, but on the other they consume more than other generations⁶⁰. Furthermore, Fisher, Cooper, Woodward, Hiller and Goworek suggest that gender is also a factor that affects people's attitudes to sustainable fashion⁶¹.

However, this general consumer behaviour is not present in all kinds of sustainable consumption. Chan and Wong report that the fashion consumer is different from the food consumer. It seems as if the food consumer is more prone to take sustainability in to consideration while purchasing food, most likely because food is something that affects the consumers in a direct way, such as their health. This conveys that when a sustainable consumption choice benefits the consumer, there is less of an attitude-behaviour gap.⁶² Nevertheless, the gap between attitude and behaviour when it comes to fashion consumption is prevalent, which can be seen in the previous research below.

4.3 Previous research

In the following section, previous research of relevance to this study is presented under two separate themes: consumer attitudes and behaviour and barriers for consuming sustainable fashion.

4.3.1 Consumer attitudes and behaviour

Even though the concept of sustainable fashion is relatively new in the world of research and there is limited information to be found, the research that has been made is usually about fashion consumer attitudes and behaviour. One example comes from Jørgensen and Jensen who performed

⁵⁷ TY Chan & CW Wong, 'The consumption side of sustainable fashion supply chain: Understanding fashion consumer eco-fashion consumption decision', *Journal of Fashion Marketing and Management: An International Journal*, vol. 16, no. 2, 2012, pp. 193-215.

⁵⁸ JM Kozar & KY Hiller Connell, 'Socially and environmentally responsible apparel consumption: knowledge, attitudes, and behaviors', *Social Responsibility Journal*, vol. 9, no. 2, 2013, pp. 315-324.

⁵⁹ DB Valentine & TL Powers, 'Generation Y values and lifestyle segments', *Journal of Consumer Marketing*, vol., 30 no. 7, 2013, pp. 597-606.

⁶⁰ M Hume, 'Compassion without action: Examining the young consumers consumption and attitude to sustainable consumption', *Journal of World Business*, vol. 45, no. 4, 2010, pp. 385-394.

⁶¹ T Fisher, T Cooper, S Woodward, A Hiller & H Goworek, *Public Understanding of Sustainable Clothing: A report to the Department for Environment, Food and Rural Affairs*, Defra, London, 2008, p. 9.

⁶² Chan & Wong, p. 194.

an ethnographic study on a selected group of six young Danish women about their fashion attitudes and behaviours. The results show that most of the women had so much clothes in their wardrobes that a lot of the garments were rarely used or never used at all. This fashion consumption behaviour of buying a lot of garments without using them is connected to the lure of low prices, as well as peer pressure to constantly wear new clothes.⁶³

Another study, made by Cataldi *et.al.*, suggests that peoples fashion consumption behaviour has to do with basic human needs using the model of Max-Neef. These nine human needs are; subsistence, idleness, understanding, protection, creation, identity, participation, affection and freedom.⁶⁴ Cataldi *et.al.* explain:

The use and consumption of material goods, including fashion, is correlated to the attempt of individuals to meet their human needs, which are an intrinsic part of human nature. Satisfying these needs can help people to have emotionally rich, healthy lives⁶⁵.

Consequently, fashion consumers' behaviours are caused by a need to fulfil certain human needs, which in this case causes the consumers to disregard sustainability in the process.

Streit and Davies have yet another take on consumer attitudes and behaviour in their study about peoples approaches to ethical issues and luxury fashion consumption. They mean that consumers of luxury fashion are less concerned about ethical aspects of their purchase than consumers of day-to-day commodity items because of the fallacy of luxury, i.e. consumers tend to perceive luxury items as ethically or sustainably sound by nature. However, Streit and Davies also note that consumers are becoming ready for sustainability to become a greater part of luxury consumption.⁶⁶

A similar study to Jørgensen and Jensen is Jensen and Jørgensen's research about young Danish women's clothing practices showed that the interviewed women were indeed ready to become more sustainable consumers, but the aspects of sustainable fashion that they were most positive to were the ones that would not inflict much change in their current fashion practices. For instance they were positive to the notion of buying organic cotton garments as long as there would not be any compromise on the design.⁶⁷ This result is echoed by Chan and Wong when they state that:

⁶³ Jørgensen & Jensen, p. 169-170.

⁶⁴ Cataldi, *et.al.*, p. 26.

⁶⁵ *ibid.*

⁶⁶ Streit & Davies, p. 207-208.

⁶⁷ CM Jensen & MS Jørgensen, 'Young academic women's clothing practice: Interactions between fast fashion and social expectations in Denmark', In MA Gardetti & AL Torres (ed.), *Sustainability in Fashion and Textiles: Values, Design, Production and Consumption*, Greenleaf Publishing, Sheffield, 2013, pp. 343-357.

'[f]ashion consumers do not wish their purchase of eco-fashion to cause any personal sacrifices'⁶⁸. Also, they report that the fashion consumers that tend to be more conscious about sustainability issues than others are younger females⁶⁹.

In 2008, Fisher *et.al.* wrote an extensive report on consumers' general attitudes and understanding of sustainable fashion after having monitored and discussed relevant issues with a group of British men and women. An interesting factor that came up is that some of the participating consumers thought that a choice to buy sustainable fashion made by one individual person would not make a difference. Thus, Fisher *et.al.* draw the conclusion that there is a lack of concern for the consequences, or just a general unwillingness, to make sustainable fashion choices.⁷⁰ Furthermore, they report that:

Even among consumers with a positive general orientation to pro-environmental behaviours and some understanding of sustainability impacts, clothing choices most often derive from considerations of identity and economy rather than of sustainability impacts⁷¹.

Once again, the fundamentals of the attitude-behaviour gap are proven; the sustainable attitudes of fashion consumers do not dictate their behaviour in purchasing garments.

4.3.2 Barriers for consuming sustainable fashion

While the research mentioned above deals with aspects of fashion consumers attitude and behaviour towards sustainable fashion, the studies presented in this section bring up factors that hinders people from actually making sustainable fashion choices.

The main report for this research area is a report by Sisco and Morris. Through their research, four major barriers that affect purchases of sustainable fashion were found: (1) style barriers; (2) price barriers; (3); difficulty finding sustainable products; and (4) lack of information about impacts. The report explains this further by stating that there is a lack of knowledge among consumers about what kind of impact fashion has globally, and because of this they fail to make a connection between consuming fashion and consuming sustainably. Likewise, the lack of information about sustainable fashion choices makes it difficult to make such garments visible for consumers. However, the most significant factor seem to be price; '[the consumers] would rather forego ethical issues in

⁶⁸ Chan & Wong, p. 199.

⁶⁹ *ibid.*, p. 201.

⁷⁰ Fisher *et.al.*, p. 45.

⁷¹ *ibid.*, p. 63.

order to buy three or four unsustainable items than one or two ethically produced items'.⁷² The fourth barrier deals with style and consumer's prejudice against sustainable fashion thinking that it is not fashionable or attractive. This is yet another issue that needs to be dealt with.⁷³ The notion of style being a barrier for consumers to choose sustainable fashion is echoed by Moon *et.al.*⁷⁴

When it comes to the information barrier, Fisher *et.al.* further emphasise that there is a lot to be done in this area. Their study shows a lack of information about sustainable fashion but also that some people do not care about the consequences of their behaviour as consumers. Also, the lack of availability of sustainable fashion is mentioned, which is in correlation with previous research.⁷⁵

The barriers mentioned above are in correlation with more previous research made, for instance by Moon *et.al.* who state that fashion consumers are unwilling to '[...] trade fashion elements for energy-saving'⁷⁶. Goworek *et.al.* also agree with this notion, but they also point out that recently more and more leading designers are adopting sustainable practices and designing sustainable fashion that is not at all unfashionable, which makes the issue of sustainable clothes being seen as unstylish a bit outdated⁷⁷.

5 Method

This section deals with the method used in the study, as well as a discussion about how the data material was gathered. Also, the topics of data analysis, demarcations, validity and reliability as well as research ethics are brought up.

5.1 Mixed methods approach

In order to answer the research questions more in depth, the choice was made to use a mixed methods approach. According to Creswell, evolution of research methodology has resulted in this approach, a research style that '[utilises] the strength of both qualitative and quantitative research'⁷⁸. Creswell also notes that by using both of these methods, a study can bring even more

⁷² Sisco & Morris, p. 13-14.

⁷³ *ibid.*, p. 15.

⁷⁴ Moon *et.al.*, 2013, p. 397.

⁷⁵ Fisher *et.al.*, p. 45, 56.

⁷⁶ Moon *et.al.*, 2013, *op.cit.*, p. 399.

⁷⁷ Goworek *et.al.*, *op.cit.*, p. 378.

⁷⁸ JW Creswell, *Research Design – Qualitative, Quantitative, and Mixed Methods Approaches*, 3rd edn, SAGE Publications, Los Angeles, 2009, p. 203.

insight to the chosen field of research than if only one method is used⁷⁹. Consequently, by investigating consumer attitudes and behaviours through the use of a quantitative survey in combination with qualitative interviews from the perspective of the industry professionals a deeper understanding about this study's research topics could be reached. However, priority has been given to the quantitative data since the focus lies on the consumer perspectives.

5.2 Survey

As stated by Gillham, a survey is a useful tool to gather data of three different types: (1) basic facts about the respondents, such as age and gender; (2) the respondents' behaviour in certain aspects of life; and (3) the respondents' opinions (or attitudes) about a variety of topics⁸⁰. Since the purpose of this study is to investigate how to minimise the attitude-behaviour gap in relation to the four barriers (see section 4.3.2), an essential part is to find out what attitudes and behaviours people have connected to the different variables. Hence, the choice of performing a survey was deemed most relevant.

