

# How can the attitudes that Generation-Y hold towards the physical qualities of fast-fashion garments be understood and used to raise awareness and change current patterns of consumption?

Paul Alfred Yuille

Thesis submitted in partial fulfilment of the requirements for the Degree of Doctor of Philosophy at the University of the Arts London

University of the Arts London

London College of Fashion

August 2020

# ABSTRACT

The fast-fashion industry is overtly based on a business model that is driven by seasonal trends. These are much shorter than a traditional fashion season. Every month and in some cases twice a week, new stock is delivered into fast-fashion stores (Palomo-Lovinski & Hahn, 2014; Fung Global Retail & Technology, 2017). The model relies on rapid change of stock and novelty to generate new sales. The manufacturing process is largely the same for all fashion garments. This means that garments are being replaced and discarded before they are worn out (Brooks, 2015). The discarding of still functioning pieces is the consequence, prompting unnecessary production that harms the environment. As the fast-fashion phenomenon compels an even faster production and replenishment cycle (Levy & Weitz, 2008) at very cheap and ever decreasing price points (Mbonu, 2014), the opportunity for customers to purchase new garments is increased.

Many fast-fashion brands actively encourage over consumption of garments (Rissanen, 2013). To date the majority of initiatives evident within fast-fashion that are cited as being sustainable, focus on switching the fibre for a more sustainable alternative (Fletcher & Grose 2012) or they consider the garments end of life and disposal (Brown 2013; DEFRA, 2010, 2011; Ellen Macarthur Foundation, 2017; WRAP 2012a). Fast-fashion consumers have long been regarded as impulsive and ignorant of the material aspects of the garments they buy (Kohrer & Schaffrin, 2016). There is limited published research relating to the attitudes of the consumers or of the garments being assessed by them prior to purchase or considering the current level of garment evaluation capabilities within this group (Eckman et al., 1990; Hugo & Van Aardt, 2012; Crommentuijn-Marsh, 2018).

The ambition of this thesis is to access the consumer's tacit knowledge (Gascoigne & Thornton, 2013) of the garments they buy so as to contribute to our understanding of the relatively untapped level of the consumers' experiential knowledge of fast-fashion clothes. A series of studies were designed to access the knowledge of the Generation-Y consumer regarding the material aspects of fast-fashion dresses. The first interrogated the quality, price and lifetime indicators of a range of dresses through the eyes of the consumer. The respondents generated a list of traits that they believed would cause the dress to fail. A separate group tested these traits by wearing the same dresses until they failed. This research aims to draw attention to the consumers' knowledge and existing consumption patterns so it can be incorporated with sustainability initiatives within fast-fashion.

Keywords: fast-fashion; sustainability; consumption practice; consumer knowledge; tacit knowledge; methodological approaches; artefact analysis; Generation-Y; failure traits; failure tolerance; material awareness; quality interpretation; quality assessment.

# CONTENTS

Abstract	2
Figures list	11
Tables list	13
Glossary of terms	14
Acknowledgements	15
<b>1. Introduction</b>	
1.1. Fast-fashion overview	16
1.2. The environmental impact of fashion	18
1.3. Scope of the research	20
1.4. Research instrumentation	21
1.5. The transient nature of fast-fashion	22
1.6. Research aims and objectives	24
1.6.1. Garments as research probes	24
1.6.2. Quality as a constant	25
1.6.3. Primary research activities	25
1.6.4. Objective 1 - Explore - Consumer material knowledge	26
1.6.5. Objective 2 - Capture - Failure traits and lifetimes	26
1.6.6. Objective 3 - Reflect - Longitudinal user study	26
1.7. Overview of thesis	27
<b>2. Literature review I – Why we buy</b>	
2.1. Introduction	29
2.2. Characteristics of fast-fashion consumption	29
2.2.1. Purchase motivation of Generation-Y women	30
2.2.2. Point of selection	32
2.2.3. Manufactured individualism	33
2.2.4. Optimum obsolescence	35
2.2.5. Faster fast-fashion	36
2.3. Consumer inspection research	37
2.4. Tacit knowledge	38
2.5. The question of quality	38
2.6. Quality fade	39
2.7. Individual quality	41
2.8. Summary	41



### **3. Literature review II – Fast-fashion and sustainability**

3.1.	Introduction	43
3.2.	Fast-fashion acting responsibly	45
3.3.	Profiteering production	50
3.3.1.	Paradoxical acts	51
3.3.2.	Anti-production	54
3.4.	Clothing ownership and use	57
3.4.1.	Lifetimes and roadmaps	59
3.4.2.	Designed lifetimes	62
3.4.3.	Circular consideration	63
3.4.4.	Concentric loops	64
3.5.	Changes to the existing system	65
3.6.	Summary	66

### **4. Methodology and research design**

4.1.	Chapter overview	68
4.2.	Ethical considerations	69
4.3.	Locating my research	70
4.3.1.	Exploratory studies	71
4.3.2.	The 60 questions workshop	71
4.3.3.	Online questionnaire 1	72
4.3.4.	Online questionnaire 2 – ‘I want that one’	74
4.3.5.	Observational fieldwork	75
4.3.6.	Reflections and lessons learned	76
4.4.	Methodologies in contemporary fashion practice research	77
4.5.	Garment rail review (pilot) procedural outline	80
4.5.1.	Study preparation	80
4.5.2.	Participants profile	80
4.6.	Sample selection and preparation	81
4.6.1.	Location and chronology of the research	81
4.6.2.	Preparation of the dress samples	82
4.6.3.	Set up of the study	82
4.7.	Garment rail review procedure	83
4.7.1.	Acclimation to the study	83
4.7.2.	Ordinal ranking	83
4.7.3.	Detailed garment analysis	83
4.7.4.	Previous purchase behaviour	84
4.8.	Industry comparison	84
4.9.	Summary	85

## **5. Invention and Discovery**

5.1.	Introduction	87
5.2.	Rail review overview	88
5.3.	Interpretation	88
5.3.1.	Rail analysis	88
5.3.2.	Results handling	88
5.3.3.	Results	89
5.3.4.	Summary of rail review	90
5.4.	Ordinal ranking exercise	92
5.4.1.	Grouped quality ranking	93
5.5.	Introduction to the radar graphs	94
5.5.1.	Radar graph of final values for all dresses	95
5.5.2.	Groupings derived from ranking	96
5.5.3.	Findings and discussion	96
5.5.4.	All the same	97
5.5.5.	Low durability	98
5.5.6.	High durability	99
5.5.7.	Highs and lows	100
5.5.7.1.	High price	100
5.5.7.2.	Low quality	102
5.5.7.3.	Low price	103
5.5.8.	Industry representative overlay	104
5.5.8.1.	Comparison for quality and durability and price	104
5.5.8.2.	Comparisons for low durability	105
5.5.8.3.	Comparisons for high durability	106
5.5.8.4.	Comparisons for high price	107
5.5.8.5.	Comparisons for low quality	108
5.5.8.6.	Comparisons for low price	109
5.6.	Top 5 selected	110
5.6.1.	Level of accuracy	111
5.6.2.	Price	112
5.6.3.	Materials	113
5.6.4.	Brand	113
5.7.	Prediction of wears	114
5.7.1.	Failure predictions	114
5.7.2.	Dress 14	115
5.7.3.	Dress 6	116
5.7.4.	Dress 13	117
5.8.	Summary	118

5.9. Explanation	119
5.10. Results overview	120
5.11. Limitations of the study	121
5.11.1. Industry presumption	122
5.11.2. Resetting the ranking exercise	122
5.11.3. Time taken	122
5.11.4. Group A and B comparison	123
5.11.5. Size and fit	123
5.12. Summary	123
 <b>6. Dress trait research</b>	
6.1. Scope of the chapter	124
6.2. Introduction	124
6.3. Stage 1. Failure trait rail review	125
6.3.1. Set up of the study	125
6.3.2. Design of the study	126
6.3.3. Results and overview	126
6.4. Quality	127
6.4.1. Textile	127
6.4.2. Respondent contemplation	129
6.4.3. Quality arrangement summary	129
6.5. Price	130
6.5.1. Fabric, construction and components	130
6.5.2. Fabric elements and design detailing	130
6.5.3. Brand assumption	131
6.5.4. Respondent's personal taste	131
6.5.5. Price arrangement summary	131
6.6. Durability	132
6.6.1. Fabric weight and wearability	132
6.6.2. Previous experiences	133
6.6.3. Durability arrangement summary	133
6.7. Stage 2 - Individual dress profiles	133
6.8. Question i. 'What do you think each dress is made from?'	134
6.8.1. Polyester	134
6.8.2. Viscose	134
6.8.3. Cotton	134
6.8.4. Wool	135
6.9. Question ii. 'How many times do you think you'd wear each dress?'	135
6.10. Question iii. 'How much do you think each dress costs? (to the £)'	135
6.11. Predicted price per wear (pppw)	136

6.12. Predicted price per wear summary	137
6.13. Sustainability awareness and fashion disposal behaviour	138
6.14. Phase 2 - Longitudinal user testing study	139
6.14.1. Introduction	139
6.14.2. Longitudinal study procedure	140
6.14.3. Results	141
6.14.3.1. Respondent 1 and Dress 42	142
6.14.3.2. Respondent 2 and Dress 27	145
6.14.3.3. Respondent 3 and Dress 30	147
6.14.3.4. Respondent 4 and Dress 22	149
6.14.3.5. Respondent 5 and Dress 23	152
6.14.3.6. Respondent 6 and Dress 31	156
6.14.3.7. Respondent 7 and Dress 28	158
6.14.3.8. Respondent 8 and Dress 35	161
6.14.3.9. Respondent 9 and Dress 29	165
6.14.3.10. Respondent 10 and Dress 25	168
6.15. Findings	171
6.15.1. Amount of times worn	171
6.15.2. Failure tolerance	171
6.15.3. Laundry practice	172
6.15.4. Measurements	172
6.15.5. Selection and ownership	172
6.15.6. Financial incentive	173
6.15.7. Failing and the mention of repair	173
6.16. Chapter summary	174
 <b>7. Discussion and conclusion</b>	
7.1. Introduction	175
7.2. Changes that have taken place	176
7.3. Contribution to new knowledge	178
7.4. Key contributions	180
7.5. The consumer	180
7.5.1. An individual collective	180
7.5.2. Brand and cost prediction	181
7.5.3. Labels and care instructions	182
7.5.4. Set amount of wears	183
7.6. Material insights	183
7.6.1. Evaluation process of a garment	184
7.7. Methodological approach	184
7.7.1. Dresses as probes	185

7.7.2.	Rail ranking	185
7.7.3.	Data handling and visualisation	185
7.7.4.	Longitudinal study	186
7.8.	Limitations	187
7.8.1.	Scale and representation	187
7.8.2.	Demographic consideration	187
7.8.3.	Industry perspective	188
7.8.4.	Literature reviews	188
7.8.5.	Measurement of deterioration	188
7.9.	Recommendations for further research	189
7.9.1.	Expectation of quality	189
7.9.2.	Wash and wear	189
7.9.3.	Consumer loops	190
7.9.4.	Digital horizons and seasonless fashion shows	190
7.10.	Statement of knowledge contribution	192
<b>Bibliography</b>		194
Book		195
Journal article		200
Online		206
Cited within another source		214
Thesis		216
Event		217

# APPENDICES

## **A. Documents supporting the invention stage of research activity**

### **A.1 – A.7 Exploratory research design stage**

A.1	UAL approved participant information sheet example	220
A.2	UAL approved participant consent form example	221
A.3	60 questions experiment question list	222
A.4	60 questions captured responses	227
A.5	Online pilot-study 1 (report)	230
A.6	Online pilot-study 2 ' <i>I want that one</i> ' example of questionnaire	262
A.7	' <i>I want that one</i> ' tabulated responses	277

### **A.8 – A.14 Research tool selection**

A.8	Dresses 1 to 21 with swing ticket or in-neck label	316
A.9	Information taken from dresses 1 to 21	327
A.10	Question sheet example	331
A.11	Transcribed responses	334
A.12	Quality dataset	376
A.13	Dresses 1 to 21 additional information	377
A.14	Respondents predictions to each of their top five	378

## **B. Documents supporting the discovery stage of research activities**

### **B.1 – B.3 Research tool confirmation**

B.1	Rail study 1 participant consent form	382
B.2	Rail study 1 participant information sheet	383
B.3	Blank question sheet example	384
B.4	Dresses specification and details for Dresses 22 to 42	387
B.5	Full failure traits listing	408

### **B.6 – B.8 Research tool testing**

B.6	Participant information sheet	414
B.7	Participant consent form	415
B.8	Diary index with study guidelines	416

## **Appendix C. Published work**

C.1	Habit(at) field day poster	418
C.2	Opening up the wardrobe methods book a scan from publication	419
C.3	PLATE conference paper	421

# FIGURES LIST

Fig 1	Jumpsuit comparison	49
Fig 2	Mulberry x H&M	53
Fig 3	The 60 questions workshop (Ana Esocobar for CSF)	71
Fig 4	Questions on hangers (Ana Esocobar for CSF)	71
Fig 5	Response example	72
Fig 6	Numbered dresses on the rail	82
Fig 7	Dress 14	115
Fig 8	Dress 6	116
Fig 9	Dress 13	117
Fig 10	Dress 42	142
Fig 11	Dress 27	145
Fig 12	Dress 30	147
Fig 13	Dress 22	149
Fig 14	Dress 23	152
Fig 15	Dress 31	156
Fig 16	Dress 28	158
Fig 17	Dress 35	161
Fig 18	Dress 29	165
Fig 19	Dress 25	168
Framework 1	Knowledge building process	68
Framework 2	Research journey	86
Graph 1	Final results for all dresses	95
Graph 2	All the same levels of quality, durability and price	97
Graph 3	Low durability but similar quality and price	98
Graph 4	Dresses with high durability	99
Graph 5	The most expensive dresses	100

Graph 6	Low quality	102
Graph 7	Low price	103
Graph 8	Industry comparison for quality durability and price	104
Graph 9	Industry comparison for low durability	105
Graph 10	Industry comparison for high durability	106
Graph 11	Industry comparison for high price	107
Graph 12	Industry comparison for low quality	108
Graph 13	Industry comparison for low price	109



# TABLES LIST

Table 1	Brand ratio for the samples	81
Table 2	Captured comments from respondents	90
Table 3	Focused comments from the rail search	92
Table 4	Quality scale responses	93
Table 5	Final dress values ranking	94
Table 6	Top 3 dresses	100
Table 7	Predicted price	101
Table 8	Top 5 dresses selected	110
Table 9	Predicted cost per-wear	114
Table 10	Material content, Brand and Price for each dress	125
Table 11	Average amount of wears	135
Table 12	Predicted price per-wear	136
Table 13	Predicted cost divided by the predicted amounts of wears	137
Table 14	Failure trait predictions	140
Table 15	Actual price per-wear	171

# GLOSSARY OF TERMS

- **Artefact:** Denotes the garments that were used for the studies in this thesis, and were bought from fast-fashion brands and inspected by the respondents.
- **Consumer:** The person who buys fast-fashion clothing items for themselves to use, keep and dispose of.
- **Consumption practice:** The act of a person selecting items of clothing from fast-fashion stores and using them until they are replaced.
- **Customer:** Is an individual who shops for fashion items either online or within the store.
- **Climate emergency:** Relates to the world's weather system getting warmer and an increase of carbon dioxide in our atmosphere resulting from human activity.
- **Ethical design:** Clothes that have been made with consideration for planetary resources and for the well-being and treatment of the workers that have made them.
- **Fast-fashion:** Inexpensive on-trend clothing inspired by designs from the catwalk and or celebrity culture, and it is made quickly and cheaply, and does not follow the traditional seasons of fashion weeks.
- **Failure traits:** The reasons given for why an item of fast-fashion clothing will physically fail.
- **Failure tolerance:** Is the amount of breakages or damage the wearer will allow before they deem the item no longer wearable, and it needs to be discarded and or replaced.
- **High street fashion:** this term indicates on-trend clothing that is easily available (not bespoke or custom-made) and can be easily purchased in towns and cities around the UK.
- **Generation-Y:** Also abbreviated to Gen-Y or Millennials, they are born in the 1980s and the 1990s. They come directly after Generation X and before Generation Z, and are renowned as having high levels of fluency with digital and electronic technologies.
- **Green washing:** Is when a company promotes or markets unsubstantiated claims of the environmental benefits or credentials of a product to deceive a consumer into selecting and purchasing their product over another.
- **Quality assessment:** The analysis and subsequent judgment of the distinct physical properties of an item of fast-fashion clothing.
- **Quality:** The standard of an item when it is directly compared with another similar item.
- **Sustainable fashion:** Also known as Eco Fashion, aims to design and produce garments to actively address the improvement and maintenance of planetary conditions, which do not impact the social or economic outlook of current and future generations.
- **Tacit knowledge:** also known as implicit knowledge, is a personal comprehension which is gathered through learned experience and is difficult to present in a tangible or transferable form.

# ACKNOWLEDGEMENTS

I was generously supported by London College of Fashion, University of the Arts London for which I am eternally grateful. I would like to thank the following people for the support they provided to me throughout my PhD, without them it would not have been possible.

- All of my participants, who were so very generous with their knowledge, time and trust.
- Professor Frances Corner OBE, for being with me on my journey from the very beginning.
- Professor Sandy Black, my Director of Studies for her endless patience, wisdom and steadfast encouragement and for never giving up on me.
- Professor Kate Fletcher, my Supervisor who furnished me with continual enquiry and inquisitive intellectual challenge, every step of the way.
- Clare Lomas, for diligently reading my work and for proving to be the best critical friend one might ever hope to meet.
- Professor Reina Lewis, for continually helping me to find the right language to best articulate my research.
- All my friends and colleagues who patiently read, listened and discussed. Specifically, Gavin Lawson, who first inspired me to ask hard questions about the fashion industry; Mariko Finch who expertly read my work and helped me make sense of it all, and also my thanks go to ‘Muffin’ for seeing what this work meant to me, but also what it could be, long before I did.

And finally, I would like to thank my Mum Agnes, my late Father ‘Big Jack’, my twin sister ‘Weasel’ and all my other siblings and extended family for always believing in me.

## 1. Introduction

### 1.1. Fast-fashion overview

The fast-fashion industry is now the largest producer of clothes globally and it continues to grow (Greenpeace, 2016:2). The term fast-fashion denotes a fashion sector business model, targeting sales growth and increasing market share. It has four distinct elements; (i) On-trend fashionable clothes which are predominately for consumers under 40; (ii) Affordable prices in the mid-to-low range; (iii) Quick response time *to new stock being manufactured*; and (iv) Frequent assortment changes (Caro & Martinez-de-Albeniz, 2014). The resulting business strategy is one that allows retailers to reflect current and emerging trends quickly (Fernie, et al, 2004). Supporting this assertion, *Hennes & Mauritz* (H&M) one of the world's largest fast-fashion retailers (Greenpeace, 2017), suggests that its success is down to three factors; inventive design; the best quality at the best price; and efficient logistics (Tungate, 2008). The system is designed for the quick production of large quantities of low cost clothes; which can be at the detriment of production quality and design detail as outlined by Mbonu,

Production involves large quantities; manufacturing for the high street is given priorities by factories. The fabrics, cut and attention to detail can sometimes be compromised in this area of the market. However, the ability to be on-trend quickly, coupled with reasonable price points, broadens the consumer demographic considerably – everyone is interested in what is considered as a competitive bargain. (Mbonu, 2014:62)

For the consumer to buy these large quantities of 'on-trend competitive bargains' they will have to overlook and accept the lack of quality and attention to design detail, so long as the garments are cheap and constantly replenished with new trends and styles. This requirement for the 'new' is responded to through quick consumer-driven trends (Varley, 2001; Barnes & Lea-Greenwood, 2006) that are almost immediately replaced by the next trend (Christopher, Lowson & Peck, 2004; Tungate, 2008).

The fast-fashion consumer is presented with an unprecedented level of choice and availability of garments (Birtwistle, Siddiqui & Fiorito, 2003), which they consume to create their own unique identities, "consumers seek to project conceptions of identity that are continually evolving" (Kawamura, 2004:99). This vast and constant availability of new selection is a main

driver to the success of fast-fashion, but it also results in the garment being replaced after a very short period of time, as explained by Kadolph,

many products have a short life span. Even basic goods may change as fashion changes or with the seasons of the year. Rapid product change is a given for many textile products. Rapid product changes make it difficult to conduct a satisfaction assessment. (Kadolph, 2007:33).

This short lifecycle and fast replacement model, is ideal for healthy profit margins and has been responsible for the unprecedented growth of the sector (fibre2fashion, 2017) but it makes it difficult to confirm if the customers are actually satisfied with their purchases. As Briggs suggests, fashion is marketed to create discontent, as newly produced items are “invariably marketed by creating dissatisfaction” (Briggs, 2013:195) towards what the consumer already owns. To feel satisfied it has become normal to over consume clothes, “the idea of buying new clothes at every season is now widely accepted, regardless of need. In the West, very few people own just enough clothes to get by – over consumption of clothing has become normalised” (ibid:172). The result is a dissatisfied fast-fashion consumer, consuming within an increasingly fast consumption cycle of garments continually dropping in price and quality prompting new purchases (Alden, 2016). This in turn fuels further dissatisfaction and causes an ever-mounting environmental impact that is of growing concern (ibid). The production of fashion garments has a cost to the environment due to the manufacturing and finishing, this production is the first part of a system that is driven by change; garments are discarded to make way for new consumption (Gertsakis & Neil 2011; WRAP, 2012). The simulated need for constant change that the industry helps to generate has an impact and a cost to the environment (Fletcher & Grose, 2012). To better understand the specifics and urgency of the challenge being investigated, the next section of this chapter will explore the ways in which the production of fast-fashion impacts the environment in the context of this thesis.

## 1.2. The environmental impact of fashion

The new pattern of over-consumption, which in turn prompts new production, is accelerated within fast-fashion and out of kilter with any natural point of replacement,

In the present fast-fashion sector the rhythm of purchases far exceeds the tempo of fabric dilapidation. Much sound and light is focused on the continual cycles of new clothing purchases, which generate an increasingly large volume of old waste clothing as garments are discarded before they are worn out. (Brooks, 2015:71)

Due to this acceleration of replacement there is limited opportunity to reconcile the initial environmental impact of the garment through an extended use phase (Klepp, 2005; Fletcher, 2008; Cooper, 2010; Gwilt & Rissanen, 2011). Consequently, with the low cost of the garments and the industry having a high-tempo of re-purchase frequency, the garments are often seen as “throwaway” (Birtwistle & Moore, 2007). This is most evident when “People buy clothes not knowing how or where they are made” (Brooks, 2015:36). The fast-fashion industry causes direct damage through the over-production of material goods, for example the \$4.3 Billion of unsold H&M stock in 2017 (About.hm.com, 2018a). Paradoxically, the industry holds an extremely important place in society; as it is how “bodies are made social, given identity and meaning” (Twigg in Black et al., 2013:96). It is the sheer scale of the consumption related to fast-fashion that is currently, and will continue to be, profoundly problematic for establishing any sustained change. There needs to be a realigning of the industry, which considers how a fast-fashion system can still provide a required service to its consumer by enabling accessible identity formation and display, but without the catastrophic and continued damage to the planet. These resources that are being used up by the industry are not being renewed (Fletcher & Grose, 2012). Nor are these resources being looped back into the system (McDonough & Braungart, 2002). Meaning that the cost of this consumption practice is ultimately being borne by the environment at large. Fletcher & Grose suggest,

in fashion...the cost implications of the growth model are mainly felt outside the corporation: by society at large, by workers and by the environment. Costs are experienced as increased pollution, resource depletion and climate change. (Fletcher & Grose, 2012:126)

Adjustments must be made to the fundamental principles of the fashion industry, many suggest the change can begin by considering how best to slow down and reduce the bulk of this consumption model, as described by Palomo-Lovinski and Hahn “These mass-market practices

have now become an albatross of expensive waste and excess, resulting in the fashion industry becoming entrenched in a series of bad environmental habits for an un-maintainable economic profit” (Palomo-Lovinski & Hahn 2014: 89). The exponential expansion of human activities (Global Fashion Agenda, 2017) has caused the nine planetary boundaries to be reached (Rockström et al., 2009) these boundaries are; climate change; stratospheric ozone; the change of land use; freshwater use; biological diversity; ocean acidification; nitrogen, as well as phosphorus inputs to the biosphere and oceans; aerosol loading and finally, chemical pollution (Para 1). Many of these boundaries are interrelated and further transgression of them could “destabilize critical biophysical systems and trigger abrupt or irreversible environmental changes that would be deleterious or even catastrophic for human well-being” (ibid). The main driver of the fast-fashion industry is to maintain and grow its economic profit, this is unlikely to change course anytime soon. Therefore, it is imperative to better understand fast-fashion consumers’ attitudes and behaviors towards the garments they consume.

Of particular interest are women from the Generation-Y age group, who are under the age of 40; and are the central target audience for fast-fashion retailers (Caro & Martinez-de-Albeniz, 2014); as well as the fashion system itself as it is aimed at the tastes of the young (Crane, 1999). This group “love fashion and shopping” (Tran, 2008) and according to Bakewell et al., (2006) they are an important contributor to the fashion sector in the UK, spending over two-thirds of their money on new clothes. They view fashion shopping as an enjoyable pastime and are the consumer group who is most likely to spend impulsively on new clothes (Gardyn, 2002; Ma & Niehm, 2006; Greenpeace, 2016). However, the majority of fast-fashion purchases are worn only a few times, then are considered as throwaway and disposable (Birtwistle & Moore, 2007; Ellen Macarthur Foundation, 2017). Increasingly unwanted fast-fashion garments are replaced with new ones and have a lifetime expectation of fewer than ten washes (McAfee et al., 2004; Joy et al., 2012: 283). Moreover, many new fast-fashion items are not even worn once before they are discarded (WRAP, 2012a). The fast-fashion business model is generating large amounts of waste (Ellen Macarthur Foundation, 2017) both in its production, consumption and disposal.

### 1.3. Scope of the research

This enquiry is predominately interested in understanding the attitudes and knowledge of the consumer who shops in fast-fashion stores. Specifically, to investigate their level of understanding of the fast-fashion garments they consume. At the point consumers were considering and inspecting fast-fashion garments before purchase, became the focus of the investigation. To accomplish this, studies were designed to collect and confirm the current level of inspection and evaluation capabilities within a fast-fashion consumer group. To help structure the research approach, the long-standing theory of Buyer Behaviour by Howard and Sheth published in 1969 was used to develop a non-retail, pre-purchase assessment study. The exact position of my research was located by consulting the seven-point decision making process model which is; *need recognition* then a *search for information; internally and externally*; the *evaluation of alternatives*; *purchase*; *post-purchase reflection* and the final stage is *divestment* (Howard & Sheth, 1969). In addition, the Consumer Decision Model (CDM) (Blackwell et al, 2006) also known as the Consumer Decision Process (CDP) by Watson and Yan (2013), helped to confirm the specific point at which studies should be held, that of the ‘search for information stage’ and ‘the evaluation of alternatives’. This research captured the procedure and the criteria consumers’ use when evaluating garments prior to purchase (Hugo & Van Aardt, 2012). These theories and research activities helped to inform both the structural design and location of my research. By investigating the work of these researchers, other research activities and studies that related to my research question were signposted, this greatly aided the design of the subsequent data gathering activities (Richie & Lewis (eds), 2003:56). When a consumer sees a garment they like in store, they instinctively begin to touch and inspect it. This first point of contact with the garment provides the opportunity to question how aligned the consumer and industries are by using garments as research probes.



#### 1.4. Research instrumentation

The purpose of creating effective research instruments is to appropriately shape the investigation and ultimately collect appropriate and useful data. Several of my exploratory studies were designed through the analysis and development of other methods devised by researchers in the field. The results of these explorations were used then to direct a series of more formal interventions.

To successfully investigate and capture the viewpoint and voice of the consumer, it was necessary to understand their consumption imperative, to gain comprehension of how they interpret the material item they consume. It was also hoped that examining consumers' individual knowledge of what they buy, might help to dislodge the view that they are powerless in the face of a bargain, "Consumers have more influence than they realise. They can help to ensure that fashion as a whole becomes more sustainable and that we purchase less clothing of higher quality and do not succumb to every fast fashion bargain." (Kohrer & Schaffrin, 2016:8).

This contradictory notion of the consumer being, on the one hand, of great importance and crucial to the industry, yet on the other hand, seemingly powerless to refuse a 'bargain' creates an unfortunate paradox. This portion of the fashion industry is often overlooked, as outlined by Briggs, "the consideration of the 'everyday and normative' is not normally what is looked at within the study of the fashion industry. It is more usual to emphasize the 'high-end and transgressive' of the industry" (Briggs, 2013:187). The study of everyday dress practice, of the normative, enables academic consideration of the fast-fashion phenomenon. By intentionally sidestepping the high-end and transgressive, this research provides the opportunity to consider fresh territories. The next section will outline some unique complexities of the fast-fashion system.

### 1.5. The transient nature of fast-fashion

The overwhelming success of the fast-fashion business model relies on the operational and business systems that enable garments to be made quickly, so as to provide a faster turnaround and increased sales (Levy & Weitz, 2008). The lack of traditional long-lead times of trend forecasting, that existed prior to the advent of fast-fashion (Daly, 2006; Birtwistle et al., 2003). The subsequent quick production model stems from an overriding economic priority and not the needs of the consumer (Watson & Yan, 2013). The consumer is maneuvered into place as they commit to the arrangement. They align their consumption behaviours to reflect this quickening consumption pattern, as Tokatli and Kizilgun have observed, “retailers now purposefully create a climate of scarcity, the message to the consumer being that “if you do not buy it now, you’ll lose your opportunity”” (Tokatli & Kizilgun, 2009:148). Cultural theorist Elizabeth Wilson further illustrates, “Fashion is dress in which the key features is rapid and continual changing of styles” (Wilson, 2004:3), therefore, the expectation of fast changing fashion styles is deeply rooted. Even though the industry is shaped to provide garments that are temporary and encourage constant replacement, the consumer requires and desires clothes. As cultural commentator Jennifer Craik explains, “clothed bodies are tools of self-management” (Craik, 1998:46). There is a symbiotic relationship with the clothes we choose and the wearing of them. They are a necessity for us to operate as social beings, as outlined by Sociologist Joanne Entwistle,

The ubiquitous nature of dress would seem to point to the fact that dress or adornment is one of the means by which bodies are made social and given meaning and identity...Operating on the boundary between self and other is the interface between the individual and the social world, the meeting place of the private and public (Entwistle, 2015:7).

This navigation of the public and social world is made possible by the choices individuals make to best express themselves through the way they dress, creating meaning and identity. This is the same for all dress, which is selected and curated by the individual; “Individuals cannot be conceived of simply as the passive receptacles of externally imposed cultural codes, or conversely, as entirely free agents who can fashion the world in an autonomous way.”

(Rocamora & Smelik, 2016:119). Fashion provides the consumer with an accessible response to the requirement of dress, with the understanding that consumers are not merely passive receivers

of externally imposed cultural codes. They are individuals who are intentionally selecting and using dress on their bodies to help them to navigate a personal and individual course through the social world. These intentions are made visible through the use of dress, no matter how temporal they are; Entwistle further explains this,

The everyday practice of getting dressed involves conscious awareness of time because to engage with the experience of dress...one cannot usually avoid the temporal constraints of fashion. The experience of fashion imposes an external sense of time ... indeed fashion is by definition, temporal. Time is socially constructed by the fashion system through the circle of collections, shows and seasons which serve to halt the flow of 'now' by projections into the future. (Entwistle, 2015:32)

Dress is an everyday practice, made real by the how consumers construct their identities as a result of the fashion of now, as well of those being projected into the future. There has been a gradual alignment of the internal dynamic of the individuals need for change, and the external quickening of the fashion system. The fast-fashion system is superficially benefiting both parties. The consumer has an identity that is continually shifting and evolving, meaning that fast-fashion garments are an accessible response for consumers hoping to assert their place in the current and the near future. The highly transient nature of fashion and particularly of fast-fashion, is a representation of the 'now' and a tangible date stamp of a moment that quickly fades. What made the new and exciting 'current' fashion garment special will disappear after it has been worn a few times, it is no longer new nor is it current, and all too often what is left is just another item of unwanted clothing.