5.2.1 Constructing the survey

In order to investigate the consumers' attitudes and behaviours toward sustainable fashion, the survey was constructed with attention given to the variables within the four different barriers. Initially, the respondents were asked to fill in subject descriptor questions regarding gender, year of birth, and country of origin (see Appendix 1)⁸¹. The variables of age and country of origin are mostly present for the purpose of showing a diversity among the respondents, thus they are not object for an exhaustive analysis since they are not part of the research questions. The variable of gender was chosen over the respondent's biological sex.

Fowler Jr. argues that it is important to use between five and seven the categories since respondents cannot use more categories in a meaningful way⁸². Therefore most variables were measured by using categories ranging from 1=strongly disagree to 5=strongly agree. All the statement questions presented in the survey used the same scale of measurement. The survey also contained two multiple-choice questions, but no open questions were offered. Gillham writes that closed answer

⁷⁹ Creswell, p. 203.

⁸⁰ B Gillham, *Small-Scale Social Survey Methods*, Continuum International Publishing Group, London, 2008, p. 2.

⁸¹ E DePoy & LN Gitlin, *Introduction to Research: Understanding and Applying Multiple Strategies*, 3 edn, Elsevier Mosby, St.Louis, 2005, p. 153.

⁸² FJ Fowler Jr., *Improving Survey Questions: Design and Evaluation*, Sage Publications, Thousand Oaks, 1995, p. 53.

questions are the most efficient way to gather data⁸³. Since there was a limited timeframe for collecting the data, only closed questions were included in the survey.

Before the survey was undertaken, a pilot survey was made. According to Gillham, the purpose of a survey pilot is to find out whether or not aspects, such as content and structure, work in real-life circumstances. Furthermore, he suggests that the target group for the pilot stage should not exceed 30 people.⁸⁴ The pilot was conducted as an online survey and answered by 17 respondents who were asked to give constructive feedback. After the answers were collected and reviewed, the survey was slightly altered after some of the respondent's recommendations.

5.2.2 Respondents

Denscombe suggests *purposive sampling* to be the best way when the researcher handpicks the target group to consist of those individuals whose input is thought to give value for the purpose of the study. Another benefit of using this method is that the researcher can approach respondents that would broaden the variety of the study as well as include more extreme cases to actually emphasize the research topic.⁸⁵ Therefore, as the aim was to collect an amount of at least 150 respondents born 1997 and earlier (see Appendix 4 for the age distribution), this method was used. This correlates to the recommendation made by Gillham of reaching at least 150 respondents⁸⁶. A total of 157 respondents was reached. To determine which people who could be possible respondents was necessary and a large variety of individuals were selected, as was the intention of this research. London guarantees a wide range of nationalities, as it is a place with a diversity of people originating from many different countries⁸⁷. The chosen locations for data collection (7-9 April 2015) were in three different parks (Hampstead Heath, Hyde Park and King George's Park), as these locations can be seen as neutral places with a variety of people (e.g. tourists, workers, parents, youth and elderly).

The reason for choosing a face-to-face approach is due to the fact that the possibility of receiving data is higher when collected in person⁸⁸. By handing out printed versions of the survey every individual was encouraged to fill in the form themselves.

⁸³ Gillham, p. 37.

⁸⁴ *ibid.*, p. 64-65.

⁸⁵ M Denscombe, *Forskningshandboken – för småskaliga forskningsprojekt inom samhällsvetenskapen*, 2nd edn, Studentlitteratur, Lund, 2011, p. 37-38.

⁸⁶ Gillham, p. 59.

⁸⁷ London's Poverty Profile, *London's population by country of birth*, Trust for London and New Policy Institute, 2013.

⁸⁸ Denscombe, p. 29.

5.3 Interviews

In order to get more information on sustainable fashion and a different perspective on consumer behaviours regarding the four barriers, one semi-structured interview and one e-mail interview were conducted with professionals from the fashion industry. As Denscombe puts it, semi-structured interviews lets the interviewee answer the questions in a more extensive way and they let the interviewer be more flexible and adjust to the situation (see Appendix 2 for the interview-guide)⁸⁹. When it comes to the interview conducted via e-mail, similar questions to those in the interview-guide were sent to the informant after an acceptance to participate had been received (see Appendix 3). This let the informant answer the questions whenever possible. The answer for the e-mail interview was received on 13 April 2015 and the semi-structured interview, which was recorded, took place in London on 10 April 2015. DePoy and Gitlin highlights the importance of using a voice recorder during long and open-ended interviews to not miss any vital information given as well as to capture the precise details⁹⁰.

5.3.1 Informants

Vivienne Westwood is one of a few luxury fashion brands that have a more sustainable approach. Dame Vivienne Westwood's main message to people is: 'Buy less, choose well, make it last'⁹¹. Hence, getting the brands' input on sustainable fashion issues was deemed relevant to this study. Through the help of personal contacts, Vivienne Westwood's Marketing and Merchandising Director Christopher Di Pietro, was interviewed. The interview was transcribed verbatim in order to make it easier to analyse⁹².

The second informant is Eco-Age's Account Executive Sareh Forouzesh. Eco-Age was founded in 2009 by Livia Firth and is a brand consultancy focusing on sustainable fashion⁹³. Because of this, the knowledge possessed by Eco-Age about sustainable fashion is a relevant source for this study. This interview was made through the use of e-mail correspondence.

⁸⁹ Denscombe, p. 234-235.

⁹⁰ DePoy & Gitlin, 2005, p. 203.

⁹¹ Christopher Di Pietro, Marketing and Merchandising Director, Vivienne Westwood, personal interview, 10 April 2015.

⁹² M Hjerm, S Lindgren & M Nilsson, *Introduktion till samhällsvetenskaplig analys*, 2nd edn, Gleerups Utbildning, Malmö, 2014, p. 31.

⁹³ Eco-Age, *About Us*, Eco-Age Ltd, 2013.

5.4 Data analysis

Through the use of the data programme Statistical Package for the Social Sciences (SPSS), frequency tables and some cross tables were created in order to easier analyse the results from the survey. The outcome of the survey is presented in Appendix 5. As seen in the frequency tables, a few of the questions were left unanswered by some of the respondents. Diagrams and pie-charts were made through the help of this programme showing the respondent's country of origin, gender and year of birth (see Appendix 4).

A multivariate analysis was conducted to compare the gender variable with the survey answers (except for the other descriptor questions). According to Hjerm *et.al.* this kind of analysis is useful when comparing a variable with two or more independent variables⁹⁴. To help analyse the differences between the genders two null hypothesises (H_0) and alternative hypothesises (H_1) have been formulated with the assistance of t-test, where females' mean value = μ_F and males' mean value = μ_M ⁹⁵. The significance (α) is set to 5%. If the t-test show that p-value (p) is higher than alpha ($p > \alpha$) then this indicates that the null hypothesises, as seen below, are rejected.

H_{0a} : $\mu_F = \mu_M$ There is no significant difference in the level of interest for sustainable fashion between females and males.

H_{1a} : $\mu_F \neq \mu_M$ There is a significant difference in the level of interest for sustainable fashion between females and males.

H_{0b} : $\mu_F = \mu_M$ There is no significant difference in the level of knowledge about sustainable fashion between females and males.

H_{1b} : $\mu_F \neq \mu_M$ There is a significant difference in the level of knowledge about sustainable fashion between females and males.

T-tests were performed on all survey variables (except the last two questions) to find out if there is a significant difference between the genders. In order to see this on the last two survey questions Chi² tests were performed, since they are more suitable for those particular types of answers. The

⁹⁴ Hjerm *et.al.*, p. 133.

⁹⁵ H Löfgren, *Grundläggande statistiska metoder för analys av kvantitativa data: med övningar för programpaketet SPSS*, Malmö högskola Lärarutbildningen, Malmö, 2006, p. 83-85.

significance (α) was set to 5% for both tests. If $p > \alpha$, then the difference between the genders is considered coincidental⁹⁶.

The interviews were analysed through the use of colour coding, using the four different barriers as themes, which makes it easier to analyse in order to find correlations between the informant's interview answers⁹⁷. Different concepts and terms were highlighted and grouped together to get an overview of the informants' perception of the same phenomena.

5.5 Demarcations

The reason for choosing sustainable fashion, and not for example eco-fashion or ethical fashion, is that this concept takes the three aspects of sustainability into consideration, i.e. to minimise the environmental, social and economic impacts. Hence, the definition of sustainable fashion inspired by Moon *et.al.* has a more holistic approach⁹⁸.

Although the research regarding sustainable fashion has had a growing trend concerning attitude and behaviour of the consumer, literature where discussions about how to bridge the attitude-behaviour gap when it comes to sustainable fashion is scarce⁹⁹. This study is therefore meant to contribute to similar research in the field of sustainable fashion and the attitude-behaviour gap.

5.6 Validity and reliability of the study

Validity is especially of great importance when conducting a survey as it may affect the quality of a study¹⁰⁰. As mentioned earlier a pilot survey was made in order to see if any corrections were needed before the actual data gathering was made. This is an example of taking validity of the study into high consideration as the questions asked was then made clear measuring what the study aims to measure¹⁰¹. Following the recommendations from Gillham, the target to reach at least 150 respondents was met. The data was tested through the use of SPSS in order to increase the validity, as Creswell suggests¹⁰².

Reliability is another important factor when doing research¹⁰³. An aspect that could have affected the results when collecting data from the chosen respondents is the uncertainty of the truthfulness

⁹⁶ Gillham, p. 88.

⁹⁷ Denscombe, p. 136.

⁹⁸ Moon, *et.al.*, 2013, p. 393.

⁹⁹ Moon, *et.al.*, 2014, p. 2.

¹⁰⁰ Hjerm *et.al.*, p. 168.