It would appear that there is a happy alliance between the continually shifting identity of the consumer, with their evolving needs and desire for experimentation and the readily accessible, transient and forever changing offer of fast-fashion. Fast-fashion is predominately known for being continually on-trend, which enables its consumers to easily position themselves and fit-in to an ever-shifting society. And any previously purchased garments that do not 'fit' this requirement, end up being unused or discarded, allowing the wearer's identity to be easily updated.

## 1.6. Research aims and objectives

The aim of this thesis is to explore the Generation-Y female consumer's comprehension of the physical qualities of the fast-fashion garments they consume. The findings might then be used by future researchers, to better access the consumers' attitudes and knowledge, so that they might be able to help inform and direct positive change within the fast-fashion industry.

The pre-purchase assessment procedures and fast-fashion knowledge of the consumer respondents, was accessed through analysing their pre-purchase assessment capabilities and their thoughts when they inspected the garments. This approach allowed the garments to be the mediating medium between the consumer and the fast-fashion system. The objectives were as follows:

- To study and confirm the level of material knowledge displayed by a group of fast-fashion consumers, through them assessing a rail of dresses.
- To investigate and document the traits that a group of fast-fashion consumer's found within a range of 21 fast-fashion dresses. Resulting in an individual profile being developed for each dress.
- To test the accuracy of the dress profiles and failure trait predictions, a new group of fast-fashion consumers documented their use of 10 of the dresses until they failed.

### 1.6.1. Garments as research probes

Investigating the knowledge fast-fashion consumers have about the garments they purchase, began with establishing how they assessed the physical qualities of fashion garments. This originated by recognising that when a consumer sees a garment they like in store, they instinctively touch and inspect it. Building on this insight, fast-fashion dresses were understood as artefacts or probes for research. The physical qualities of the dresses were considered and not the emotional, resulting in a focused enquiry into the material knowledge of this consumer group and its potential relationship to their consumption behaviours. By using the familiarity of fast-fashion garments this research gained unique access to the consumers' tacit and informal knowledge.

### 1.6.2. Quality as a constant

The primary data gathering techniques used fast-fashion dresses and placed them at the heart of this thesis through actual dress practice (Entwistle, 2015). The lens of quality was used to serve as a constant to the studies. It is a readable and measurable value that can be found at all stages of a garment's lifecycle. There is a considerable amount of research on the measurement of quality within fashion production, Garvin established eight identifiable dimensions related to quality; *performance; features; reliability; conformance; durability; serviceability; aesthetics; and finally the viewer's perceived comprehension of quality* (Garvin, 1984; 1987). They were devised for industry to "provide a better understanding of product quality" (Kadolph, 2007:19). Working with these dimensions in conjunction with fashion consumption theories informed the structure of the studies and captured the consumer's interpretation of this aspect. Using the notion of quality in this way facilitated a structure to the reading that the consumer completes when evaluating fast-fashion garments.

### 1.6.3. Primary research activities

The knowledge individual consumers have of the garments they buy can be considered as informal, tacit or material knowledge (Gascoigne & Thornton, 2013). Therefore, to structure and focus the research activities, quality was used as a constant to establish how individual consumers interpreted fast-fashion garments. This was done in part through reviewing garments on a rail and during user-wear trials. The improved recording of how consumers read and understand the material aspects of fast-fashion garments, can then help align their material expectation and comprehension with the garments being created, which can then inform and steer future directions of sustainable material research and the growth of online fashion shopping for example.

1.6.4. Objective 1 - Explore - *Consumer material knowledge*

***To study, capture and confirm, the level of material knowledge shown by a group of Generation-Y fast-fashion consumers, whilst they are assessing garments.***

The procedure was developed out of previous research that explored both intrinsic and extrinsic factors (Eckman, Damhorst & Kadolph, 1990), establishing which of them most influenced the consumers' purchase decisions (Jacoby & Olson, 1972). This study recorded the consumer's inspection procedure of seasonal dresses<sup>1</sup> whilst they were on a rail. Respondents were asked to consider only the intrinsic factors when they inspected and ranked the dresses. The results were used to generate a baseline of what pre-purchase assessment comprehensions were exhibited, together with an initial interpretation of the dresses.

1.6.5. Objective 2 - Capture - *Failure traits and lifetimes*

***To develop a list of consistent traits, which indicate the most likely reason for the garment to fail.***

Building upon the first objective, the second considered the findings of multiple respondents when they assessed and ranked a range of dresses. The resulting arrangement was investigated further by focusing on the traits found within the dresses. The respondents cited which of these traits might cause the dress to fail and be replaced. Additionally they provided a prediction of the lifetime of the dresses, price and material content.

1.6.6. Objective 3 - Reflect - *Longitudinal user study*

***To confirm the level of accuracy of the predictions made by the previous studies.***

This was done by having another group of fast-fashion consumers document their use of some of the dresses until failure. This examined the results of objectives (i) and (ii) on whether the traits found on the dresses, contributed to them failing. The recording of use, wear and ultimate failure of the dresses, established the robustness of the findings and provided insight on the consumption patterns of the respondents.

---

<sup>1</sup> Dresses were selected as suitable research probes as they had the largest representation of any in-store item for finish, colour, style, textile and assortment. Furthermore, this item of clothing was seen as the most relevant garment that would be of interest to the consumer group being studied.

## 1.7. Overview of the thesis

### *Chapter 2 Literature review 1 – Why we buy?*

There are two chapters for the literature review. The first, chapter 2, covers the review of pertinent fashion consumption literature focused on theories concerned with identity building through fashion consumption. Having established this as a foundation, the review then considers other behaviours and purchase motivations of Generation-Y fast-fashion, women consumers.

### *Chapter 3 Literature review 2 – Fast-fashion and sustainability*

This chapter explores fashion and the environment, and the roles and responsibilities of both the consumer and of the industry. The work of Kate Fletcher Professor of Sustainability Design and Fashion, and her co-authors and collaborators has been used extensively as it outlines the enormity of the challenges. Several case studies of sustainable fashion initiatives, some of which were prompted by the growth of fast-fashion are used to outline where more primary research is required.

### *Chapter 4 Research design*

This chapter discusses the early experiments conducted through to the completed final studies. The research design established a relevant ethnographic qualitative methodology by incorporating and building upon research tools developed by previous fashion researchers. The final section of this chapter explains the reasoning behind the data collection methods used, which were; participant observation; digital and paper-based questionnaires; individual open-ended and semi-structured interviews; artefact analysis; longitudinal user studies and wardrobe diaries.

### *Chapter 5 Invention and discovery*

This chapter provides an overview and discussion of the range of interventions completed for this thesis. Each of these shall be explained and explored, following the four phases of qualitative research as outlined by Kirk and Miller, *invention, discovery, interpretation, explanation* (Kirk & Miller, 1986:60). The results from each activity were analysed and

understood and used to further refine and inform the next iteration of research tools. All of the observation and data collection methods that were used to produce the information will be discussed within this chapter. The results from each stage of the study are explored within the interpretation and explanation sections. This chapter concludes with reflections on the invention and discovery and an overview of the limitations of the research approaches that were taken.

#### *Chapter 6 Dress trait research*

This chapter will focus on how the dress traits were discovered, developed and tested. As they were used as a unique set of evaluative criteria to test against, this will also be considered. As the nexus of this thesis is to learn more about the knowledge that the fast-fashion consumer holds, the transcribed comments of the respondents and user diary notes are included within this chapter. This helps to both track the realisation of the research findings, and to acknowledge that this work was only possible due to the efforts of the consumer respondents throughout. The findings will be worked through systematically so that there can be a surfacing of the position that was reached, it is intended that future researchers can replicate and build on the methodological approaches developed throughout this research

#### *Chapter 7 Discussion and conclusion*

This chapter discusses the work completed for this thesis and considers its potential impact and implications. The conclusions made will move the dialogue to a point where refined recommendations for future study can be generated, some of which will consider how change could potentially emerge from the current fast-fashion system. These recommendations are sourced from the research completed in response to the aim and objectives. The chapter will end with a statement of my contribution to new knowledge.



## 2. Literature review I - Why we buy

### 2.1. Introduction

This literature review begins with an overview of the studies and investigations pertaining to the fast-fashion consumption behaviours for Generation-Y females, with a particular focus on how the qualities of fashion garments is assessed. This will begin to help create an understanding of how, and if any pre-purchase assessment impacts the consumer's consideration of how long the garment should last.

### 2.2. Characteristics of fast-fashion consumption

Consumption begins and ends with a single individual it is “when individuals select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy needs and desires.”

(Solomon & Rabolt, 2009:24). Each person focuses on his or her own personal ‘needs and desires’, which can stem from the practical and rationalized (McCracken, 1988) or even be fantasized, hedonistic and selfish in nature (Campbell, 1987). It is clear that “needs are the basis of all motivation” (Blythe, 2013:32) and the motivation felt by this particular consumer group is to explore the hedonistic and short-lived fulfilment that is gained from consuming (Campbell, 1987). Unfortunately, material goods are unable to live up to these imagined desires or projections of the consumer over the long term (Boden & Williams, 2002). This is specifically the case for fast-fashion product as there is only a limited correlation between the physical item the consumer is actually buying and the fantasy fast-fashion is selling. The delusion is one that promises that they can continually consume new garments to constantly change themselves. This situation has been brought about by, “naturalising the ever- accelerating rate of stylistic obsolescence” (Briggs, 2013:194). This accelerated consumption cycle that exists within fast-fashion places an enormous emphasis on the new, which depends on the continual production of newer and faster consumerism,

This specific model of production is differentiated by accentuation of mutual plagiarism in design and an increase in the rate of the obsolescence of fashionable garments, rather than by any development of the means by which they are made. This has significant implications for both the environment and the workers who assemble garments. (Briggs, 2013:196).

As the garments are copies of other designs they can be developed and produced quickly as

there is reduced time spent on both the design and the method of production. The garments have just enough relevance to an original design or trend, helping them to be convincingly current enough to be accepted, though they are not particularly original nor are they expected to last for a long length of time.

#### 2.2.1. Purchase motivations of Generation-Y women

At the beginning of this doctoral project in 2010, research into the purchase motivations of Generation-Y women was appealing to academic study (Cook, 2008). This was in the most part generated by an interest in better understanding the motivators that prompts this group to spend, as explained by Noble, Haytko and Philips, these are “assertions of freedom from parents...Finding yourself...to blend in/stand out...Brand personality/my personality...Fashion knowledge...Value-seeking...comfort of brands” (Noble et al., 2009:626). All of the themes listed are evidenced within the literature surrounding Generation-Y females. They are also all easily fulfilled and responded to by the fast-fashion system. Of specific interest to this thesis is the finding that they are likely to be selecting their own clothing; are style conscious and shop within the value-end of the market (Yip, Chan & Poon, 2012). This indicates that they are also responsible for the evaluation and selection of the garments they buy, which displays a fashion awareness combined with value seeking (Noble et al., 2009). It is worth recognizing that the age at which the act of consumption of Generation-Y women was beginning is earlier than any other time in history (Bakewell & Mitchell, 2003). This subsequently resulted in an increased interest to study the potency of their spending power, as well as the increased potential for this over their lifetime (Wolburg & Pokrywczynski, 2001). This projection meant that the youngest section of the Generation-Y demographic were viewed with increased consideration with regards to how to capture their loyalty (Syrett & Lammiman, 2004) so as to gain more of their spend over their purchasing lifetime. Crucially fast-fashion Generation-Y consumers, continually change, an attribute that encourages them to return and make a purchase (Pujara & Chaurasia, 2011:12). The resulting fluctuation of what motivates them to purchase, means that the offer designed to attract them, needs to be constantly renewed.

To help illuminate and cultivate the purchase motivations of this consumer group, I will consider the relationship they have with their clothes, and why they need them to be replaced. The text, *Through the Wardrobe: Women's Relationships with Their Clothes*, provides a clear insight into the practical realities of the amplified expectation for women to continually renew one's clothes.

Fashion is an ephemeral, transient business and it takes a brave woman to wear some style beyond a certain fashion lifespan. We also know that clothes age, fade, lose their shape, etc. and that they have variable life spans as material objects. But the unpredictability of clothes, the ways in which they misbehave, sometimes in collusion with our bodies, continually surprises us. We cannot take their 'performance' for granted. (Ali, Green & Banim, 2001:4).

Fashion garments have varied lifespans; each one is pre-defined and should be respected. The very idea of passing this inbuilt end-of-life date could be seen as foolhardy. The consumer requires bravery to wear clothing that is unpredictable; out of date; may have faded, aged or lost its shape. With these qualities eroded and representing the most basic condition of use required, replacement is needed and this is where the offer of fast-fashion can converge seamlessly. The garments are not expensive, nor do they require a high level of psychological investment (Gabrielli, Baghi & Codeluppi, 2013), so it is easy for the customer to have a new demand met (Liz & Gaynor, 2006) and buy a fresh item to begin the journey again.

This requirement for the 'new' is signalled to the industry through consumer-driven trends (Barnes & Lea-Greenwood, 2006), which can be replaced by the next new trend almost immediately. A garment is made available and desirable for its short life-cycle (Christopher, Lowson & Peck, 2004; Tungate, 2008), which allows the identity of the wearer to be frequently refreshed. This aligned and contracted consumption cycle allows the fast-fashion industry to continue producing and the consumer to continue consuming, without the burden of deep consideration, guilt or long-term commitment (Badia, 2009) and consumers can change their entire wardrobe every season (ibid). The drivers of hedonism; symbolism; self-esteem and how others perceive them; moves consumption beyond the external functional needs of clothing (Brewer & Gardner, 1996).

The resulting system can continually respond to the shifting needs of this consumer group. The consumption habits of Generation-Y women have been typically investigated to enable a deeper understanding and potential utilization of their purchase drivers (Bakewell & Mitchell, 2003; Bakewell, Mitchell & Rothwell, 2006). More recently there is a need to consider how they develop a robust brand loyalty (Lazarevic, 2012) and their communication potency on current social media platforms (Ruane & Wallace, 2013), all of which have been studied so that the findings can be utilised to help harness their growing influence and secure their spending power. For the purposes of this thesis, how they as individuals select, understand and use their garments will be considered. Beginning with the first point of contact with a garment and subsequent pre-consumption consideration of an item when it is on the rail.

#### 2.2.2. Point of selection

In *Fashion and the Consumer* (Yurchisin & Johnson, 2010), the authors outline the considerable complexities that surround the act of making decisions when shopping for clothes. These choices are reliant on a process that requires the active consideration of all aspects of the customer's life (ibid). Conversely, when there is a reduction in the amount of choice, or no real choice available, the comparative decision engagement factor becomes insufficient, meaning the shopper can become mindless in their behaviour (ibid).

The appropriate level of consideration and stimuli is outlined by Bennett and O'Reilly in their text, *Consumed: Rethinking Business in the Era of Mindful Spending*, "Passive consumption is when people get products and services without any real interaction and no real choice" (Bennett & O'Reilly, 2010:172). This lack of interaction, or the opportunity of considered contemplation, leads to passive consumption and mindless acts of selfishness; meaning that, "People just keep buying and shopping, in the endless cycle of chasing the ever-elusive goal of keeping up with popular fashion" (Pooler, 2003:118). Paradoxically, this 'mindlessness' is somewhat contradicted by the consumer anticipating satisfaction, which is when the consumer makes a decision to purchase an item by "imagining the actual experience with an alternative and assessing the desirability of the alternative according to the affective response to this imagined experience" (Anand-Keller & McGill, 1994 cited in Shiv & Huber, 2000:29). This procedure has much in common when consumers, "imagine the sequence of events that surround the

purchase and use of a product in various situations and the consequences of this use” (Adaval & Wyer, 1998:208). This activity is also known as consumption visions (Philips et al., 1996; Walker & Olsen, 1997). The result is the anticipation of satisfaction, which is a considered and contemplative interaction when choice and subsequent comparisons are made available to the consumer at the point of purchase. The consumer can then make a confident and informed decision, which is both conscious and contemplative.

### 2.2.3. Manufactured individualism

A core driver of fashion purchases for females is the attainment of individualism (Delhaye, 2006:90) and the decision and direction of how an individual, constructs their identity rests almost entirely with them (ibid). Currently the range of choice within fast-fashion available to purchase on the spot is greater than ever before (Balchandani et al., 2019:17) and is still exclusively an exercise of the free and personal choice of each individual consumer (Holt & Thompson, 2002). In addition, “consumers actively rework and transform symbolic meanings encoded in advertisements, brands, retail settings, or material goods to manifest their particular personal and social circumstances and further their identity and lifestyle goals” (Arnould & Thompson, 2005:871). Consequently, as consumers rework, interpret and transform the symbolic meanings of the highly crafted consumption messages to better suit themselves, it is possible for them to still have an identity that is constantly “fluid and shifting” (Kumar, 1995 cited in Halsey et al., 1997:98). Within fast-fashion the material goods that facilitate and ultimately express these identities are also fluid and constantly shifting. Modern fashion consumption with its “free, uncharacterized nature can satisfy the post-modern individual’s need to build an eclectic personal identity by combining many different elements that are temporary and unstable” (Gabrielli, Baghi & Codeluppi, 2013:207), making it the ideal vehicle for this generation of consumers with their expectation of individuality mixed with mass availability. As Rocamora outlined,

Fashion has become a global post-Fordist industry, which makes transitional states and dissonances even more pronounced. Players are more numerous, the market more fragmented, while the products on offer appear and disappear faster than may be possible for a fashion to really have time to settle and allow clear strategies of class differentiation to be expressed. New patterns of consumption and production of fashion have emerged which do not easily fit Bourdieu’s model, not least being those

influenced by the importance in contemporary society of mass fashion. (Rocamora, 2002:359).

This account of the fragmented and fleeting patterns of modern mass fashion consumption provides an unshackling of the customer from cost, commitment or even a display of their social class. The purchase choices are no longer required to be 'pragmatic' as is suggested by Bourdieu (ibid:376), nor do these 'masses' make purchases that are 'functionalist' and 'will last' (ibid:200). They are individual, hedonistic and ephemeral; it is the mixture of design-led low cost, high-speed production that the fast-fashion customer has grown to expect (Bruce & Daly, 2006; Tungate, 2008). This mimicking of the fast-fashion industry and the individual needs of the consumer can be tracked from the very beginnings of the mass-market segment. As is shown in Briggs:

Through the 1960's, the large-scale manufacturing that had emerged within fashion retail, failed to meet the stylistic and individual needs of sub-sets of mainstream society. Causing the shift towards marketing to smaller groups with more emphasis on the aspect of lifestyle and the individual. (Briggs, 2013:193).

There has been a steady and unyielding growth of recognising and responding to the needs of societies 'sub-sets' and of industry responding to provide the lifestyle that individual's desire. The impact of technology within the mass fashion sector suggests it is a "globalised 'quick response revolution' and the subsequent shift in emphasis from the replenishment of popular styles to the eternally recurring new demands of fast-fashion has had little impact on the actual manufacturing of garments" (Briggs, 2013:194). There is an intentional speeding up of the time taken to produce a garment to better reflect the demands of the market. The phasing out of the Multi-Fibre Agreement (MFA) in 2005 (Muthu, 2014:8) opened up other production locations, tariffs and new textile development. Many of the fabrics currently used in fast-fashion are an amalgamation of novel synthetic mixes or blends which are "a yarn containing two or more different fibres." (Hallett & Johnston, 2014:14). These blends are predominately polyester, combined with other cheap and available synthetics, to improve performance and cost (Textile School, 2017). With a dizzying array of manmade textiles being constantly developed and mass produced, it is a challenge for the consumer to remain informed or even slightly knowledgeable about what their fast-fashion purchases are actually made from.

#### 2.2.4. Optimum obsolescence

Fashion has always had a pre-determined lifetime, a planned obsolescence (Cooper, 2010). It is common practice for the producers of consumable goods to intentionally speed up the failure of their products. This is done to escalate the turnover of an item and to encourage another purchase (Harvey, 1989). How this is done within the fashion industry, is outlined by Peoples, ‘The modern fashion system has a built-in obsolescence, the demand for the newest and the best driving the imperative for new clothes’ (cited in Craik, 2009:242). The practice of replacing ‘old’ fashion for something that is slightly newer has been in practice for some time, along with the methods used to help motivate the consumer to purchase, as explained by Brooks,

New clothes are designed that are positional and will shortly become obsolete. In the 1990s the Spanish chain Zara pioneered a production approach based on short batch orders with a two-week turnaround from design to retail. Zara’s business model is built upon producing a ‘scarcity value’; the company launches 11,000 new items a year in comparison to the 2,000-4,000 of rivals like H&M and Gap. (Brooks, 2015:69-70).

This allows for the briefest of cycles to be completed, before allowing for a new one to be started. Working within a two-week design to retail timeframe, compounded with the compression of scarcity value, yet abundant over-production. This system of fashion consumption relies heavily on the consumer, who without their active participation it could not happen; “The basic argument is that the commodification of time creates pressure on individual capitalists to produce durable goods faster and faster, a development that needs to be accompanied by a parallel speeding up of consumption processes” (Weiser, 2017:427). The ‘commodification of time’ is a useful way to contemplate the drastic speeding up of consumption activities together with the consumers’ ongoing insatiable desire to obtain the new. These factors converge to jointly increase consumption acceleration (Jackson, 2009; Rosa, 2015). The fashion system requires obsolescence to be fostered within it. Building upon the desire for more consumption through a compressed and continually speeding up use-cycle, is due to the actions of both the industry and the consumer, furthermore it exhibits no signs of slowing down.

#### 2.2.5. Faster fast-fashion

To encourage the fast-fashion consumer to return to the store, the brand provides the lure of anticipation of a new fashion offer every couple of weeks, which is relevant and recognisable as part of a larger fashion trend. Recently, the emergence of 'ultra fast-fashion' is accelerating this timeline even more,

Boohoo.com, ASOS and Missguided are now able to produce merchandise in 2–4 weeks, compared to 5 weeks for Zara and H&M and the 6- to 9-month cycle for traditional retailers. The fashion design process is faster than it has ever been, due to the digital revolution. It is much easier for retailers to copy or obtain design inspiration from fashion runways and digital influencers...online fast-fashion retailers are able to continuously refresh and rotate a large part of their assortments to drive customer shopping frequency. (Fung, 2017:2).

With the more traditional fast-fashion retailers like H&M and Zara locating more of their production activities within Europe, they are able to improve their turn around time and match the ultra-fast fashion retailers. In addition to utilising more efficient logistics and incorporating increased levels of automation (ibid:8). There is no resistance to this change within the sector, there is no desire to slow things down, or even have them stay where they currently are. The drive to renew and refresh is widely accepted and, in many ways, it is directly supported by the consumer "People continually buy clothes they do not really need because they are partial to the look of them, and get rid of clothes they can still wear but no longer like" (Brooks, 2015:236). The disinterest in wearing clothes for longer than one would like is a core contributor to the speeding up of the fast-fashion cycle.

This alliance between the consumer and the industry proves there is a level of comfort and acceptance to the current system, which will actively support the speeding up of it further. The garments are to be made and replaced as quickly as possible so the cycle can begin again. The fast-fashion consumer is driven to purchase by a system that is specifically engineered to motivate them to consume more and more. Clothing, which is intentionally designed to be obsolete and quickly replaced within a buying culture that has been created through scarcity and urgency (Thompson, 2017). Consequently, the business and the consumer coexist within a state of symbiotic reliance, one that requires garments to be quickly discarded. The next section will consider what attributes the garments have that make them so easily replaceable, by exploring their level of quality and how and if, the consumer reads and understands it.



### 2.3. Consumer inspection research

The investigation of pre-purchase quality inspection (Nelson, 1970; Ferber, 1973) originated within the field of information economics. Early studies focused primarily on how the consumer conducted an information search on differing product categories. These categories were defined as durables and non-durables (Nelson, 1970), when the study was conducted in the late 1960's clothes were still seen as a durable product (ibid). This research helped to conceptualize the intrinsic difficulty of capturing the true nature of this value and how the consumer relates to and reads notions of quality. Building on the work by Nelson, Arnthorsson, Berry and Urbany, carefully expanded on the definition of pre-purchase quality inspection, by stating that it was the “assessing or verifying the quality of a product prior to purchasing it.” (1991:219). This work provides a defined stage of where this inspection activity takes place. It also outlined the conditions of how the inspection is conducted. It defined why it was important to focus on the garment only, as this ensured the “products intrinsic characteristics, stripped of brand name and price information” (ibid). These studies were instrumental in developing the understanding held by the industry of what should be observed when they measured consumers perception of the inter-relationship of quality, value and price, (Obermiller, 1988; Zeithaml, 1987).

However, my research sits within the territory of sustainability and is investigating fast-fashion, which is already known to be of low-value (Skov & Melchior, 2008) and was not even evident as a phenomenon when these original studies took place. Therefore, an updated investigation within this contemporary context is warranted. This would explore the contemporary consumer and fashion garments that are seen as non-durable items (Stamper et al., 1996). This could potentially begin to plot the relationship between how the consumer assess and perceives the length of a garment's life in relation to its price and quality. The next section will build on the question of consumer assessment and discuss tacit knowledge and its relevance to consumers inspecting garments in store.

#### 2.4. Tacit knowledge

Tacit knowledge as described by Michael Polanyi is knowledge that cannot be explicitly known or written down but could be transferred from a master to an apprentice (Polanyi, 1962:53). This is best evidenced when we consider the art of craft and making, 'Craft relies on tacit knowledge. Tacit knowledge is acquired through experience and it is the knowledge that enables you to do things as distinct from talking or writing about them' (Dormer, 1997:147) an articulation of this internal intelligence can be evidenced with the physical outcomes which are produced from it, as 'tacit knowledge is difficult to articulate but it can be demonstrated' (Dormer, 1994:15). Drawing on this, if an object can be the demonstration of an individual's internal knowledge then to conduct an assessment or an 'object examination' (Finn, 2014:60) can also be a display of tacit knowledge, since it involves an 'active comprehension of things known, an action that requires skill' (Polanyi 1958:vii) This comprehension can be evidenced by craft and making and in the assessment of an object such as a fashion item as, 'tacit knowledge of fashion is transferred through a process of examining many instances of the same class of objects' (Finn, 2014:170). As fashion is known to be highly subjective any comparative analysis requires a mediating constant, to this end the next section will consider how quality might fulfill this role.

#### 2.5. The question of quality

To consider a quality assessment approach that would be relevant to current fast-fashion garments; it is important to understand the attributes that the Generation-Y consumer values. As Kincade states,

customers in general are uninformed about the quality or the standard of a garment, and in most cases there is a challenge for the 'measureable' industry standards meeting the customer's interpretation who are somewhat 'emotive' and vague when they discuss quality (Kincade, 2007:30).

*Cooklin's Garment Technology for Fashion Designers*, which is considered as a training almanac aimed at fashion designers working in the industry "at couture level, but also those involved in mass production at all price levels of the market" (Hayes et al., 2011:4), provides a useful distinction of how quality should be seen from a manufacturing and production perspective;

There is no practical reason to apply stringent quality standards to samples which, if mass produced, will only undergo the most rudimentary of inspection procedures. It is

often said that a thing should be done only as well as it needs to be done, and this is very true of clothing. There is no one universal quality standard for all garments, but rather each category of garment has its own quality criteria. (Hayes et al., 2011:156).

This rudimentary, fit for purpose and individualised approach of the quality criterion relevant to making and inspecting of fashion garments, requires some exploration. Hayes view suggests that it would be sensible to produce a garment only as well as it needs to be made. And this would in turn, result in fast-fashion garments being calculatedly produced to a lower quality and standard. This results in a situation where low price fashion is of low quality, as “garments are often bought in multiples and discarded quickly since they have little perceived value. Fabric quality is poor and garment construction often fails to withstand laundering, thereby encouraging replacement” (Fletcher & Grose, 2012:128). This encouraged replacement, brought about through low perceived value and actual quality, results from the accelerated turnaround of new garments into the store, using polluting manmade fibres (Borneman, 2015). One of the consequences of this accelerated failure of the garments is that the consumer is buying more clothing than they need (WRAP, 2017:15).

## 2.6. Quality fade

Clothing quality is rarely investigated and when it is, it invariably focuses on the higher end of the market and of ‘high quality’ (Koskennurmi & Päivikki, 2005). The main drivers for quality considerations in fashion are not the intrinsic but the extrinsic; these “Extrinsic variables are often used as indicators of product quality when the consumer has little or no experience about the product” (De Klerk & Lubbe, 2010:2), and are from the perspective of the industry (Lo & Yeung, 2004: 231-240). This means that developments of quality assessment within mass-market fashion, originate from an industry and systems-based approach. They are considered only with constant improvement and alignment with competitive priorities and not the comprehension or perspective of the consumer (Birtwistle, Siddiqui & Fiorito, 2003; Christopher, Lowson & Peck, 2004; Kim, 2013).

Whenever the customers’ perspective on garment quality has been studied, it has related to the consumer’s perception of quality in relation to their social positioning (Saricam et al., 2012) or how younger fashion customers comprehend quality (Pujara & Chaurasia, 2011).

These studies are ultimately industry focused and prioritise increased sales activity as a successful outcome (Saricam et al., 2012). Consequently, there has been limited research into garment quality from the perspective of the consumer. This is further evidenced by the systematic ‘quality fade’ within fashion garments. As discussed by Cline in *Overdressed: The Shockingly High Cost of Cheap Fashion* (2012), this provocative text deals with the modern obsession of fast-fashion and its toll on the environment. Cline suggests that over-consumption stems from over-production, which is only made possible by the consumers willing acceptance of lower quality items. This is a situation where the majority of consumers have lost the ability to determine good quality over bad. In addition to this lack of consumer quality assessment education, there is also a systematic reduction in the quality standard of the garment, which means that,

Quality had been whittled away little by little, to the point where the average store-bought style is an extraordinary thin and simple, albeit bedazzled and brightly colored, facsimile of a garment. Yet I suspect few consumers born after 1980 have any idea of what they’re missing (Cline, 2012:90).

The modern-day fashion customer is unaware of the level of quality they should expect to receive, creating a situation where the quality can be continually reduced further, to aid the speed of the fashion cycle (ibid). The current reality of fashion fabrics becoming lighter in weight, emphasises this gradual inculcation of the customer, unknowingly accepting a reduction in quality,

In order to shave costs, fabrics have become thinner and lighter over the years...I have noticed the thinning of the American wardrobe. Go to a thrift store and hold a sweater or jacket in your hands *made* before 1990. Today’s clothes by comparison feel like they’re going to float away (ibid:89).

This intentional cost saving through a reduction in the weight of the textiles, serves as an indicator of a wholesale quality reduction since the early 1990s, however it is not only limited to the fabric, “cheap clothing skimps on such labor-intensive details as lining, gussets, stronger seams” (Cline, 2012:89-90). Therefore, as Cline suggests there has been a noticeable decline of every aspect of the garments robustness and quality, resulting in garments being made “so cheap that you cannot even wear it once and it falls apart” (ibid).

This practice is universally accepted, engrained and enduring. Brands constantly refresh their product range to continually tempt customers back into the store (Christopher et al., 2004).

Meaning that the consumer, whether they are conscious of it or not, accepts low quality, badly made items and will return to buy more again and again.