¹⁰¹ *ibid.*, p. 168-170.

¹⁰² Creswell, p. 149.

¹⁰³ Hjerm *et.al.*, p. 82.

of their answers. Although, it is impossible to know whether someone writes the wrong or dishonest answer as it cannot be proved neither right nor wrong since the researcher can only make interpretations. Another aspect is language, which may have acted as a barrier since several of the respondents were not from the United Kingdom. However, since the pilot survey was conducted with individuals that did not have English as their native language, the questions were deemed clear enough for people of other native languages to understand. If any questions appeared during the data gathering, the respondents had the ability to ask the researcher distributing the survey during the time of answering, which can minimise the risk of misunderstandings. A positive aspect of performing a survey of closed questions is that all respondents get to answer them in the same way, which increases the study's reliability¹⁰⁴. Apart from this, an observation that can have affected the result is that when a female and male in company were approached, the reaction was that sometimes only the female would take part in the survey and also there were more women present than men.

When doing a qualitative research, there is a need for reflecting on what aspects that could have affected the interviewee during the session with the informant. According to Creswell some of these aspects could be gender, socio-economic origin and culture¹⁰⁵. Denscombe mentions the interviewer effect, since a researcher's personal identity may have an impact on the interview which can affect the results. The effects can vary and is especially of importance when dealing with sensitive subjects. During the interview a neutral approach was held and the interference was low, which is one way to minimise the impacts on the data.¹⁰⁶ Before the actual interview took place the interview-guide was e-mailed to Di Pietro in order to prepare him for the questions to come.

5.7 Research ethics

When including humans as subjects of research, it is highly important to think about research ethics¹⁰⁷. DePoy and Gitlin talks about human subject protection, which includes three main principles to follow; full disclosure, confidentiality and voluntary participation¹⁰⁸. For instance, it can be especially sensitive to research the opinions of individuals younger than 16 unless there has been an

¹⁰⁴ Hjerm *et.al.*, p. 170.

¹⁰⁵ Creswell, p. 192.

¹⁰⁶ Denscombe, p. 244-246.

¹⁰⁷ *ibid.*, p. 193.

¹⁰⁸ DePoy & Gitlin, p. 134.

approval from his or hers guardians¹⁰⁹. Therefore the minimum age of the individuals answering the survey was 16.

All of the respondents were informed about the reason of the survey and on every form there was a short missive explaining the concept of sustainable fashion. Furthermore, the survey was voluntary and anonymous. The way of making the respondents anonymous was to not ask them of any personal information in the survey other than gender, year of birth and country of origin. This way of not linking the information from a respondent to a person's identity is an aspect of the principle of confidentiality. Also that the respondents entered the research voluntarily is another, which indicates that they have the right to withdraw, refuse a question or not to participate.¹¹⁰

To do a written informed consent is vital¹¹¹. Since the interview with Di Pietro was recorded and performed face-to-face, an informed consent was signed with a missive on the purpose of the study. This correlates with DePoy and Gitlin's principles of full disclosure that the informant is aware of the process of involvement¹¹².

¹⁰⁹ Denscombe, p. 202.

¹¹⁰ DePoy & Gitlin, p. 135-136.

¹¹¹ Denscombe, p. 198.

¹¹² DePoy & Gitlin, p. 134.

6 Results

In this segment the results of both the survey and the interview will be outlined. For each section there are tables with the gender distribution showing the percentage of the survey answers. The results will also exhibit the outcome of the null hypothesis set, t-tests as well as the Chi² tests made. See Appendix 1 for the survey questionnaire and Appendix 5 for the frequency tables from the survey results.

6.1 Respondents

The first question asked in the survey reflects the respondents’ **interest in purchasing sustainable fashion**. Out of the 156 valid answers, a majority seem to have some interest. In fact, more people (45.5%) chose the alternative four or higher in contrast to two or lower (12.8%). However, the largest percentage chose number three (41.7%). The t-test shows that there is no significant difference between the genders ($p=0.081 > \alpha$). This indicates that the alternative hypothesis (H_{1a}) is rejected.

Table 1: Answer distributions about interest (1=strongly disagree, 5=strongly agree).

Interest in purchasing sustainable fashion	1	2	3	4	5	Total
Female	3.8%	9.6%	35.6%	26.9%	24.0%	100.0%
Male	5.8%	5.8%	53.8%	25.0%	9.6%	100.0%
Total	4.5%	8.3%	41.7%	26.3%	19.2%	100.0%

6.1.1 Style/design

The answers from the first statement in this survey segment show that the respondents do not consider a **great variety of colour choices** as an aspect of importance if they would buy sustainable fashion, but it is not unimportant either. Most answers were concentrated around alternatives two, three, and four (respectively 21.6; 29.4; 30.4%). For the second statement regarding **high quality material**, 76.7% of the respondents chose either alternative four or five. Only 9% chose number one and two. A total of 73.9% of the respondents chose alternatives four and five on the third statement dealing with the importance of **garments being long-lasting**. The percentage of respondents who strongly agreed that it is important for the sustainable fashion garment to **follow the latest trends** is 19.7. Those who chose alternative three, two, and one comprise the majority of the answers (55.4%). When it comes to the **comfort of the fabric**, 80.9% of the respondents chose either alternative four or five (7.6% chose alternative one and two). For the statement dealing with the garments being **decorative**, a large group of the respondents chose to answer alternative one and two (52.3%). Only 10.8% of the respondents strongly agreed that decoration was im-

portant. For the last statement (what is important to me is **solely that it is produced in a sustainable way**), 21.2% of the respondents strongly agreed. However, more respondents chose alternative three (32.1%) and four (32.7%). 5.1% strongly disagreed with the statement. All style/design variables show that $p > \alpha$, which means that there is no significant difference between the genders.

Table 2: Answer distributions about style/design (1=strongly disagree, 5=strongly agree).

Great variety of colour choices	1	2	3	4	5	Total
Female	2.0%	21.6%	29.4%	30.4%	16.7%	100.0%
Male	3.8%	19.2%	46.2%	23.1%	7.7%	100.0%
Total	2.6%	20.8%	35.1%	27.9%	13.6%	100.0%
High quality material						
Female	1.9%	7.8%	9.7%	38.8%	41.7%	100.0%
Male	1.9%	5.8%	23.1%	44.2%	25.0%	100.0%
Total	1.9%	7.1%	14.2%	40.6%	36.1%	100.0%
Garments being long-lasting						
Female	.0%	9.6%	16.3%	35.6%	38.5%	100.0%
Male	3.8%	5.7%	17.0%	41.5%	32.1%	100.0%
Total	1.3%	8.3%	16.6%	37.6%	36.3%	100.0%
Follow the latest trends						
Female	4.8%	16.3%	28.8%	26.0%	24.0%	100.0%
Male	5.7%	22.6%	37.7%	22.6%	11.3%	100.0%
Total	5.1%	18.5%	31.8%	24.8%	19.7%	100.0%
Comfort of the fabric						
Female	1.0%	6.7%	12.5%	36.5%	43.3%	100.0%
Male	3.8%	3.8%	9.4%	52.8%	30.2%	100.0%
Total	1.9%	5.7%	11.5%	42.0%	38.9%	100.0%
Decorative						
Female	23.1%	25.0%	24.0%	18.3%	9.6%	100.0%
Male	19.2%	42.3%	21.2%	5.8%	11.5%	100.0%
Total	21.8%	30.8%	23.1%	14.1%	10.3%	100.0%
Solely that it is produced in a sustainable way						
Female	6.8%	8.7%	27.2%	36.9%	20.4%	100.0%
Male	1.9%	9.4%	41.5%	24.5%	22.6%	100.0%
Total	5.1%	9.0%	32.1%	32.7%	21.2%	100.0%

6.1.2 Price

The percentage of respondents that strongly agree with the statement that they would **pay more for sustainable fashion if it comes from a luxury brand** is 11.5 (42.3% chose alternative three). Only 7.7% of all respondents strongly disagree with the statement. The respondents that strongly agreed that they would **pay more for a sustainable garment if the quality is good** are 28%, and those who chose alternative four represents a majority of 50.3% (7.6% chose alternative one and two). When asked if they would **pay more for a garment just because it was produced in a**

sustainable way, 63% answered alternative four and five (12.7% chose alternative one and two). For the statement regarding whether or not the respondents would **pay equally for sustainable fashion as the usual clothes they buy**, 52.2% answered alternative four or five and 16.5% chose alternative one and two. The respondents who chose alternatives four and five (52.2%) would **pay equally for sustainable fashion as the usual clothes they buy**, and 16.5% chose alternative one and two. All price variables show that $p > \alpha$, which means that there is no significant difference between the genders.

Table 3: Answer distributions about price (1=strongly disagree, 5=strongly agree).