## 2.7. Individual quality

The challenge of considering quality from the perspective of the consumer is in part due to, each individual having their own way of approaching quality assessment, relative to their needs, aspirations and personal history (Hugo & Van Aardt, 2012). The approach taken by the customer to decide of the quality of a garment is neither reflective nor derived from the requirements of the industry, but of the individual;

the concept of quality or value as a direct correlate of durability must appear foremost in the minds of many consumers during a casual discussion of the term, in fact aesthetic concerns actually dominate most traditional treatments of apparel quality...research studies of measured quality or consumers' concepts of quality often focus on construction details, which are more closely related to the appearance of the garment in question than its expected durable life. A hem that is uneven in length is just as durable in most cases as one that is perfectly aligned, but the perception is that the uneven garment is of poorer quality. (Stamper et al., 1996:11-12).

As explained, this focus on the construction details whilst being uninformed about the nature of these details, highlights the overriding motivation for the aesthetic to be perfect. The mass-market customer considers the aesthetic level of the garment as the most important factor (Swinker & Hines, 2006:221). This has undoubtedly become the prevailing factor, and it is considered more important than the garment lasting a long time (Tungate, 2008).

## 2.8. Summary

This review of the relevant literature from a range of disciplines has established there is a gap in the research. Specifically, around the understanding the view of the consumers and how they assess the physical qualities of garments at the pre-purchase stage, and the impact of that assessment on their purchasing decision. Investigation into the consumers current understanding of quality and the potential utilisation of it within the production of fast-fashion garments, is required. The consumer is anticipating the satisfaction of an item through comparison and consumption visualization of the item in use. This use is both accelerated and adaptive, constantly shifting, and in flux, resulting in the motivations for the purchase being short term and changeable.

In addition, the consumer has a limited comprehension of the textiles used in the garments themselves. The fast-fashion consumer understands garment quality from a personal and individual perspective, considering the immediate aesthetics of a pristine garment, rather than understanding how the physical qualities of a garment might impact on how long the garment will endure. From an industry perspective, the focus is to continually decrease the cost and quality, so that only a tolerable appearance of quality is provided. This manufacturing model is incessantly speeding up, both through the development of new technology and with an intentional reduction of the quality. The resulting scenario means that the consumption habits of Generation-Y women have kept pace and in some respects is symbiotic, with the development and direction of the fast-fashion industry.

### 3. Literature review II - Fast-fashion and sustainability

#### 3.1. Introduction

This chapter will explore the cause for the growth of fast-fashion and outline some examples of environmentally aware responses. The purpose of this enquiry is not to provide the historiography of sustainable fashion. It will instead consider the wider fashion system within a logical sequence of events, beginning with the fast-fashion companies; then the production; the consumer and finally the lifetime of the garment. At the center of this consideration will be the fast-fashion garment, as the symbolic and literal meeting place of the fast-fashion industry and the consumer; “Our wardrobes are today the meeting point for two premises – that the fashion industry is responsible for widespread devastation and misery and that it is our behaviour as consumers that is to blame” (Hoskins, 2014:170). It is required to prise apart this premise, so that there can be better accounting of the environmental damage done by the industry producing the clothes and the consumer who repeatedly purchases such garments.

The growth of human activities, as introduced in chapter 1, has caused nine planetary boundaries to be reached (Rockström et al., 2009). Three of these boundaries have been breached; climate change; the rate that we are losing our biodiversity and; the rate of interference with the nitrogen cycle have already been transgressed (Para 5), resulting in the inability to renew and undo the damage that has been caused to date. The relationship of fashion impacting on this situation is further confirmed by numerous scientific and governmental studies; specialist bodies; task groups; not-for-profit organizations and industry fora (WRAP, 2017; DEFRA, 2011; RITE Group, 2012; NICE, 2014; Stockholm Resilience Centre, 2014). There has been an enormous effort to make the urgency of the issues clear and visible, as Gieson predicted over a decade ago, “If nothing changes, severe and irreversible environmental damage will be caused.” (2008:27). The critical urgency of the situation is exacerbated due to the stark reality that the “Earth’s natural resources are limited by the planet’s capability to renew them.” (Fletcher & Grose, 2012:14). Even with these stark warnings, excess production of fashion continues at an alarming rate,

There are more people buying more clothes and this has taken its toll on the overall environmental footprint of UK clothing, which has actually risen by two million tonnes to 26 million tonnes of Co2e since 2012...Clothing manufacture and sales in the UK is still the fourth largest pressure on our natural resources in the UK (WRAP, 2017).

The way that garments are produced consumes a huge amount of the earth's natural resources (WRAP, 2012). Fast-fashion uses one fifth of the actual amount of the entire fashion market share and this is on the increase (DEFRA, 2011:2). This continual, unwavering market growth comes at a cost, as explained by Fletcher and Grose,

in fashion...the cost implications of the growth model are mainly felt outside the corporation: by society at large, by workers and by the environment. Costs are experienced as increased pollution, resource depletion and climate change. (Fletcher & Grose, 2012:126).

This increase in pollution of the seas, earth and air, as well as the depletion of the Earth's natural resources correlates with the modern surge in the production and consumption of fast-fashion goods, as set out by Gieson,

Even though the production of the sector is growing in volume, prices and employment in the textile and clothing industry are dropping. Fast fashion claims to improve productivity as well as new technologies and vertically integrate structures. Moreover, an increasing fibre demand comes along with an increasing demand in natural resources, because textiles and fibres are dependent on them throughout the whole textile chain. Energy consumption and the use of toxic chemicals can be considered as the most significant environmental impacts (Gieson, 2008:6).

There is a recognisable correlation between the damage to the environment and the incessant growth of fast-fashion, which is second only to oil production for pollution (Sweeney, 2015).

For this industry to continue to grow it needs to use more resources, whilst ensuring the price of its product is continually lowered. This is clearly a situation that cannot be sustained. The consideration that the cost of making fast-fashion could be dropped even further and greater volumes could be generated through increased efficiencies in production, outlines a desperately bleak future.



### 3.2. Fast-fashion acting responsibly

Notions of sustainable and ethical fashion have been around for some time and are on the increase, yet not to any impactful or meaningful scale as noted by Gieson, “ethical fashion still represents a minority in this sector.” (Gieson, 2008:20). Little has changed since 2008, the size and impact of sustainable and ethical fashion is still miniscule. However, the visibility and language around this sector has advanced. Hoskins provides a useful definition of the area covered within the Ethical fashion and its overall scale,

Ethical fashion has become a catch-all phrase encompassing issues such as environmental toxicity, labour rights, air miles, animal cruelty and product sustainability. After 20 or so years and despite some innovative initiatives, it holds ‘an exceptionally low market share’ at just over 1 per cent of the overall apparel market (Hoskins, 2014:170).

The breadth of the classification provided by Hoskins, highlights the difficulty of the movement to gain the traction it needs to make it comparable to the rest of the fashion sector. One well-documented and highly complex issue that continues to plague the entire industry is the transparency of the supply chain. The transparency timeline from the C&A Foundation shows that almost 20 years ago there was a plan to end the use of sweatshops within the fashion industry, “C&A Foundation has put together a timeline that illustrates the journey that the apparel industry has made on transparency. From the protests of the United Students Against Sweatshops in the late 1990s to today's Fashion Revolution Transparency Index.” (C&A, 2017). As the transparency initiative explains, there is much to do and atrocities are still happening within the industry (Hoskins, 2014). On the 24<sup>th</sup> of April 2013 the Rana Plaza garment factory complex in Bangladesh collapsed, killing 1133 and injuring another 2,500 (Hoskins, 2014:68). Since then, and over 5 years later, a recent report on supply chain transparency published online by Human Rights Watch shows that, ‘only 17 of 72 apparel and footwear companies contacted by a coalition of labor and human rights groups and global unions have agreed to implement a transparency pledge by the end of this year’ (Human Rights Watch, 2017). The scale of this atrocity and resulting lack of action has come to represent much of what is wrong within the global fashion industry. Many of these issues are a consequence of the drive for a cheaper and cheaper product resulting in “a race to the bottom” (Parry, 2018), as manufacturers are “chasing the cheap needle around the planet” (Bezamat, 2019). It is a challenge to maintain the persistent

and ongoing monitoring of companies' activities; Greenpeace reports on those companies that are guilty of 'Greenwashing' (Peterson, 2015:83), which is by no means a new phenomenon or term;

In the early 1990s, we saw a rapid rise in products touting environmental claims. The "green" phenomenon of the 90's disappeared as rapidly as it appeared, but today many manufacturers are again revisiting the value of promoting their products, or even themselves, as being green to attract a growing environmentally aware segment. In attracting a green audience, companies often use claims that sound environmentally friendly, but are actually vague, and at times may be false. As a result, "Greenwashing" has become commonplace in our market. Greenwashing is the dissemination of false or incomplete information by an organization to present an environmentally responsible public image. (Furlow, 2010:22).

The fashion industry is cyclical, as are many of the 'progressive' schemes within it. It is without question that the scale of change that is required to make the fashion industry move in an authentically sustainable direction is daunting, yet there is nothing more than a trickle of attention being paid to the issues within the industry. However, for such a complex set of challenges the solutions presented by the industry seem rather rudimentary. Fletcher and Grose outline the approaches being taken by some fast-fashion brands,

they portray the effects of fast fashion as undesirable, but they also tend to couch solutions as extensions and / or modifications to the status quo, and suggest, for example, that provided one fibre is replaced by a lower-impact alternative, volumes can keep increasing and current economic preferences can remain in place. (Fletcher & Grose, 2012:126).

This surfaces one of the many embedded complexities that need navigating; as there is a low level acknowledgment that the situation is not ideal, but no responsibility is being readily accepted. It would appear that it is enough to simply replace one fibre for another, and simply neglect to consider the overall production practice. Brooks helps to further position this issue when he discusses consumers buying Fairtrade items,

*it does little to disrupt the pre-existing relationships between capital, labour and nature. Liberal-minded citizens in the global North can indulge in their consumption habits without calling for large-scale structural changes that could threaten their own privileged status in global society (Brooks, 2015:216).*

There cannot be significant or sustained change within the fashion sector until there is a decoupling of the overriding economic imperative. In addition, as shown in chapter 2, the industry wants the consumer to continually purchase, and they do, which causes a blurring of responsibility. This leads to confusion and terminal in-action by the brands and the consumer;

consumers are professionally distracted. Companies spend millions of their budgets on marketing and advertisements to keep focus on their products rather than on the way they are produced. However, this does not imply that consumers are absolved from their responsibility. Social responsibility must be considered as something consumers provide rather than something this is provided to them (Gieson, 2008:2).

This paints a useful picture and highlights a number of significant factors, specifically the potency of the consumers voice being negated due to them being distracted by an abundant product, as summarised by Hoskins,

Such environmental pledges cannot contend with what has been called the fashionably dressed elephant in the room: ethical fashion is an oxymoron. How can an industry claim to be ethical when it churns out billions of items of clothing, sending new stock to shops up to 50 times a year? Environmental initiatives are the result of genuine and widespread public concern over climate change and environmental degradation. Yet much of the ‘greenwashing’ that takes place is just that – a crude attempt to take advantage of these concerns. The risk of being hoodwinked by sympathetic corporate greenwash is greater today than ever (Hoskins, 2014:104).

The brands at the center of this ‘greenwashing’ are the same ones the consumers believe are producing garments in a socially responsible way. The consumer can only assume that their contribution towards helping to improve the industry, would be to spend with the brands that proclaim to behave sustainably and ethically. What is the consumer’s level of influence and therefore responsibility within this? This is explored in a meaningful way when considering why we shop in the first place. “Shopping is an economic activity: it is also a cultural process through which consumers actively differentiate themselves from each other” (Briggs, 2013:195). The consumer is shopping to stand out from others, to be individual but also to show affiliation with a group. The expectation for a collective voice for sustainable change to materialise from a fast- fashion audience is challenging. They are an integral part of the industry, not a separate unaffiliated descending voice. Fletcher and Grose explore the complex relationship between the consumer and the fashion industry,

Fashion at its creative best is one of the most powerful and direct expressions of personal aspirations, individuality and belonging. But the fashion industry also contributes to environmental and social degradation through pervasive advertising and short-term trends manipulating and exploiting people’s innate needs for integration and differentiation, in order to drive faster retail cycles and ever- increasing growth in commercial production (Fletcher & Grose, 2012:138).

People need to shop for clothes to express themselves as individuals and as part of a community; which in turn directly supports the fashion industry’s thinly veiled propaganda of their product as being the answer to this very human need. The singular purpose of the industry

is to produce and then sell the product to the consumer at profit, and the consumer needs to purchase, consume and return to further purchase items. Resulting in the industry creating, and providing, new things for the customer to desire (Hoskins, 2014:48). This cycle is not showing any signs of suddenly stopping or slowing down, “Fast-fashion apparel companies, discount chains and mass brands have outperformed luxury players in 2016” (Fibre2fashion, 2018). One of the reasons for fast-fashion brands dominance is them owning the entire system, allowing them direct access to their consumer, “most of the top ten have their own retail distribution systems and branded stores, a model that is favoured by younger consumers, including millennials, who are less likely to shop at department stores than their counterparts in previous generations.” (ibid). This self-contained mono-branded environment deploys a vast range of products that are cheap and immediately available. The famed characteristics of low cost and abundant choice right now, directly contradict any sustainable definition or mandate. The difference is stark when comparing a similar garment from a sustainable brand and a fast-fashion brand. Sustainable fashion forward brand, *Reformation* based in LA, claims that “Being naked is the #1 most sustainable option. We’re #2.” (Thereformation, 2018a), they go on to explain that,

about 35% of our products are made out of “deadstock” fabrics. Textiles make up almost 6% of the trash entering U.S. landfills every year. We buy old, leftover, and over-ordered fabric from other designers and fabric warehouses. This allows us to reuse and divert these materials from the landfill and into your closet...Remanufactured clothing can save more than 13,000 pounds of CO<sub>2</sub> emissions a year (Thereformation, 2018a).

The clothes themselves are fashion forward and on trend, appealing to the fashionable environmentally conscious consumer. For comparative purposes, we will consider the fast-fashion brand *Forever 21*, which is ‘the 5th largest specialty retailer in the United States’ (Forever21, 2018a). The garment selected for this comparison was a sleeveless, ladies jump suit also known as a romper, it was an on-trend item at the time of writing. Each of the brands had a romper that was comparable in style, fabric usage and garment length. Both had a back zipper and a working bow detail (these can be seen side by side in Fig 1).



The Reformation design ‘Birch’ (on the left) was made of linen, the Forever 21 garment with the ‘Striped Knot-Front’ (on the right) was in cotton. On a physical and somewhat superficial level, these garments were more or less the same. They could certainly be considered alike, with the greatest difference between these two available options being the price. The Birch style cost \$198 (Thereformation, 2018c) and the Forever 21 version came in at \$45 (Forever21,

2018b). Also, the variance of the choice available was startling. The amount of selection presented for this type of garment on the Reformation website was 13 unique styles (Thereformation, 2018c), for the same item on the Forever 21 website there was a listing of almost 700 possible styles (Forever21, 2018b). The Forever 21 customer can afford to buy 4 different versions of this style (it came in 3 colour-ways) and still have \$18 to select from the 2555 available accessories to complete the look (Forever21, 2018d). This is by no means an in-depth product comparison. Yet it was conducted in a similar way a customer might shop for an item online and compare search results, and therefore highlights the longstanding difficulty of sustainable fashion brands competing with fast-fashion. This example of what is being offered to the customer daily from fast-fashion is common. The consumer can and will buy the same cheap item in bulk, “Low price has ushered in a change in purchasing and wearing habits. Garments are often bought in multiples and discarded quickly since they have little perceived value” (Fletcher & Grose, 2012:128). These excessive levels of choice from fast-fashion is the norm, for the consumer, the producers and the brands, the ‘quick-fix buy’ way of producing and consuming fashion has led to the industry’s widespread social, environmental and creative exploitation. And through relentless, million-dollar marketing, big brands and retailers have managed to convince the world that faster, cheaper, mass consumption products are somehow democratising fashion. In this sense, democracy means we can have countless £5 shirts we wear once and throw away at the expense of garment workers in faraway countries who have effectively no other option than to take on low-paid jobs in precarious situations to feed the world’s shopping habits. This is

neither democratic nor inevitable. (Ditty, “*Fashion Revolution*”, 2018). The offer for fast-fashion provides a massive selection at an impossibly cheap price point, resulting in a throwaway mindset. The production is only possible through the exploitation of the creative process, the environment and the people making the garments. The faux democratisation promoted by the brands, provides a wilted justification to over consume and create waste. A non-fast-fashion brand wishing to compete for the same audience whilst making a less exploitative garment, will struggle. How fast-fashion garments are produced to allow this enormous and endless offering is partly responsible for the unimpeded growth of the sector.