Pay more for sustainable fashion if it comes from a luxury brand	1	2	3	4	5	Total
Female	5.8%	16.5%	43.7%	21.4%	12.6%	100.0%
Male	11.3%	24.5%	39.6%	15.1%	9.4%	100.0%
Total	7.7%	19.2%	42.3%	19.2%	11.5%	100.0%
Pay more for a sustainable garment if the quality is good						
Female	1.0%	4.8%	13.5%	51.0%	29.8%	100.0%
Male	5.7%	5.7%	15.1%	49.1%	24.5%	100.0%
Total	2.5%	5.1%	14.0%	50.3%	28.0%	100.0%
Pay more for a garment just because it was produced in a sustainable way						
Female	3.8%	7.7%	21.2%	38.5%	28.8%	100.0%
Male	3.8%	11.3%	30.2%	43.4%	11.3%	100.0%
Total	3.8%	8.9%	24.2%	40.1%	22.9%	100.0%
Pay equally for sustainable fashion as the usual clothes they buy						
Female	4.8%	14.4%	25.0%	30.8%	25.0%	100.0%
Male	1.9%	9.4%	43.4%	28.3%	17.0%	100.0%
Total	3.8%	12.7%	31.2%	29.9%	22.3%	100.0%

6.1.3 Convenience

The largest amount of all respondents (87.2% answered three or higher) say that they would buy sustainable fashion **if there were sustainable options at every store** (12.7% answered two or lower). The t-test shows a significant difference between the genders ($p=0.027 < \alpha$), females mean value being 3.88 and males 3.47. Many answered three or higher (with the highest percentage for option four; 41.9%) that they would buy sustainable fashion **if there were more sustainable fashion stores nearby**. Only 1.3% chose alternative one and 8.4% number two. The t-test shows a significant difference between the genders ($p=0.011 < \alpha$) where females mean value was 3.99 and the males' 3.58. The people who strongly agree to buy sustainable fashion **if the garment tags showed the level of sustainability** is 28.8%, with the fourth alternative being chosen by 34.0% of the respondents and the third alternative by (24.4%). There is no significant difference between

the genders ($p=0.098>\alpha$). **If more stores would promote sustainable fashion**, a total of 30.8% strongly agree of purchasing sustainable fashion. The fourth alternative rates at 42.9% and the third 17.3%. The t-test shows a significant difference between the genders ($p=0.042<\alpha$) and the females mean value was 4.05, the males' 3.72. The total percentage of people who strongly agree to buy sustainable fashion **if there were more easy access to sustainable fashion options online** is 29.7. Alternative one was chosen by 7.1% and the second alternative was chosen by 12.9%. There is no significant difference between the genders ($p=0.353>\alpha$).

Table 4: Answer distributions about convenience (1=strongly disagree, 5=strongly agree).

If there were sustainable options at every store	1	2	3	4	5	Total
Female	3.8%	6.7%	20.2%	36.5%	32.7%	100.0%
Male	3.8%	13.2%	34.0%	30.2%	18.9%	100.0%
Total	3.8%	8.9%	24.8%	34.4%	28.0%	100.0%
If there were more sustainable fashion stores nearby						
Female	1.0%	6.8%	16.5%	43.7%	32.0%	100.0%
Male	1.9%	11.5%	30.8%	38.5%	17.3%	100.0%
Total	1.3%	8.4%	21.3%	41.9%	27.1%	100.0%
If the garment tags showed the level of sustainability						
Female	1.9%	8.7%	23.3%	32.0%	34.0%	100.0%
Male	.0%	17.0%	26.4%	37.7%	18.9%	100.0%
Total	1.3%	11.5%	24.4%	34.0%	28.8%	100.0%
If more stores would promote sustainable fashion						
Female	1.9%	5.8%	13.6%	42.7%	35.9%	100.0%
Male	1.9%	9.4%	24.5%	43.4%	20.8%	100.0%
Total	1.9%	7.1%	17.3%	42.9%	30.8%	100.0%
If there were more easy access to sustainable fashion options online						
Female	6.9%	10.8%	22.5%	28.4%	31.4%	100.0%
Male	7.5%	17.0%	22.6%	26.4%	26.4%	100.0%
Total	7.1%	12.9%	22.6%	27.7%	29.7%	100.0%

6.1.4 Knowledge/information

When the question was asked on how much the respondents **know about sustainable fashion**, the average response was between alternative two and three (32.5 and 31.8% respectively) with a low frequency on five (1.3%) and a high 20.8% for option one. The t-test shows no significant difference between the genders ($p=0.064>\alpha$). This indicates that the alternative hypothesis (H_{1b}) is rejected.

Table 5: Answer distributions about knowledge (1=I know nothing at all about it, 5=I am an expert on the subject).

How much do you know about sustainable fashion?	1	2	3	4	5	Total
Female	16.7%	30.4%	37.3%	14.7%	1.0%	100.0%
Male	28.8%	36.5%	21.2%	11.5%	1.9%	100.0%
Total	20.8%	32.5%	31.8%	13.6%	1.3%	100.0%

The respondents were also asked to fill in different information channels where they would like to learn more about sustainable fashion. The option to choose **TV** was checked by 47.8%. There is a significant difference between the genders ($p=0.013<\alpha$) with 54.8% of females ticking this box and 34.0% of the males. There were not that many of the respondents who chose **radio** as an information source, as it was only checked by 15.9% (19.2% of the females and 9.4% of the males). The same goes for **newspaper**, which was checked by 36.3%. There is a significant difference between the genders ($p=0.011<\alpha$) with only 22.6% of the males checking this box whereas 43.3% of the females checked it. The frequency of the **online** alternative was checked by 64.3% in total and almost similar between the genders (females 65.4%, males 62.3%). There is no significant difference between the genders ($p=0.700>\alpha$). The option of learning **in school** was only 21.7% checked, by 24.0% of the females versus 17.0% of the males. There is no significant difference between the genders ($p=0.310>\alpha$). In total, 55.4% checked the option **in the store** (59.6% of the females and 47.2% of the males). There is no significant difference between the gender ($p=0.138>\alpha$). The total percentage for those who did check the alternative **I do not want to know anything about sustainable fashion** is as low as 4.5%. There is a significant difference between the genders ($p=0.000<\alpha$) since none of the females checked this box but 13.2% of the males did.

In the last segment of the survey respondents were asked to check the various factors they need to be informed of in order to understand if the garment is sustainable or not. Starting with **country of production** being checked by 61.8% in total, where females want this at a higher rate (66.3%) than males (52.8%). There is no significant difference between the genders ($p=0.099>\alpha$). **Water usage** was checked in total by 22.3% with only 17% of the males and 25.0% of the females. There is no significant difference between the genders ($p=0.254>\alpha$). The option of **carbon footprint** was checked by 40.8% of the respondents (42% among the females and 37% among the males). There is no significant difference between the genders ($p=0.581>\alpha$). The total percentage who checked **chemicals used** was 49.7% with a gender distribution of females 51.0% and males 47.2%. There is no significant difference between the genders ($p=0.653>\alpha$). The respondents that chose the alternative of **Fairtrade** make up 60.5% of the total. There is a significant difference between the

genders ($p=0.005<\alpha$) and the distribution shows that 68.3% of the females chose Fairtrade and 45.3% of the males. When it comes to information about **material**, 56.1% need to know this. A slightly higher proportion of females (58.7%) than males (50.9%) agree. There is no significant difference between the genders ($p=0.357>\alpha$). Information about a garments **factory of production** was checked by 29.3% totally. There is a significant difference between the genders ($p=0.015<\alpha$) where the percentage is lower among males (17.0) than females (35.6). 71.3% of respondents ticked the box for **ethics in working conditions** (75% females, 64.2% males). There is no significant difference between the genders ($p=0.155>\alpha$). The alternative **vegan friendly** was only checked by 11.5% of respondents (5.7% of males and 14.4% of females). There is no significant difference between the genders ($p=0.103>\alpha$).

6.2 Informants

The interest in sustainable fashion is mentioned by both Di Pietro and Forouzesh. Not only that sustainable fashion is on the rise as Forouzesh states and Di Pietro thinks that people are starting to realise that consumerism has created a vicious unsustainable cycle:

Nowadays everybody's woken up to the fact that we cannot go on like this, we cannot go exploiting the earth's resources and we have to make changes to our behaviour.

Although, Di Pietro believes that there is a lack of interest in sustainable fashion in general, which is evident since a majority still buy cheap fashion as some consumers are not aware and some just do not care.

6.2.1 Style/design

I think our grandparents absolutely lived in a sustainable fashion world [...]. People used to just not have so many clothes, and people just used to wear the same thing over and over again. And once in a while they would get a new dress or [...] when they really needed it.

Di Pietro talks about the issue around consumers buying new clothes all the time to follow the latest trends which has created a cycle where many want to change their wardrobe every season. This cycle is spurred on by the feeling of the need to stay on trend, as he puts it: '[...] this cycle where people feel that they need to consume to be on trend, to be popular, to be sexy [...].'

The rise of fast fashion is mentioned by Forouzesh as a concerning trend of offering the consumers cheap low quality fashion. Di Pietro stresses the importance of thinking about fashion differently; quality over quantity: 'buy less, choose well, make it last'. He once again mentions the cycle and

states that it is vital to break the cyclical trend worldview, to instead approach clothes differently and cherish them until they fall apart.

Di Pietro states that they for example try to use organic fabrics, vegetable dyes and recycled yarn for a more sustainable approach, but also mentions that it is problematic to offer sustainable fashion due to the complexity of the supply chain. He mentions that it is difficult to know what is best when using sustainable manufacturing, and it takes time: '[...] it is not something that you can do overnight'. This is highlighted by Forouzesh too, that '[...] reaching this point of zero negative impact requires a long journey.'

6.2.2 Price

One aspect of sustainable fashion that Di Pietro mentions many times is valuing the garment. Today's fast fashion society has led consumers to look for quantity, not quality. Di Pietro means that this throwaway culture contributes to unsustainable practices in the supply chain, leading to the depletion of the earth's resources and poor working conditions in the factories making the clothes. If people would learn to value the work put into the production of their clothes fashion could become much more sustainable. He suggests:

[Consumers] should buy one thing and spend more money on that [...] because you are using less fabric, less water, less of the earth's resources and you are making something last longer.

This does not necessarily mean that Di Pietro wants consumers to pay more for fashion but rather that they need to buy less. By changing the quantity of purchases consumers' original budget can still be the same, it is only the amount of clothes that will decrease. In the end though, it is important for fashion to be valued higher than it is today:

I know that some people do not have the money [...], but a shirt cannot be five pounds. Cannot be! And if you are not paying [...] what it is worth then [...] somebody else is paying. And the earth is paying, because usually when it is so cheap people have cut corners.