### 3.3. Profiteering production

How fashion garments are produced is problematic, “Fashion is a complicated business involving long and varied supply chains of production, raw material, textile manufacture, clothing construction, shipping, retail, use and ultimately disposal of the garment” (Sweeney, 2015). This linear depiction of the creation of fashion moving through these well-comprehended stages of production; is necessitated for the garment to reach the consumer, as cheaply and as quickly as possible. When the consumer enters the scenario and takes ownership of the garment; uses and disposes of it; the fast- fashion garment has completed its journey, no matter how fleeting its existence;

The singular focus on the systematic drivers of stylistic change, and its consequences, rather than the pleasures and anxieties from which they emerge, offers, at best, a partial analysis of fashion production. Fashion is all too often made in sweatshops, it is the inverse of sustainable, and is invariably marketed by creating dissatisfaction. (Briggs, 2013:195).

This myopic consequence is the inevitable result of fast-fashion garments being a physical manifestation of continual stylistic change; resulting in perpetual dissatisfaction. The resource required to produce these garments is vast, all so that they can be made available for quick and easy consumption and disposal, so the cycle can begin again. It is indeed the inverse of sustainable; there is no straightforward act that will suddenly create a sustainable authenticity to the fast-fashion system, these resource heavy, intermingled and multi-layered issues have grown more and more complex, and the system itself evolves with every sale. For example, the number of items that are purchased are recorded, analysed and used to inform the decisions of the

buying and merchandising teams (Varley, 2001:37). The business imperative is to develop and purchase more of a successful item or, if it is failing to be successful with the customer, it can be replaced with another item (ibid). After the decision is reached on what and how many items should be produced, the cycle begins again.

These new or replacement items will invariably be “designed to encourage the purchasing of large volumes of garments, of garments that are designed and made to last, and to be possessed, a relatively short time” (Rissanen, 2013:160). The brands anticipate that their garments will be replaced quickly; yet still produce them to last longer than the timeline of the encouraged replacement. All the same, they are discarded before it is necessary, to maintain a profit for the company (Hoskins, 2014:55) and what’s more, as predicted by Fletcher and Grose some 7 years ago, ‘The better the fashion sector performs, the worse these effects will get’ (2012:126). This paradox is well understood yet very little is being done, other than to produce more appetite for greater volume of production. As discussed by Gieson, ‘Textiles are one of the basics human needs. A growth in population comes along with the need to be clothed, in industrial countries also the desire for fashionable variations or self- expression’ (Geison, 2008:5). Expanding industrialised societies desire to be fashionable and individuals desire to freely express themselves are both key components to the environmentally damaging growth of fast-fashion.

### 3.3.1. Paradoxical acts

The company Hennes and Mauritz was previously known as one of fashions main polluters (Hoskins, 2014) and they have actively tried to reform their image through the creation of ‘Conscious – Sustainable Style’ (H&M, 2018a). However, when shopping online, only 1 of its 10 ‘concepts’ are ‘conscious - sustainable’ that means the garments are likely made of organic cotton, Lyocell or Modal (ibid). Also, and somewhat hidden within a footer at the bottom of the website, under their ‘Corporate Info’ (H&M, 2018b) sits the heading ‘Sustainability’ (H&M, 2018c). When this area is finally reached, a new separate webpage pops up; on it is an assortment of information that touches on H&Ms fair living wage policy, sustainability goals and recent achievements. All of which are summarised very neatly within a well put together corporate social responsibility annual summary, with one of the commitments being that, “By 2030, we will only use 100% recycled or other sustainably resourced materials” (H&M, 2018d).

This will be quite the achievement for the brand, however with this 11-year suspended timeline, impactful change is still a long way off. Ironically, for them to achieve this goal the consumer still needs to continually buy what is currently being produced out of non-sustainable processes and fibers. The website includes an invitation for consumers to go into an H&M store that has a textile return scheme and donate any of their unwanted clothes, an initiative that rewards and encourages replacement,

Drop your bag of unwanted clothing in the recycling box at your local store. All textiles are welcome – any brand, any condition – even odd socks, worn-out T-shirts and old sheets. The textiles are then sent to the nearest recycling plant, where they're sorted by hand. For every bag of textiles you drop off, you'll receive a voucher towards your next exciting purchase (H&M, 2018e).

Interestingly, the tone of the advertisement and accompanying film gives the brand a sense of martyrdom; apparently overlooking the fact that there is still physical value within the items, which the brand will benefit from; while encouraging a new 'exciting purchase'. This unambiguously encapsulates the dichotomy within the brand that cites sustainable achievement and ambition, but requires continual purchase of its vast non-sustainable offer to achieve it. As noted in the introduction chapter, H&M suggests its success is down to three factors: inventive design, the best quality at the best price, and efficient logistics (Tungate, 2008). The efficiency of the logistics ensures that these inventive, best quality and priced garments are available for the customer to purchase, so that they can begin their short life cycle (Christopher et al., 2004) and quick demise. These impressive efficiencies in production have a direct cost taken from the worker and the environment. Due to the speed within the production process, the 'inventive design' has little chance of being a unique design, which undermines the creative integrity of the industry, which then relies on a model of production which 'is differentiated by and accentuation of mutual plagiarism in design and an increase in the rate of the obsolescence of fashionable garments' (Briggs, 2013:186).



These soon to be obsolete plagiarised, fashionable garments are assembled as quickly and as cheaply as possible, so they can be replaced by more of the same. There is a velocity throughout the production process that lacks the time needed to build an authentic, creatively considered garment. This is highlighted with online sites like Diet Prada, who are pointing out with their side-by-side comparisons that fashion is full of “ppl knocking each other off lol” (Diet Prada,



**Figure 2.** ‘Mulberry x H&M, finally being copied by H&M, ransom of success’ image sourced from Fashioncopycats.com.

2018). This appropriation is most evident with higher end luxury fashion brands being copied by the mass, high street or fast-fashion; as can be seen with Fashion Copycats, “The aim of this site is to not judge and condemn, but to point out similarities we sometimes might not even notice and which are never assumed.” (Fashion Copycats, 2018). The caption that accompanies

the image (see Fig 2) takes a more direct stance when it strongly infers the intention and the blatant similarities found with the H&M’s version. This rather clichéd and well-documented observation represents a more pervasive cost, where there is lack of respect or integrity towards fellow brands or designers. This attitude of getting a deal and not paying for it, helps to turn the cogs of the fast-fashion industry; which in turn leads to the ongoing, intentional and accepted dissatisfaction of the consumer,

Dissatisfaction is generally viewed as a cognitive judgement that a product has failed to meet its user’s expectations concerning product performance...negative consumption emotions are likely to occur when a consumer is dissatisfied with a product, immediately after purchase or later on. The dissatisfaction can result from some functional failure...or from a failure of the product to confirm the consumer’s consumption hypotheses (Richins, 2007:407).

The ‘consumption hypothesis’ of the consumer towards the fast-fashion garment is, it being a new garment that is on trend and at an affordable price. Inevitably the newness fades and the trend is replaced, leaving only the low cost garment remaining. This lack of permanence is a result of the garment not meaning a great deal making replacement easy. With trends being produced on a dizzying timeline; the product will not have time to physically fail, but it fails with regards to being relevant and new, this is further expanded upon by Richins,

Fashion and other status goods may also continue to produce consumption emotions long after they were purchased. Because the meaning and value of fashion goods can change rapidly due to cultural and mass media shifts, they are likely to be subjected to frequent appraisal, with the associated consumption emotions undergoing a gradual shift over time. The pride, joy and excitement experienced shortly after purchase may gradually shift towards dissatisfaction and possibly shame if a highly visible fashion good cannot be replaced with something more current, or if a status good has been superseded by a new model or 'superior' brand (Richins, 2007:408).

There is then a rather tangled dependency, where a short-life, fleetingly significant garment must attract a consumer as quickly as possible, so as to make way for more of the same. This flimsy transactional covenant is enabled by allowing the consumer to feel that there has been, "the turnabout in the dignity of the consumer – from dupe to paragon of the individual in control" (Bowlby, 2000:247). Even over the short period of a fast-fashion items life, when the garment has either failed physically or it no longer wanted, the consumer can still take control of their dissatisfaction and potential shame, and easily emerge with a more current pristine purchase. However, there are many other consumption opportunities that do not require new production.

### 3.3.2. Anti-production

The dominant model of purchase within the fast-fashion sector relies on an endless stream of newly produced cheap clothes, constructed from newly produced fibres and textiles. The consumer is presented with the same familiar model of new and cheap items; between the year 2000 and 2014 clothing production doubled (Remy, Speelman & Swartz, 2016), meaning that in 2014 for the first time in history the global production of new garments exceeded 1 billion (ibid). There are companies and brands currently looking at alternative ways for the customer to still consume, without relying on new production.

One such example is *Stories Behind Things* who run events where customers can switch "their unloved clothing; all in the name of promoting up-cycling, creating conversation around fast fashion, and making a statement that sustainable living is both fun and accessible" (Stories Behind Things, 2018). The idea of trading unwanted or unloved clothing in this way provides a space within a pre-existing active consumption cycle. It helps the consumer consider a new, vital and dynamic narrative around the value of their clothes. The consumer then is actively encouraged to celebrate and recognise the remaining value within the clothing they no longer want. Similarly, an online community has been created called *Thrift+*. This platform has made

it very straightforward for the consumer to realise the value of their unwanted fashion items,

Thrift+ is founded on the belief that charity shoppers deserve the same quality shopping experience as regular shoppers...a service that encourages high quality donations by offering convenience & rewarding generosity...By bringing online charity shopping up to the same level as Amazon and Asos (Thrift Plus, 2015).

The clothes are from a variety of brands from high street to high end. Within Thrift + the garment type is displayed, not the season or 'look'. This places much more emphasis on the individual garment and the relevant information, which includes the level of wear or any damage. This approach enables the customer to shop using their individual taste and not a manufactured trend. As explained by Crommentuijn-Marsh, "Consumers who focus on their own individual style, rather than fashion are significantly more likely to purchase environmental clothing" (Crommentuijn-Marsh, 2018:288). Within Thrift+ when the garment is sold the profit is shared between the platform, the seller and a charitable organization. Utilising existing technology and aligning the activity with what the consumers shopping experiencing is elsewhere, promotes appreciation for this and other alternate consumption models like swapping or even leasing to become more accepted as everyday practice.

Another innovative example is *Kleiderlei* in Germany, who provide their customers with the opportunity to pay a monthly subscription and swap existing garments, hire new, donated or vintage pieces (Kleiderlei, 2018). This mixed offer provides the consumer a broader range of consumption alternatives whilst avoiding new production. However, for the consumers who consider consumption as an act that requires something to be new, this is not for them. One of the challenges of potentially changing the habits of the fast-fashion consumer is that they are currently satisfied with purchasing clothes that they know will fail them by being seen as obsolete, long before they are worn out. When the inevitable happens, they are not put off from that way of shopping; they are likely to enjoy being able to replace it with more of the same. The garments that are purchased behave in exactly the same way as the ones previously discarded, and the cycle continues. Within the wider industry there is a limited appetite for breaking this cycle and encouraging sustainable behaviours, brands that continue to create this compressed, cycle are entirely locked into it, "Imagine that you've pumped hundreds of billions of dollars into an infrastructure. I guess you wouldn't want to leave the system even if you knew

that it was wrong and malfunctioning on so many levels” (DW, 2018). This represents a large part of the challenge, the willingness by the fashion industry to forsake profit to do what is right by the planet. One company that has decided to act, even at the risk of profit, is *Honest By*, who have embarked on a ‘fashion fast’,

We will not produce any new collections or release new collaborations for the next 9 months...Honest By customers can however still purchase our current collections during that time... In an effort to help reduce the alarming rise of clothing production around the world. *Bruno* Pieters made a bold decision to stop producing collections and collaborations for 2 whole seasons...We invite and encourage all of our customers and everyone who feels concerned to take a look at their wardrobe and ask themselves if they really need more clothing...Challenge yourself to go on a Fashion Fast, one week, one month, one season, one year (Honest By, 2018).

This bold, counterintuitive stance attempts to negotiate an intricate armistice between the consumer and the retailer. Asking the consumer to compare what they want to buy, with what they already own and asking if they even need it. This insightful approach is entirely sympathetic to the realities of how consumers consider and contemplate new purchases. This is a large step change, consumers are used to being able to buy new items, to expand and refresh their wardrobes with ease (Remy, Speelman & Swartz, 2016). The idea of the consumer committing to items that are existing, and not pristine and new, requires appreciation for their current material understanding, as Crommentuijn-Marsh points out,

Production and consumption need to be considered in the consumers understanding and designers and manufacturers need to understand consumers to inform them, so that consumers can make better choices (Crommentuijn-Marsh, 2018:290).

The ‘better choices’ namely the sustainable and ethical choices, can only happen if the consumer is better understood and the brands respect who they are, along with their knowledge of the garments they already own.

### 3.4 Clothing ownership and use

The fast-fashion consumers desire for purchase and replacement evolved out of the mass-market approach. There was continual enhancement of the time to market, and a speeding up as outlined by Hoskins,

In 1967 Paco Rabanne designed a paper dress as a publicity stunt for the Scott Paper Company. In a prophetic statement Rabanne said 'It's very cheap and the woman will only wear it once or twice. For me it's the future of fashion.' Fifty years later the market is characterised by throw-away 'fast-fashion' (Hoskins, 2014:22).

This evolution of the fast-fashion consumer having an insatiable expectation for choice, variety and speed is due to there being a "desire for cyclical variety *which* is easily manipulated by commerce" (Fletcher & Grose, 2012:132). Fast-fashion retailers are well aware of this desire and continue to exploit it through the on-going need for sales from new products and the profits it brings (Fibre 2 Fashion, 2017). The relationships consumers have with these throwaway garments are complex and involve all stages of the consumption journey,

Sustainability in clothing or other products will not likely succeed if we attempt to regress or suggest that individuals do without...Consumers do not understand the constraints of, or solutions to, sustainable problems any more than they understand the technical needs of construction or manufacturing (Palomo-Lovinski & Hahn 2014:91).

In addition to developing an adapted system that makes a positive change, the very human need to consume is still required. Even the most gradual adjustments that move the fast-fashion industry towards sustainability, should build on whatever positives exist within the system currently and work in appreciation of the consumers knowledge and motivations. When a consumer is shopping for garments, they are focused on themselves, so the aesthetics and the price are the priority, both of which fast-fashion provides in abundance. Gieson explains this further,

In times where self-enhancement and self-expression play an ever-growing role, mass fashion has become a form of popular aesthetics. Progress in technology and materials used for clothing provide a larger population with more comfortable, cheaper and more attractive items (Gieson, 2008:13).

However, when the price is very accessible and the aesthetic is expected to continually change and its position in society is ever increasing in importance, overconsumption is an inevitable result, "Whether mass deception or means to self-identification" (Gibson & Staines, 2011:172) the consumer feels it is normal to over consume. When there is no clear practical need for new

clothes, it means that any clothing bought is underutilized. As shown in a study by Cluver, which was ran over a decade ago, twenty-two respondents were interviewed about their process of 'clothing inventory management'. The data returned in this study provided evidence that the categories of 'use' were: active, permanent inactive, temporary inactive, invisible inactive, and transitional inactive. It was found that garments within the 'transitional inactive' category were the items that the respondent had moved to the stage psychologically and behaviourally 'let go of' but still kept (Cluver, 2008). In these instances, as the items have not been physically disposed of, the consumption cycle is not complete (Yurchisin & Johnson, 2010:13). This results in a huge glut of unused and inert garments being retained. "Consumers in the United Kingdom have an estimated £30 billion...worth of unworn clothes lingering in their closets" (Breyer, 2012). The fashion garments that are no longer wanted or desired are being kept and stored but not used. In addition, new items are bought and used instead of the items already owned. The fast-fashion garment is homogenous and intended for quantity purchase (Fletcher & Grose, 2012:128), therefore, it can be replaced quickly and cheaply. The sheer scale of these unwanted 'transactional inactive' garments is further confirmed by WRAP (2012, 2017). The 2012 WRAP report suggested that UK consumers have around 1.7 billion items unused in their wardrobes, estimated at £30 billion worth of clothes that they have not worn for a year. The remit of the report focused on clothes being used for a longer period of time, suggesting that increasing the active use of our clothing for nine months, rather than replacing them, meant that the impact of carbon, water and waste could be reduced by 20-30% (WRAP, 2012). However, this was based on the estimated average lifespan for a garment being "just under two years and three months" (WRAP, 2012:23). This predicted usage is high as in many cases garments are used much less, with some fashion items being kept up to 44 days and laundered 20 times (Laitala & Boks, 2012). Many retailers are aware that they are selling garments that are used fewer than ten times (McAfee, Dessian, & Sjoeman, 2004) and some are worn only a few times (Birtwistle & Moore, 2006), before they are discarded.

#### 3.4.1. Lifetimes and roadmaps

When a national study was conducted that questioned if consumers were happy with the length of life of their goods, the ‘product category which showed the lowest proportion of respondents who were ‘very satisfied’ was clothing (Gnanapragasam et al., 2017:146). This short lifetime of garments has been brought about by the active reduction of the quality of the garment in the production phase, along with the accepted reduction of the length of use. What has been created is an undesirable short-sighted scenario,

Fashion is a deregulated, subcontracted, trend-based industry that relies on selling billions of short-life units every season at a maximum profit. Brands sell clothes not of the highest quality, ensuring that they can make them cheaply, they will wear out and you will be forced to buy new ones (Hoskins 2014:97).

The resulting waste from these, short-life, cheaply-made, trend based garments in the UK alone, is estimated at over 900 000 million items of clothing being disposed of each year (Brown, 2010). The level of distortion or damage on the garment will dictate if it is for the bin or recycling (Trudel & Argo, 2013). The clothes that have little or no damage but are unwanted can be donated to charity. Recently there has been a drive by Oxfam and *Second hand September*, which is a pledge based social media movement, hoping to encourage consumers to not buy anything new for a month, in a bid to help reduce the clothing that ends up in landfill,

Every week 11 million items of clothing end up in landfill. Throwaway fashion is putting increasing pressure on our planet and its people - it's unsustainable. Now there's something you can do to help. Join Second Hand September and pledge to say no to new clothes for 30 days (Oxfamapps.org. 2019).

This is a direct challenge to the modern throwaway mindset, which causes 11 million items of clothing to end up in landfill weekly, highlighting the shocking wastefulness of the fashion industry. Much of the clothing the consumer is discarding may have only superficial or minor damage, but it will still be placed directly into the bin (Birtwistle & Moore, 2007). This complex and overwhelming situation is summarised well by Fletcher and Grose,

Often in the fashion sector, a discarded product is not an indicator of poor product quality, but rather of a failed relationship between the product and the wearer. And though it may be true the lack of physical durability in a functional item such as a zip may result in a discarded garment, studies show that 90 per cent of clothing is thrown away long before the end of its useful life. Physically durable products still remain subject to the logic of cyclical consumption directed by ‘Western’ society and culture...physical durability becomes a liability rather than an asset when the product is in landfill (Fletcher & Grose, 2012:85).

It is clear that much of the waste originates from the customer becoming detached and disinterested in the garment. It is not that it has failed, they simply don't want it (Fletcher, 2008:165) it has reached the end of its 'fashion' life. Even if the unwanted item is recycled somehow, there is still the potential of this end of life action inadvertently promoting a throw away attitude (Williams cited in Seigel, 2011). This highlights a critical juncture within the lifetime of fashion garments, when the consumer is confronted with how to dispose of clothing they no longer want. Inexorably the easiest choice of disposal will likely win out, as "The United Kingdom deposits 1.4 million tonnes of textiles into landfill every year" (WRAP, 2012:99). The result is an ethical calculus (Hoskins, 2014:170) where the complicated pros and cons are weighed up so the correct choice can be made. This happens when "Customers are given the opportunity to behave in an environmentally friendly manner without having to make significant sacrifices in terms of price, quality or comfort" (Geison, 2008:19). When the choice of disposal is left to the fast-fashion consumer, then they would likely expect disposal to be as easy as the initial purchase. Returning to H&M as the most accessible and visible fast-fashion brand making pronouncements of sustainable behaviour,

H&M appears to care about creating a more sustainable business model, or at least it is more vocal than other fast fashion retailers. It has a 'Conscious Collection' made of organic and ethically sourced textiles (although why it's limited to a specific collection and not expanded to everything the company makes, I don't know); a used garment collection service; and an ultimately zero-waste, closed-loop production model as its proclaimed goal. The company is researching technology to turn more used garments into new ones...All of this sounds good, but it misses the point. Fast fashion companies like H&M are at the root of the problem...These companies have created a throwaway fashion model that, in many ways, perpetuates the dire poverty that [Karl-Johan Persson the CEO of H&M] claims to want to avoid by maintaining current levels of consumption (Martinko, 2015).

The message being conveyed by H&M to the consumer and the rest of the industry is rather confused. H&M are fully aware of what the issues are, and how they have been caused. With that said, they would like their customer to continue to mindlessly consume their way out of the on-going and increasingly dire environmental situation. Simply by swapping out one fiber for another, or referencing a far-off goal for closed-looped systems and zero waste. All of these ambitions are possible and can be implemented without fundamentally having to challenge the real root of the problem; which is confronting the throwaway culture that H&M have helped to create. Martinko goes on to state, "fast fashion can never be sustainable, no matter what companies say" (Martinko, 2015). Within the H&M groups most current report they attest that,



“Our sustainability vision is to use our size and scale for good, and with the help of technology and innovation...Our strategy follows a science-based approach, wherever possible”

(About.hm.com, 2018b). Ironically it is the very scale of the industry that causes many of its issues, furthermore there is a clear expectation that innovation, technology and science will somehow save us. There is no mention of scaling back the amount produced or reevaluating the consumption practices the company facilitates. There must be a shift from the current consumption norm to another model, one that does not require the same levels of production and consumption. As defined by Fletcher, “We need to develop an imaginative understanding of how our relationship with growth and consumerism has brought us to this place. We also need a vital, inquisitive freedom to think anew about other ways of doing things” (Fletcher, 2016:23). This questioning of possibly slowing down the incessant growth mind-set, through developing other solutions should include the consumer. The consumer needs to be more aware of the change that is needed and be included in the discussion, “The customer takes influence on changing something and assumes responsibility by making a deliberate purchase decision. This also includes the demand for products of companies that combine fashion and ethics” (Gieson, 2008:14). The metier of any fashion consumer is where they are spending their money, and currently there are huge amounts being spent on fast-fashion. A clearer positioning of the consumer and their understanding of the industry, which recognises the bare needs of the brands, would help direct the effort that is needed to change the industry for the better. As summarized by Fletcher,

*The process of transforming our industry into something more sustainable – and more sensitive to our needs takes time. It’s a long-term commitment to a new way of producing and consuming that requires widespread personal, social and institutional change (Fletcher, 2008:130).*

Fletcher continues with the proposition of potentially slowing consumption by having it, “piggyback on already existing trends and steer them in the direction of sustainability” (ibid). The consumption behaviour and needs of the fast-fashion consumer requires further investigation to better understand how to generate a relevant yet adaptable, considered comprehension of this group (Bhardwaj & Fairhurst, 2010). Only with a sincere and analytical awareness of the consumer and how they value their purchases (Canan & Sebnem, 2010) can

these “consumption escalators” (Fletcher, 2008:132), be slowed down and potentially reversed. The next section will consider the potential of re-evaluating the lifetimes of fashion garments.

### 3.4.2. Designed lifetimes

The 2012 WRAP Report found that there was a strong interest from the consumer to purchase garments that indicated their expected lifetime - specifically when they were supported by suitable information and were from a trusted retailer (WRAP, 2012:22). As explained by Fletcher and Grose, “All activities have a tempo or speed to them. Some are fast and some are slow. Today’s dominant mass-market fashion business model of producing and selling cheap, homogenized clothing items in ever-increasing quantities is based on fast speed” (Fletcher & Grose, 2012:124). This means that if the speed is fast, then the presumed length of life is short. The idea of product life times as explored by Cooper, explains that a product has a technical life, service life and a replacement life. The technical lifetime it is when the product has reached the ‘maximum use period’ and can no longer function. The service life is a product that has had a total use cycle from purchase to disposal. And finally, the replacement life, is when a new item is purchased regardless of the original product still functioning or not (Cooper, 2010:8). Overlaying this structure within the current fast-fashion system would indicate that the industry is based predominately on the ‘replacement life’ model, occasionally the ‘service life’ is reached but rarely is the ‘technical life’. Using this insight within sustainability, Fletcher and Grose point out that “achieving ‘absolute optimized lifetimes’ through fundamental shifts in culture, social behaviour and business practice remains the imperative” (Fletcher & Grose, 2012:87). These lifetimes should be considered from a material and technical perspective but also from that of the consumer. On first inspection it would be reasonable to assume that the fast-fashion consumer is more or less satisfied with the clothes they buy and use having a short lifetime. The result of a rapid consumption cycle is that it promotes the presumption that fast-fashion items are easy to replace. From the fast-fashion consumers viewpoint, a fashion garment that was cheap, on trend and lasted until the next purchase prompt, has fulfilled its purpose. As projected by Hendriksz, the year 2018 saw a drastic speeding up of the time to market for new fashion products, enabling the birth of ultra-fast-fashion retailers,

Asos, Boohoo and Missguided, are said to have the shortest and leanest supply chain

cycles. Their rapid turnover of new products sees them featuring new items every one to two weeks, tapping directly into consumers' growing demand for immediacy. In turn is said to drive their swift sales growth and success and sees them leaving fashion retailers like Zara and H&M in the dust ("*Fashion United*", 2018).

Several of these companies have emerged recently securing their dominance by providing customers with even faster, on trend, low cost, easily accessible fashion items. Most worryingly is "the consumers' growing demand for immediacy" ("*Fashion United*", 2018). This not only implies some active considered development that will benefit the consumer, but alludes to the belief that the only way they can compete with more established retailers in on rapidity. There is a frustrating complacency hidden within the development of ultra-fast-fashion, it has simply followed the same flawed and decades old blueprint of fast-fashion. This 'new and improved' model has no new thinking; it is the same thing only faster.

#### 3.4.3. Circular consideration

The environmentally considered principle of a circular model is defined as,

clothes, shoes or accessories that are designed, sourced, produced and provided with the intention to be used and circulated responsibly and effectively in society for as long as possible in their most valuable form, and hereafter returned safely to the biosphere when no longer of human use (Circular Fashion, 2018).

This measured and considered investigation into the ways we can extend the use period and lifetime of a fashion item is evidenced within Kate Fletchers *Lifetimes* project. This research explored the potential of designing sustainable garments that were sensitive to the passage of time (Fletcher & Tham, 2004; Fletcher, 2013). The project displayed a range of outcomes, contemplating both short and long lifetimes. There have been others who have pursued this particular hypothesis since its initiation. One that began and ended during the course of this thesis was the *Mistra Future Fashion* project, which concluded with a range of individual garments being prototyped, each with different and relevant speeds of consumption based according to the predicted use lifecycle, "prototypes to be worn across a spectrum of 24 hours to 50 years" (Mistra Future Fashion, 2018). Though still a small-scale project, it signposts an interesting proposition, that clothing can be created and consumed within a pre-determined time, related to their predicted use, with materials choice leading to the most suitable disposal route. The original lifetimes project and the iterations since, highlight an important research gap within this field of study.

#### 3.4.4. Concentric loops

It is well known that the conditions required for long-lasting garments, rests more contentedly in the higher end of the market, where garments could be viewed as ‘investment pieces’. The upper end of the market is more likely to offer high quality and even a sense of timelessness, long before low price and lazy disposability. However, it is useful to consider the realistic limitations of what durability means to the customer after the point of purchase,

When, for whatever reason, someone buys a costly garment, that person is likely to wear it year after year, however noticeable the obsolescence of the style may be, and however noticeable that it is steadily distancing itself from the predominant clothing trends. The conclusion is that the production process must be rationalised: the life cycle of the garments must be adjusted to the changing fancy of fashion; in other words, durability should not exceed the short period during which a style, colours, design and other features which do or don’t identify it as current are in vogue. Then, if it is not necessary and probably also not convenient for them to last so long, more can be produced at a lower cost (Badia, 2009:57).

This is an interesting rationalisation of the garment lifecycle. If it were to be seen as being sensitive, adjustable and appropriate for the changing fancy of fashion, it begins to consolidate the complex ebbs and flows of consumption practice present within the fast-fashion industry. Nevertheless, if this model were to include a relevant environmentally considerate production and disposal practice, it could better reflect the labyrinth of the current system and the consumer. Potentially, this could even be based on the time they are hoping to have the item for,

the tempo of the fashion sector is not fixed. There are many speeds of fashion activity with ‘better’ resource profiles that are also possible. Yet to invoke them means that the underlying models of the fashion industry needs to change; in raising questions about speed we must also raise questions about economics, for they are two sides of the same coin (Fletcher & Grose, 2012:124).

This is a reasonable starting point. It considers the whole view and considers the exploration of ‘better’ resource profiles, but does not ignore the realities of the economic dependence the brands have on producing more. This begins a less cynical and cyclic debate, as pointed out by Southerton et al, “existing approaches to sustainable consumption...frame the problem as a matter of sovereign consumer behaviour and present the solution as one of influencing choices and persuading individuals to behave in ways that are less environmentally damaging” (2004:74). This approach is clearly not working and the fast-fashion consumer is not interested in the current offer of sustainable fashion being presented, and if they are the brand might not display it (Pulse of the Fashion Industry, 2017:35). The predominant model used is about

messaging and material swapping, not about making a fundamental change to the fast-fashion system. It is highly problematic and it needs some involved thinking from the industry and consumer alike. It should be noted that any alternative consumption response to fast-fashion cannot and should not compete on scale, speed or price; these are the inherent qualities of the current industry and are the cause of many of the woes. What this means is that all of the everyday challenges, which have to be faced by all, to successfully turn the tide, cannot be underestimated,

People working to implement sustainability-focused practices in the current fashion industry often feel the weight of this immobility on a daily basis, and the inability of the fashion industry to adapt is one of the key reasons that sustainability in fashion has remained in roughly the same territory (of product and process improvement) for the past 20 years (Fletcher & Grose, 2012:76).

Even today these existing approaches to sustainable practice within fashion are simply not impacting; they are limited in their inclusivity and adaptability, adding to the ironic inertia of change within the fast-fashion system. The worst excesses of the industry are typified by fast-fashion, and they appear to be firmly rooted in place. The evolution of fast-fashion has influenced and inspired the development of ultra-fast-fashion, as well as less conventional consumption models that are somewhat more optimistic and sit outside the mainstream industry.

### 3.5. Changes to the existing system

To date, the majority of academic research relating to fast-fashion has been conducted to support the systems of production and the overriding economic imperative of the industry. When it comes to the study of the consumption of fast-fashion, this has been viewed predominately as the choices made by individual actors, who are responding to the needs they experience. Relying on the consumption of fashion to fulfil these needs, leads ultimately to the same needs constantly and continually returning. Yet the effectiveness and scale of the fashion system is such that,

Moderate environmental improvements at product level are therefore easily eaten up by the astounding scale and speed of the fashion system. They do not constitute the systemic approach needed to reverse the alarming effects of a consumerist and producerist society (Tham, 2008:42).