Forouzesh mirrors Di Pietro's thoughts by saying that the current norm of fast fashion for low prices traps factory workers in poverty which '[...] implies that their lives are worth less than ours in the developed world'. The cheap prices consumers pay for fast fashion hinders people to consume more sustainably. Forouzesh means that fashion consumers' unwillingness to pay a higher price for garments made from for example organic cotton makes designers and retailers unwilling to sell this to them.

6.2.3 Convenience

Forouzesh mentions the signs of a growing trend of sustainable fashion: ‘This is partly a result of the growing trend in production and consumption of more sustainable products in general’. Although, there are some aspects that may seem as a way of slowing down the process of making sustainable fashion convenient to purchase. A challenge pointed out by Di Pietro is the sheer nature of the global industry and that the supply chain is spread throughout the world. Forouzesh describes that the throwaway culture in which consumers live makes them expect the cheap fast fashion to be readily available, a false created need. This is also highlighted by Di Pietro, as the availability makes people buy clothes (and maybe not even wear them), the reason being that they are so inexpensive. He states that in order to change the industry the consumer is key. They have the power to actually change the way things are:

[...] the consumer is here, the one who is going to really drive changes. [...] I do not believe the industry would affect changes fast enough and extensive enough to actually really truly make a difference without consumers demanding change.

6.2.4 Knowledge/information

Di Pietro claims that the ‘consumer is king’, and that it is vital for people to be made aware of how our consumption affects the world we live in. Forouzesh believes that there is also a general lack of awareness among suppliers and producers about their negative impact on the world, but she also says that in recent years information about sustainable fashion has become more available to the general public, for instance through relevant university courses, blogs and other forums.

In order for awareness to be raised, Forouzesh calls for increased transparency in the industry through ‘mandatory sustainability reporting’. Di Pietro on his part truly stresses the need for education: ‘I do think it is about education, it is about trying to make people understand where the issues are’. However, he also believes that many people who are aware of these consequences do not care about them, and Forouzesh is of the opinion that consumers’ sustainability awareness is not often transferred to their purchasing behaviour. However, Di Pietro believes that this is changing: ‘[...] there [are] more and more young people who are very aware of that, because [...] it is closer for them, climate change, it will impact them much more directly than me’. Forouzesh mentions Eco-Age’s initiative GCC as a tool to make people more aware about sustainable fashion:

[GCC was launched] to raise the profile of sustainable fashion and address the huge issues of its sourcing and supply, by harnessing the power of the red carpet and dressing celebrities and style-setters in ethical dresses, gowns or suits.

This project has proven to be a success since it involves so called A-list designers and celebrities during high profile events. Because of the publicness of this initiative, Forouzesh says that it has won '[...] widespread critical acclaim and international media attention'. Media attention is also good for awareness when it comes to the fashion industry's negative impacts globally. Both of them mention that consumers are becoming more concerned as attention is brought to disasters occurring in production countries, such as the industry scandal Rana Plaza in Bangladesh.

7 Analysis

Both respondents and informants' answers will be analysed in this section, to investigate which variables within the four barriers that hinders consumers from making sustainable fashion choices. Even though some variables did not show a significant difference between the genders, they will be discussed in this analysis since they represent the answers of the respondents.

The interest of purchasing sustainable fashion is relatively high. Although it could not be confirmed with the t-test, the results show that there is a higher interest on the female side.

7.1 Style/design

It seems like having a great variety of colour choices could make all respondents buy sustainable fashion, but especially females. Whether the garment follow the latest trends or is decorative is not stressed as much. The latter shows somewhat a polarisation between the genders – either they care a lot or not at all. If the garment is produced in a sustainable way does not seem as an unimportant factor. But it is not as much of importance as other factors such as if the garment is long-lasting, of high quality materials and comfortable.

This correlates with what Di Pietro was stressing – quality over quantity – and to make the garment last for long. For the respondents this is of higher importance than the trendiness or being stylish, which opposes to the fast fashion effects on consumers. Noting that, even though the other alternatives were not highly rated, it was not unimportant at all for both genders to stay on trend but it is more so for the females. In general, it is more important for females than for males that the sustainable fashion has all of the different qualities, except that it is decorative. Males strongly agreed with that statement to a higher percentage than females. However, there were also a significantly higher percentage of males that disagreed with this than females.

7.2 Price

The results of this study show that the respondents in general are cautiously positive to paying a higher price for sustainable clothes, not only if the quality of the garment is considered to be good but because of the mere fact that it is produced in a sustainable way. This differs from the information given by Forouzesh, who mentioned that designers and retailers are of the understanding that consumers are unwilling to pay a higher price for a garment made by sustainable fabrics. However, it looks as if females are more positive to paying a higher premium than males. Furthermore, the respondents seem indecisive whether or not they would pay more for a sustainable garment if it came from a luxury brand, but females seem more optimistic to this idea than males. Another interesting aspect is that the respondents are willing to pay more for sustainable clothes than paying equal to what they normally do.

Judging by the information given by Di Pietro and Forouzesh, in order for fashion to become sustainable, consumers need to value the work and effort put into their clothes more. Consumers need to grasp the fact that overconsumption and not paying the actual price for fashion leads to disastrous consequences for workers and the environment.

7.3 Convenience

Both Di Pietro and Forouzesh highlight that the readily available fast fashion brands create a cycle of consumerism. Getting more sustainable fashion into the fashion world takes time which is a problem. This in turn might make it hard to offer consumers sustainable options. The results from the respondents still show quite a high interest in buying sustainable fashion, with a slight difference between the genders at most of the alternatives. Many of the respondents confirm an interest in buying sustainable fashion if there were options at every store. It seems as if there were more sustainable fashion stores nearby and if more stores would promote it, the respondents would purchase sustainable fashion. Although, males do not agree to the same extent as the females. If a tag showed the level of sustainability the females show a significant more interest.

7.4 Knowledge/information

In general, respondents deem themselves to have little knowledge about sustainable fashion; one fifth declared that they know nothing at all about it. This information is in correlation with Di Pietro's call for education, and Forouzesh's point about raising awareness; the level of knowledge among consumers need to be higher in order for sustainable fashion to become popular. How this information should reach consumers seem to be an issue of contestation. It is clear that the use of radio and newspaper are the least popular channels the respondents want to receive information

about sustainable fashion from, but besides that there is an even distribution among the other alternatives. However, the most popular choice among respondents is online, followed by in the store and TV. Forouzesh mentions that the GCC's very public profile has been a success in raising awareness about sustainable fashion, partly because of the involvement of well-known people and brands.

Another interesting factor that needs to be addressed is that the respondents who did not want to know anything about sustainable fashion are all male. Furthermore, males are also slightly less interested in the need for information about water usage, country of production, Fairtrade and vegan friendly aspects in order to understand if the garment they buy is sustainable or not. Since the males had basically the same mean value on the question about how much they know about sustainable fashion than females, it seems as if there is a certain reluctance among some male respondents to gain information about these things.

A relatively high number of respondents chose to answer that they would need information about ethics in working conditions in order to know if the garment they buy is sustainable or not. This can be a result of the media attention given to such disasters as Rana Plaza that both Forouzesh and Di Pietro mentioned. It is possible to say that there is a need for transparency in the industry as a whole, something Forouzesh points out.

8 Discussion

After analysing both categories and reconnecting to previous research, a discussion will be led in order to see what findings are relevant for the purpose of this study; to bridge the attitude-behaviour gap. The variables within the four barriers that causes the attitude-behaviour gap will be highlighted and the reasons behind them will be discussed. A few aspects of observations made when conducting the survey and interview will be considered. An analysis of the method used will also be outlined first.

The fact that fewer male respondents answered the survey might be because no male researcher was distributing the questionnaires. Although, a face-to-face approach was beneficial in order to get answer from respondents who would not have answered anonymous researchers. Using a mixed methods approach in this study where the theoretical framework reflected both the industry and the consumer side of fashion was an advantage. The next step could include a deeper and more exhaustive research with additional respondents and informants to get a richer understanding in order to draw more comprehensive conclusions. Furthermore, previous research made has drawn

much attention to the western societies and future research should investigate this in a broader sense, especially focusing on other parts of the world. The aim of the study was not to investigate the variables of age and country of origin in relation to the barriers, however this could be a topic for further research. As Hume mentions, Generation Y is an interesting category of consumers when it comes to the attitude-behaviour gap¹¹³, and thus age could be an important aspect to research in relation to fashion consumption. This thesis investigated a consumer perspective, but further research could draw attention to the fast fashion industry in order to depict their part in bridging the attitude-behaviour gap.

Looking at the results, an interesting part is that there is a relatively high interest in sustainable fashion, which could be seen as a gateway towards bridging the attitude-behaviour gap. If there is an interest there is a will to change the current fast fashion norms. If there is a will, there is a way. But in what ways should this change manifest itself? Can a paradigm shift be the answer?

Firstly, previous research has shown that style precedes sustainability when it comes to fashion. However, the results of this study show that the respondents are not mostly concerned about the style but rather the quality, comfort and the durability of the garment (this does not mean that they are not concerned at all when it comes to colour and trends, particularly females). It is however interesting that this does not correlate with other studies made in this field. It might be due to the large diversity of respondents' countries of origin, age and gender, since the previous research does not include such a diverse group of individuals. In this study, males are an interesting group since they show less of an interest in all of the categories in style/design. In order to overcome this barrier it is clear that sustainable fashion ought to focus primarily on the material by offering high quality long-lasting comfortable garments. Taking into account what Di Pietro said about consumers' need to follow all the latest trends, there is a need for a new mind-set with quality over quantity. This is where slow fashion should be prioritised – to start buying long-lasting quality fashion, but to a lesser quantity than before – which correlates with what Di Pietro expressed. As Cataldi *et.al.* discusses, fashion can be considered as a way to fulfil certain human needs¹¹⁴, but Forouzesh expresses that fast fashion has created a false need. Thus, breaking the fashion consumers' cycle of fast fashion patterns by introducing a new way of thinking that would not forego any real human needs is necessary. It might also be a question of human rights rather than human needs.

¹¹³ Hume, p. 386-387.

¹¹⁴ Cataldi *et.al.*, p. 22-23.

Secondly, the interesting part about price is that the results show a slight willingness to pay more for sustainable fashion. Maybe this is an indication of the fact that consumers are starting to value fashion in a different way, taking sustainability into account. There was a time when people used to value them and favour quality over quantity. The emergence of fast fashion has changed people's outlook on fashion and paved the way for cheap clothes and a throwaway culture. A paradigm shift would most likely effect the industry and its employees. As mentioned, the fashion industry employs over 26 million people worldwide, predominantly in the production countries. These countries will continue to suffer financially if a higher price is not paid, and the factory workers are the most vulnerable. Today there is an uneven distribution of resources, and as the informants stated; if the consumers do not pay the actual price for fashion someone else will. This is why the paradigm shift must make sure of a fair distribution of finances so that the workers who make the least money will not suffer (e.g. lose their jobs) as the pace slows down. The fashion consumers that have the possibility to change i.e. to pay a higher price for sustainably produced garments, should take the lead. Not forgetting that it is also about a change of mind-set; to buy less. Di Pietro believes that sustainable fashion should not necessarily mean that a bigger budget is needed, but to spend your money on fewer garments. Although, Sisco and Morris claim that consumers are unwilling to decrease the quantity of their purchases; sustainable fashion is not considered reason enough to change their behaviour¹¹⁵. Even though this study consumers indicate a willingness to pay more for sustainable fashion, although it is unknown whether they would be willing to buy less. These results depict that price is not a great barrier for the respondents, but it might be a question for a socio-economic discussion: would the results be different if the survey was performed in other parts of the city, or another part of the world?

Thirdly, when it comes to convenience the results illustrate that the majority of the respondents would buy sustainable fashion if it was more convenient. However, as shown in the t-test, there is a significant difference between the genders for three of the statements; if there were more stores nearby, options at every store and if stores would promote sustainable fashion. This indicates that it is a demand from the consumer side, especially from females. Such a demand is something Di Pietro mentions as a very important tool to change the fashion industry to become more sustainable. Since the supply chain is so complex due to globalisation – the fibre come from one country, the material is produced in another and then the garment is made in a third and then shipped all over the world to be sold – it is vital for the consumers to be the driving force and vocalise their

¹¹⁵ Sisco & Morris, p. 13-14.

demand. As Di Pietro states; the consumer is king. Because of this, the consumers must be more proactive and let the industry know their demands, which in turn could lead to overcoming this barrier. Because of the complexity of the supply chain, a suggestion is that the stores that do offer sustainable fashion should promote this (as many of the respondents demand).

Fourthly, the knowledge/information barrier is the most obvious problem area because of the lack of awareness, which is also mentioned in previous research. Some of the respondents, although not many, did not want to know anything about sustainable fashion. All of them were male, which is reflected in almost every part of the survey answers since males in general show less of an interest in most statements. Reasons for this could be many, however it indicates that there is a need to attack the barriers in different ways for different genders. Judging by the results of the survey, online and in the store is where information needs to be given. Evidently, these two options are where consumers can make their choice of purchase. Hence the information should be readily available where and when a choice to buy fashion is made. This is where it is interesting to see what factors the consumers need to know in order to know that a garment is sustainable. The social and economic aspects of fashion production is given much consideration by the respondents in their answers. This might be due to for example the media attention of disasters, such as Rana Plaza. In contrast, how fashion effects the global environment is maybe not as highlighted in current media. Therefore all aspects of sustainable fashion ought to be given equal attention by official sources in order to make the general public more aware. One way of promoting sustainable fashion is to use famous role models as a medium for influencing consumers, as mentioned by Forouzesh. There is nonetheless a problem brought up by previous research; people seem to believe that their choice to consume sustainable fashion does not make a difference. Could this be a knowledge-attitude-behaviour gap? Even if people are aware, and even if some have a sustainable attitude, they do not act correspondingly. The reason behind this may be that the consumers know about the negative effects but do not know how to act on it or what sustainable fashion is. Furthermore, could it be possible that consumers who want to make sustainable choices only behave thereafter when the effects are on a personal level? As mentioned by Chan and Wong, the attitude-behaviour gap does not apply as much to food consumers, due to how food effects individuals' health¹¹⁶.

All in all, the discussion above clearly shows the problem areas that maintains the gap. Solutions are suggested to minimise the gap and to overcome the four barriers when it comes to reaching a

¹¹⁶ Chan & Wong, p. 194.

sustainable fashion consumption behaviour. Still, changing the complex industry is not done overnight, and neither is changing fashion consumers' behaviour. Even though this will take time, there is a need for a paradigm shift and a change in how people think about and value fashion. As seen in both Figure 1 and 2, sustainability needs to be included in many levels and contexts. But what would a paradigm shift entail? It is not possible for everyone to steer their wheel towards a sustainable fashion consumption and socio-economic aspects need to be considered; would a shift undemocratise fashion? How to make a paradigm shift happen can be researched further, but it is evident that it needs to be done. It is also vital to define the concept of sustainable fashion as a prerequisite for a paradigm shift. Just like the term sustainable development, sustainable fashion ought to be a common principal in order for goals, rules and laws to be harmonised for the purpose of reaching sustainability within the fashion world. Drawing lessons from Fletcher's definition of sustainable fashion, including various steps from the fibre until the garments end-of-life¹¹⁷, responsibility lies in many hands. Thus, sustainable fashion can only happen when the effort is collective.

9 Conclusions

This study has confirmed that there is a general interest in sustainable fashion amongst the respondents and in order for the attitude-behaviour gap to be minimised the factors regarding convenience and knowledge/information are the most important to deal with. Style/design and price are not as strong barriers as previous research have shown. As long as the garment is long-lasting, comfortable and of high quality the respondents are willing to pay a higher price for sustainable fashion. To overcome the convenience barrier the availability of sustainable fashion must increase and also be promoted to a greater extent. Furthermore, the respondents have little knowledge about sustainable fashion but would like to be better informed about it, primarily where they make their fashion choices; online and in the store.

The respondents want to be informed mostly of socio-economic aspects in order to understand if the garment is sustainable or not. Although, all aspects in the concept of sustainable fashion must be considered, which means that it is important to raise awareness about environmental aspects as well. If consumers would have the knowledge about all aspects it could prove to be a strong incentive for them to transfer their attitude (and knowledge) to their behaviour.

¹¹⁷ Fletcher, p. 5.

As previous researchers have claimed, introducing slow fashion could help make the industry more sustainable. Nonetheless, slow fashion could also be a means of influencing consumers to move away from the throwaway culture and become more sustainable in their way of thinking and through their actions in order to minimise the attitude-behaviour gap. In conclusion, a paradigm shift is a must.

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Appendix I

Thank you for answering this survey about sustainable fashion.

Sustainable fashion is in general a concept of making garments in sustainable ways in order to minimize the negative effects environmentally, socially and economically.

Gender Female Male Other

Year of birth: _____

Country of origin: _____

On a scale from 1-5 (**1=strongly disagree, 5=strongly agree**), circle the number that suits you the most.

I have an interest in purchasing sustainable fashion:___1 2 3 4 5

Style/design

For the following statements, circle your answer (**1=strongly disagree, 5=strongly agree**).

If I would buy sustainable fashion, what is important to me is that...

...it comes in a great variety of colour choices:_____1 2 3 4 5

...it is made of high quality materials:_____1 2 3 4 5

...the garments are long-lasting:_____1 2 3 4 5

...it follows the latest trends:_____1 2 3 4 5

...the fabric has high comfort:_____1 2 3 4 5

...it is decorative (glitter, print, studs, etc.):_____1 2 3 4 5

...solely that it is produced in a sustainable way:_____1 2 3 4 5

Price

Circle the option that suits you the most from a scale from 1 to 5 (**1=strongly disagree, 5=strongly agree**).

I am willing to pay...

...more for sustainable fashion if it is a luxury brand garment:_____1 2 3 4 5

...more if the quality of the sustainable fashion is good:_____1 2 3 4 5

...more if the garment is produced in a sustainable way:_____1 2 3 4 5

...equally for sustainable fashion as the usual clothes I buy:_____1 2 3 4 5

Turn page



Convenience

For the following statements, circle your answer (**1=strongly disagree, 5=strongly agree**).

When I buy clothes, I would buy sustainable fashion if...

- ...there were sustainable options at every store: _____ 1 2 3 4 5
- ...there were more sustainable fashion stores nearby: _____ 1 2 3 4 5
- ...the garments' tags showed the level of sustainability: _____ 1 2 3 4 5
- ...more stores would promote sustainable fashion: _____ 1 2 3 4 5
- ...there were more easy access to sustainable fashion options online: _1 2 3 4 5
-

Knowledge/information

On a scale from 1-5, circle the number that suits you the most (**1=I know nothing at all about it, 5=I am an expert on the subject**).

How much do you know about sustainable fashion? __1 2 3 4 5

How would you prefer to **learn more** about sustainable fashion? (Tick 1 box or more).

- TV Radio Newspaper Online In School In the store
- I do not want to know anything about sustainable fashion

What factors about the garments production would you need to be **informed of** in order to understand if the garment is sustainable or not? (Tick 1 box or more).

- Country of production Water usage Carbon footprint Chemicals used Fairtrade
- Material Factory of production Ethics in working conditions Vegan friendly

Appendix 2

SUSTAINABLE FASHION

Interview-guide: Mr. Christopher Di Pietro

10th of April 2015

1. What is sustainable fashion to you?

What do you think is the general meaning of the concept?

2. What can you tell about the trends of sustainable fashion?

When do you think the concept emerged? Why?

3. In what ways do you promote sustainable fashion at Vivienne Westwood?

What parts of that promotion have been successful?

What parts have been a struggle?

4. What do you think are the biggest hurdles of reaching sustainability in fashion today?

Do you think it is about style/design, price, convenience for the consumer, and/or is there an information/knowledge barrier?

5. What solutions/changes would you say are needed for a more popular sustainable fashion trend?

6. What do you think the attitude of the general public towards sustainable fashion is?

How can fashion be sustainable?

7. Do you have anything else to add on the subject before we end the interview?

Are there any additional topics you think are important to discuss/mention?

Appendix 3

SUSTAINABLE FASHION

Interview questions: Ms. Sareh Forouzesh

27th of March 2015

1. What is sustainable fashion to you?
2. In what ways do you promote sustainable fashion at Eco-Age?
3. What can you tell about the trends of sustainable fashion?
4. What do you think are the biggest hurdles of reaching sustainability in fashion today?
5. What solutions/changes would you say are needed for a more popular sustainable fashion trend?
6. What do you think the attitude of the general public towards sustainable fashion is?
7. In your opinion, how would you say sustainable fashion can be achieved?
8. In the world of today's fast fashion, how much do you see Eco-Age's work affect the sustainability in fashion?

Appendix 4

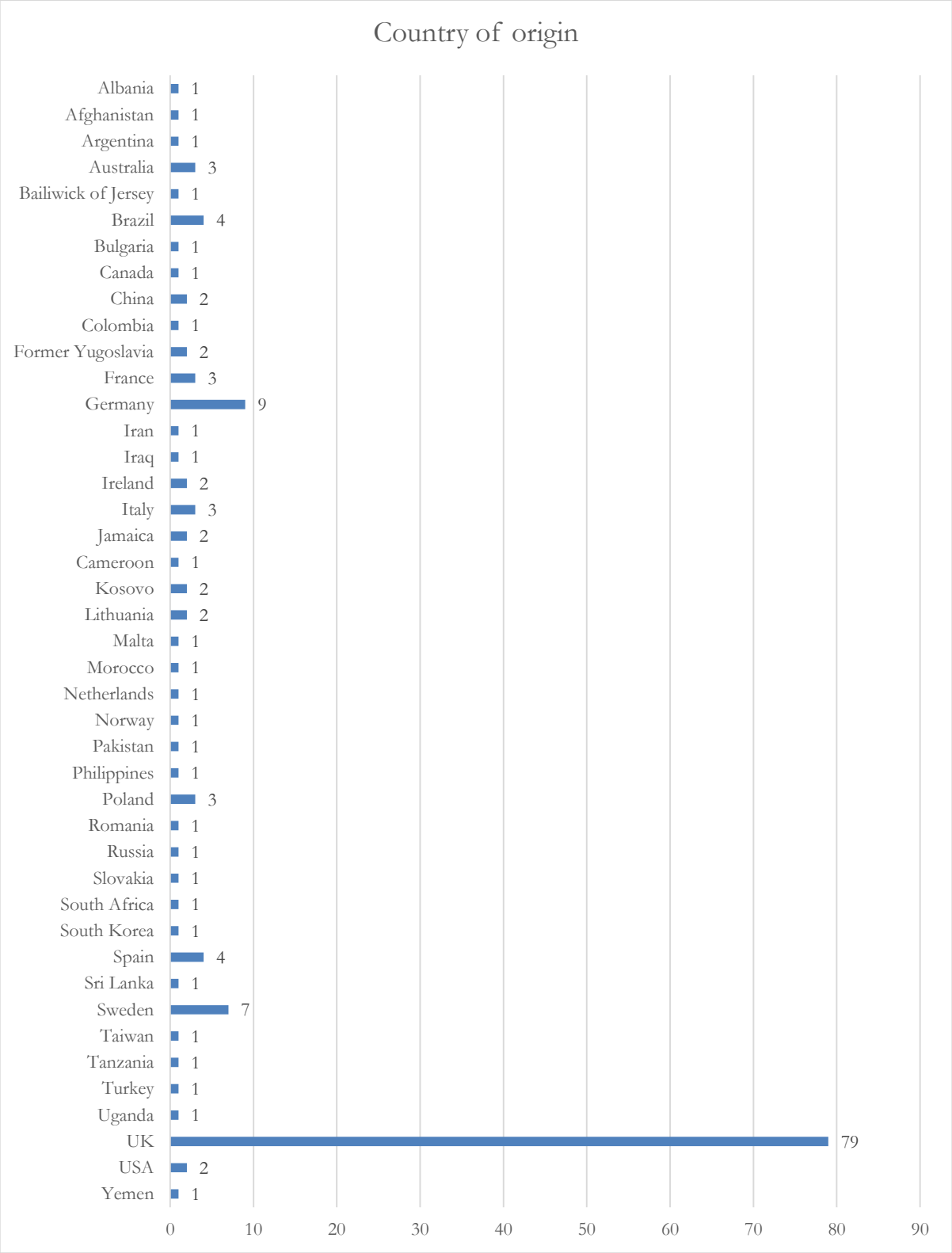


Figure 4: Respondents country of origin. Scotland, Wales, Jersey and England are all included in the category United Kingdom. Former Yugoslavia is present because some respondents wrote this as their country of origin.

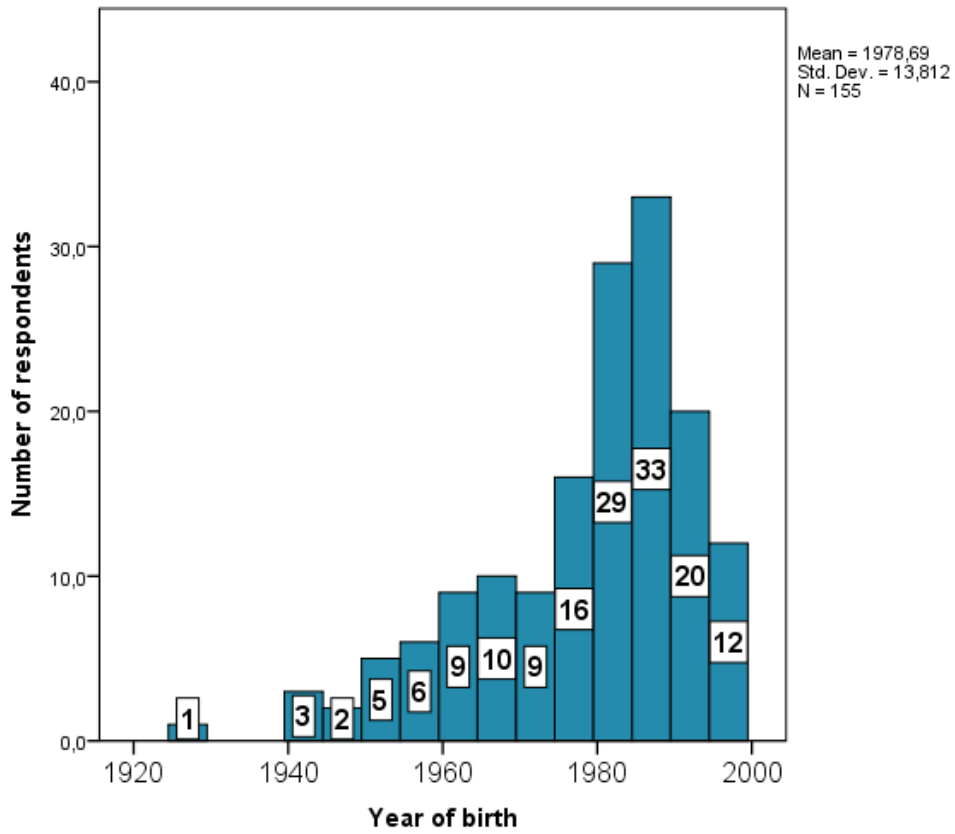


Figure 5: Respondents year of birth.

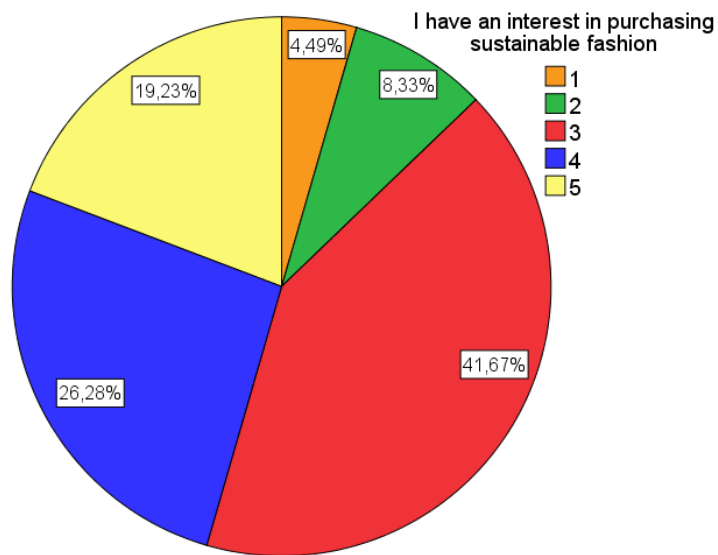


Figure 6: Respondents answers in percentage on each level.

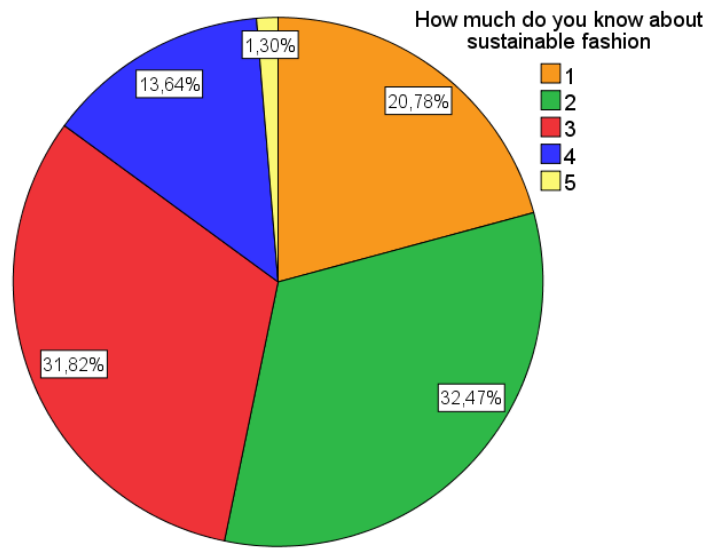


Figure 7: Respondents answers in percentage on each level.

Appendix 5

1. I have an interest in purchasing sustainable fashion		Frequency	Percent	Valid Percent
	1	7	4.5	4.5
	2	13	8.3	8.3
Valid	3	65	41.4	41.7
	4	41	26.1	26.3
	5	30	19.1	19.2
Total		156	99.4	100.0
Missing	System	1	.6	
Total		157	100.0	

2b. ...it is made of high quality materials		Frequency	Percent	Valid Percent
	1	3	1.9	1.9
	2	11	7.0	7.1
Valid	3	22	14.0	14.2
	4	63	40.1	40.6
	5	56	35.7	36.1
Total		155	98.7	100.0
Missing	System	2	1.3	
Total		157	100.0	

2d. ...it follows the latest trends		Frequency	Percent	Valid Percent
	1	8	5.1	5.1
	2	29	18.5	18.5
Valid	3	50	31.8	31.8
	4	39	24.8	24.8
	5	31	19.7	19.7
Total		157	100.0	100.0

2f. ...it is decorative		Frequency	Percent	Valid Percent
	1	34	21.7	21.7
	2	48	30.6	30.6
Valid	3	36	22.9	22.9
	4	22	14.0	14.0
	5	16	10.2	10.8
Total		156	99.4	100.0

3a. ...more for sustainable fashion if it is a luxury brand garment		Frequency	Percent	Valid Percent
	1	12	7.6	7.7
	2	30	19.1	19.2
Valid	3	66	42.0	42.3
	4	30	19.1	19.2
	5	18	11.5	11.5
Total		156	99.4	100.0
Missing	System	1	.6	
Total		157	100.0	

2a. ...it comes in a great variety of colour choices		Frequency	Percent	Valid Percent
	1	4	2.5	2.6
	2	32	20.4	20.8
Valid	3	54	34.4	35.1
	4	43	27.4	27.9
	5	21	13.4	13.6
Total		154	98.1	100.0
Missing	System	3	1.9	
Total		157	100.0	

2c. ...the garments are long lasting		Frequency	Percent	Valid Percent
	1	2	1.3	1.3
	2	13	8.3	8.3
Valid	3	26	16.6	16.6
	4	59	37.6	37.6
	5	57	36.3	36.3
Total		157	100.0	100.0

2e. ...the fabric has high comfort		Frequency	Percent	Valid Percent
	1	3	1.9	1.9
	2	9	5.7	5.7
Valid	3	18	11.5	11.5
	4	66	42.0	42.0
	5	61	38.9	38.9
Total		157	100.0	100.0

2g. ...solely that it is produced in a sustainable way		Frequency	Percent	Valid Percent
	1	8	5.1	5.1
	2	14	8.9	9.0
Valid	3	50	31.8	32.1
	4	51	32.5	32.7
	5	33	21.0	21.2
Total		156	99.4	100.0
Missing	System	1	.6	
Total		157	100.0	

3b. ...more if the quality of the sustainable fashion is good		Frequency	Percent	Valid Percent
	1	4	2.5	2.5
	2	8	5.1	5.1
Valid	3	22	14.0	14.0
	4	79	50.3	50.3
	5	44	28.0	28.0
Total		157	100.0	100.0

3c. ...more if the garment is produced in a sustainable way	Frequency	Percent	Valid Percent
1	6	3.8	3.8
2	14	8.9	8.9
3	38	24.2	24.2
Valid 4	63	40.1	40.1
5	36	22.9	22.9
Total	157	100.0	100.0

4a. ...there were sustainable options at every store	Frequency	Percent	Valid Percent
1	6	3.8	3.8
2	14	8.9	8.9
3	39	24.8	24.8
Valid 4	54	34.4	34.4
5	44	28.0	28.0
Total	157	100.0	100.0

4c. ...the garments' tags showed the level of sustainability	Frequency	Percent	Valid Percent
1	2	1.3	1.3
2	18	11.5	11.5
3	38	24.2	24.4
Valid 4	53	33.8	34.0
5	45	28.7	28.8
Total	156	99.4	100.0
Missing System	1	.6	
Total	157	157	100.0

4e. ...there were more easy access to sustainable fashion options online	Frequency	Percent	Valid Percent
1	11	7.0	7.1
2	20	12.7	12.9
3	35	22.3	22.6
Valid 4	43	27.4	27.7
5	46	29.3	29.7
Total	155	98.7	100.0
Missing System	2	1.3	
Total	157	157	100.0

5a. TV	Frequency	Percent	Valid Percent
Unchecked	82	52.2	52.2
Valid Checked	75	47.8	47.8
Total	157	100.0	100.0

5c. Newspaper	Frequency	Percent	Valid Percent
Unchecked	100	63.7	63.7
Valid Checked	57	36.3	36.3
Total	157	100.0	100.0

3d. ...equally for sustainable fashion as the usual clothes I buy	Frequency	Percent	Valid Percent
1	6	3.8	3.8
2	20	12.7	12.7
3	49	31.2	31.2
Valid 4	47	29.9	29.9
5	35	22.3	22.3
Total	157	100.0	100.0

4b. ...there were more sustainable fashion stores nearby	Frequency	Percent	Valid Percent
1	2	1.3	1.3
2	13	8.3	8.4
3	33	21.1	21.3
Valid 4	65	41.4	41.9
5	42	26.8	27.1
Total	155	98.7	100.0
Missing System	2	1.3	
Total	157	157	100.0

4d. ...more stores would promote sustainable fashion	Frequency	Percent	Valid Percent
1	3	1.9	1.9
2	11	7.0	7.1
3	27	17.2	17.3
Valid 4	67	42.7	42.9
5	48	30.6	30.8
Total	156	99.4	100.0
Missing System	1	.6	
Total	157	157	100.0

5. How much do you know about sustainable fashion?	Frequency	Percent	Valid Percent
1	32	20.4	20.8
2	50	31.8	32.5
3	49	31.2	31.8
4	21	13.4	13.6
5	2	1.3	1.3
Total	154	98.1	100.0
Missing System	3	1.9	
Total	157	157	100.0

5b. Radio	Frequency	Percent	Valid Percent
Unchecked	132	84.1	84.1
Valid Checked	25	15.9	15.9
Total	157	100.0	100.0

5d. Online		Frequency	Percent	Valid Percent
	Unchecked	56	35.7	35.7
Valid	Checked	101	64.3	64.3
	Total	157	100.0	100.0

5f. In the store		Frequency	Percent	Valid Percent
	Unchecked	70	44.6	44.6
Valid	Checked	87	55.4	55.4
	Total	157	100.0	100.0

5h. Country of production		Frequency	Percent	Valid Percent
	0	60	38.2	38.2
Valid	1	97	61.8	61.8
	Total	157	100.0	100.0

5j. Carbon footprint		Frequency	Percent	Valid Percent
	0	93	59.2	59.2
Valid	1	64	40.8	40.8
	Total	157	100.0	100.0

5l. Fairtrade		Frequency	Percent	Valid Percent
	0	62	39.5	39.5
Valid	1	95	60.5	60.5
	Total	157	100.0	100.0

5n. Factory of production		Frequency	Percent	Valid Percent
	0	111	70.7	70.7
Valid	1	46	29.3	29.3
	Total	157	100.0	100.0

5p. Vegan friendly		Frequency	Percent	Valid Percent
	0	139	88.5	88.5
Valid	1	18	11.5	11.5
	Total	157	100.0	100.0

5e. In school		Frequency	Percent	Valid Percent
	Unchecked	123	78.3	78.3
Valid	Checked	34	21.7	21.7
	Total	157	100.0	100.0

5g. I do not want to know anything about sustainable fashion		Frequency	Percent	Valid Percent
	Unchecked	150	95.5	95.5
Valid	Checked	7	4.5	4.5
	Total	157	100.0	100.0

5i. Water usage		Frequency	Percent	Valid Percent
	0	122	77.7	77.7
Valid	1	35	22.3	22.3
	Total	157	100.0	100.0

5k. Chemicals used		Frequency	Percent	Valid Percent
	0	79	50.3	50.3
Valid	1	78	49.7	49.7
	Total	157	100.0	100.0

5m. Material		Frequency	Percent	Valid Percent
	0	69	43.9	43.9
Valid	1	88	56.1	56.1
	Total	157	100.0	100.0

5o. Ethics in working conditions		Frequency	Percent	Valid Percent
	0	45	28.7	28.7
Valid	1	112	71.3	71.3
	Total	157	100.0	100.0