Fundamental and systematic change is needed; however, this cannot come from outside the industry. Current consumption practices need to gradually include the consumer, so that the

industry and consumer can jointly move in a direction that is more considered and holistic; to create a situation where there is “increased transparency within the production system and the designer, producer and consumer all working together” (Clark, 2008:4).

This is not a new concept, new technologies have made it more accessible than ever, for example, “The Sustainable Apparel Coalition has turned its ground breaking Higg Index, which exposes sustainable business metrics from across the fashion and apparel industry supply chain, into a dynamic Web portal.” (Green Biz, 2018) The transparency provided when the suppliers and the producers sign up is mostly mandatory; both Gap and H&M are registered as users of this platform (ibid). This accountability approach could help build a new scenario using the inventive sustainable resource thinking, in conjunction with fast-fashion efficiencies. The potential is certainly there already for designers and producers to work together to affect positive change (ibid). However, there is the risk that this new cooperative working, could overlook the consumer and they are cut out. To combat this, any systematic approach should begin and end with the consumer. To access this consumer position and to allow them an informed view and voice, research is needed that concentrates on what the consumer does know already. To date the Generation-Y female consumer was predominately investigated to better understand how to capture their spending power and influence. The fluid and shifting nature of this consumer group is mirrored by the vast ranges and endless selections represented by fast-fashion. Their intrinsic ability to navigate and keep up-to-date with the myriad of choice within the fast-fashion system forms an accidental symbiotic bond. They have multiple routes and reasons to purchase garments and are highly coveted by the fashion industry due to the amount they spend on clothes and how quickly they will return.

### 3.6. Summary

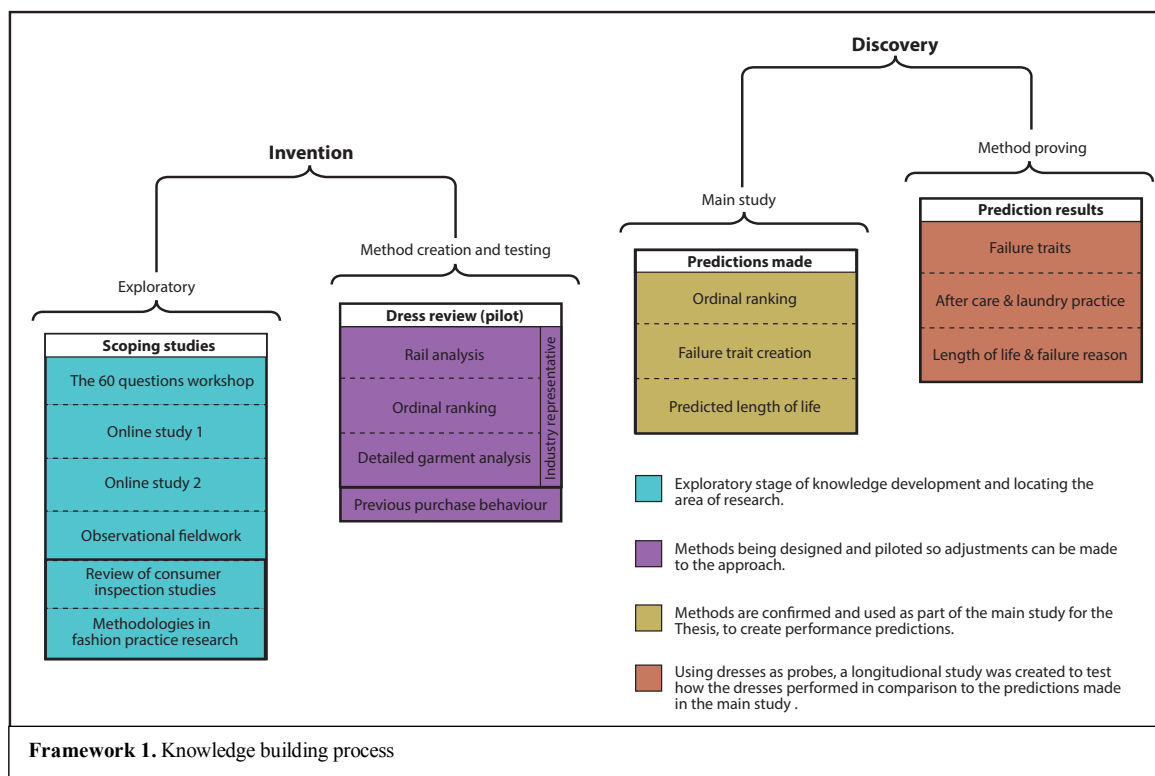
Within this literature review it was made clear that the fast-fashion industry is about speed, cheapness and constant change. The growth of the industry, through practices such as ‘quality fade’, which is symbolic of the dramatic disconnect between the industry needs and those of the consumer and the environment. The production quality is actively reduced to obtain lower prices and a quicker turn around, through stimulating new sales and encouraging replacement. This is compounded with a customer who understands product quality from an uninformed,

personal and individual perspective. Therefore the position of this research is to learn more about the views of the consumer; “What if we turn it around? Instead of targeting the consumer, how about *listening* to them? We could find out what they want in order to best represent their aesthetic preferences. We could discover the full range of performance needs they will encounter and how their clothing might address them” (Hethron, 2015:55). Without speaking directly with the fast-fashion consumer, it is easy to assume that they only consider the aesthetics and newness of the garment rather than how well or poorly it is made, as they are not readily assessing the qualities that might resist stylist change or those that would allow it to last for a long time.

Generation-Y consumers represent a powerful and valued resource. There is an imperative within this research to better understand this group of consumers’ comprehension of the garments they are buying. This could begin by listening to and understanding their perspective, as many of them have a deep understanding of the fast-fashion garments they have been inspecting and buying for many years. The industry and the consumer need to be educated about one other. For the industry, it is to actively understand how the consumer views and understands their products and for the consumer, there could be increased exposure to the industry practices, which is a key requirement for any significant and prolonged change to take place (Allwood et al., 2006). Much of the theoretical work that underpins my methodology was conducted prior to the advent of the fast-fashion phenomenon and the emergence of ultra-fashion-fashion. My research provides an opportunity to explore and advance the methodological approach taken within the area of sustainability, fast-fashion consumer research. The findings will be useful not only within the subject areas investigated but also within critical consumption theory and online shopping behaviour. The next chapter considers the research design that was used for this thesis.

#### 4. Methodology and research design

##### 4.1. Chapter overview



This chapter will introduce and discuss the methodological approaches taken and the theoretical framework that was developed and used. This chapter will also define the reasoning behind the primary research activities that were conducted for this doctoral project, providing an explanation of the research design and an overview of the limitations of the data gathering techniques used for each phase, as well as how each of these influenced the follow-on research activities. To best explain this journey a diagram of how my knowledge was built has been created (Framework 1. shows the model). All of the primary research work conducted is shown, displaying how each of these activities helped to inform my knowledge and locate the final research outcomes. These outcomes are discussed during the *Interpretation* and *Evaluations* sections in later chapters. The breadth of research approaches required for this thesis, meant that a wide array of research tools was used, from; participant workshop and observation; individual open-ended interviews and artefact analysis. These are all relevant and applicable when establishing a relevant ethnographic qualitative methodology (Quimby, 2006) and they helped to better define the subject area, research paradigm and approach for my research. The limitations of the exploratory surveys introduced here will be discussed in chapter 5.



The research design builds on this experience and establishes an adapted ethnographic qualitative methodology, incorporating research tools developed by previous fashion researchers. Appropriate research tools must be selected to inform the research activity as outlined by Verschuren and Doorewaard who state, ‘the research perspective consists of the evaluation criteria on the basis of which the assessment is to take place’ (Verschuren & Doorewaard 2010:74). Subsequently my research area is interested in ‘actual dress practice’ (Skov & Melchior, 2008:11) and less about the meaning of the garment as an object (ibid). However, as the object-based research is of every day ordinary clothes (Miller cited in Kawamura, 2005:100) it requires a contextual narrative that in this case blends materiality with sociality. As explained by Miller, there are broadly two perspectives when studying material culture. These are the scholars trained in textile reading and conservation who understand the material and cloth and the social scientists who understand the symbolic analysis of clothing (Miller cited in Kawamura, 2005: 95-96).

This chapter is presented in chronological order; firstly, it will begin with the ethical considerations for the research. Secondly, (please see Framework 1) I will follow the structure of the four phases of qualitative research as outlined by Kirk and Miller, which are; Invention – *the research design or plan of action*; Discovery – *observation or data collection that produces the information*; Interpretation – *evaluation, analysis, and understanding of the data*; Explanation – *communicating and packaging to produce the message of research* (1986:60). Thirdly, there were exploratory knowledge gathering activities completed at the initial stages of this thesis (please see Framework 1 the Invention stage). These will all be explained and discussed as the level of success of each one was varied. How they each help to inform the main research design (please see Framework 1 Discovery stage) will be covered in the reflections and lessons learned. Lastly, ethnographic research will be discussed and positioned in terms of how it was used.

#### 4.2. Ethical considerations

With regards to the Ethical consideration, I consulted with my Director of Studies, Professor Sandy Black and checked the *Research Degree Handbook and Regulations for the UAL*

2013/2014. It was agreed that the original Ethics paperwork; completed early on in the research journey for the two online exploratory studies (please see Framework 1, the Exploratory stage) remained sufficient, it was updated as required, reflecting the change in research activity.

Additionally, having completed the *TCPS 2: CORE 'Training course for Ethical Conduct for Research Involving Humans'*, an online training programme that provided training and insight for academic researchers, I felt confident my study “did no harm” (Pre-Ethics, 2016). For all of the studies conducted for this thesis all respondents confirmed they would be happy to participate in the study, each of them were talked through the University of the Arts London (UAL) approved participant information sheet, which was retained by the participant (see Appendix A.1 for an example). The UAL approved participant consent form was also utilised (see Appendix A.2 for an example), each statement was dated, initialled and countersigned. As the facilitator of the studies I retained each of these forms. At this point it was explained to each of the respondents that their responses would be kept under the strictest of confidence (Field & Hole, 2013:101) To that end, for each study conducted each participant was given a randomised index number this was recorded on their questionnaire or interview sheet in lieu of their name.

#### 4.3. Locating my research

My research journey began with my registration as research student at the University of the Arts London, within the Centre for Sustainable Fashion at London College of Fashion in July 2010. Up until this point my understanding of researching fashion was fairly uninformed, gained in part from some direct industry learning from a previous professional experience as a Production and Design Manager; and by supervising on the MA Textiles at Chelsea College of Art and the MA in Fashion Futures at London College of Fashion. Where exactly my research interest resided, and where it might support outcomes that were relevant for sustainable fashion, had to be discovered. The next section will outline the scoping studies that helped locate my research. As each of these exercises informed the next activity, the method and results will be combined, to show how the learning was taken forward. From these experiences and deep personal interest, I realised that there was little research activity or focus in fashion after the point of purchase, specifically during the consumption phase. This is “when individuals select, purchase, use, or dispose of products” (Solomon & Rabolt, 2009:24).

#### 4.3.1. Exploratory studies

This thesis used a qualitative research approach, which is recognized as “a means of exploring and understanding the meanings individuals or groups ascribe to a social or human problem” (Creswell, 2014:246). To better understand the issues several exploratory knowledge gathering activities (please see Framework 1, Scoping studies, the blue coloured table) were conducted, comprising of two online questionnaires and several observational field trips. The purpose of these activities was to generate a definition of the area of interest for this thesis, rather than to strictly test the methodological approach. They revealed the space and location of the research interest and defined the type of exploration that was necessary. This represents the “less tidy, more intuitive, trial-and-error reality of intellectual discovery” (Gillham, 2000:95). The results of these exploratory studies will be shown in the next section with specific findings being illustrated. This helped to confirm the location of the subject area and the research paradigm of this thesis.

#### 4.3.2. The 60 questions workshop

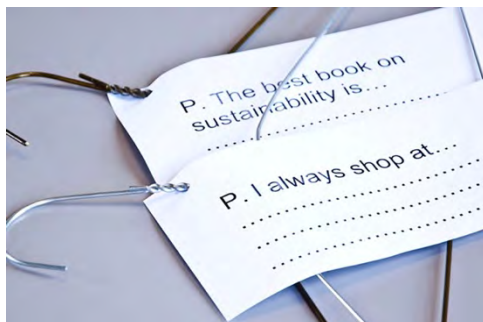
During May 2012, I was offered the opportunity to attend and present an exploratory workshop at the *Transformational Thinking* away day, held by the Centre for Sustainable Fashion.

This gave me the chance to interact with an audience of



**Figure 3.** The 60 Questions workshop held in May 2012.

academics and industry representatives with high levels of interest and knowledge about sustainability and fashion (see Fig 3. The 60 questions workshop). To best capitalise on the



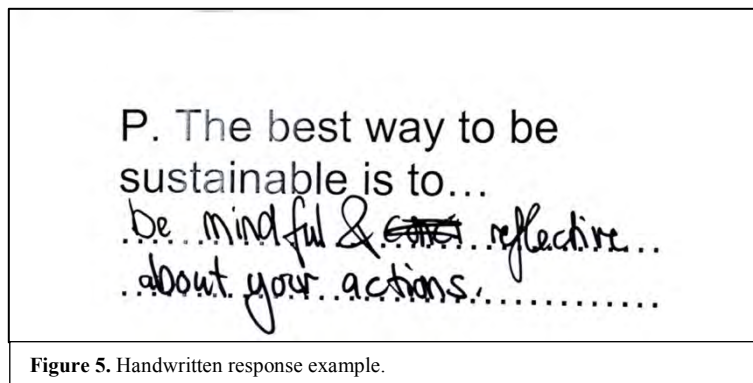
**Figure 4.** Questions on hangers.

collective knowledge in the room, I conducted a workshop that included a series of questions. Upon arrival, each participant who attended the day was presented with a pen, coat hanger and a piece of paper with a question on it. It was explained to them that their coat would be looked after for the day, and they were

invited to answer the provocation on the hanger (see Fig 4. Questions on hangers). There were 3

categories of questions the participants could pick from; Global (G) – ‘*Larger than life questions, issues we have views on but feel we can make no difference to*’; Community (C) – ‘*Localized and personally relevant; we have the ability to voice our answers to the issues at this level, including personal activism through family and friends*’ and finally; Personal (P) – ‘*Immediate and individual, honest self-reflection intended to be contemplated and acted on*’.

A listing of the questions can be found in Appendix A.3 with the captured responses in Appendix A.4 (see Fig 5. For an example of a handwritten response). There was a good level



**Figure 5.** Handwritten response example.

of interaction and response from all of the participants, with almost 60% of the questions being answered. Overall the results and the discussions proved useful as

they helped me to confirm that the personal perspective of the respondents as consumers would be an interesting area to investigate further. This resulted in the first online questionnaire being created.

#### 4.3.3. Online questionnaire 1

At the start of my PhD I was interested in longevity within fashion garments and how this might be used to enable more conscious consumption. By building on the 60 questions workshop, I was interested in exploring the view of the consumer with regards to durability and longevity. Not surprisingly my research required some further locating and direction. The first online survey (please see Framework 1 Online study 1) entitled ‘*A comparative analysis between fashion designers and non-designers. Investigating the meaning of clothing and the reasons to keep a garment over an extended period of time*’ (see Appendix A.5 for the complete report) was developed. It aimed to investigate durability within fashion garments, through the hypothesis (H1) ‘*Could durability be intentionally designed into a garment?*’ For this study 25 participants that had a high level of fashion interest were contacted via an online post, comprising of two groups. The first were fashion designers (Group D) and the second were non-

fashion designers (Group ND). Out of the 25 who initially signed up, 22 of them completed the survey, 11 from each group. The questions were designed around three research questions (R):

(R1) *'If there are differences between fashion designers and non-designers, as to why they keep clothing for an extended period of time?'*

(R2) *'What were the main reasons one keeps a garment? And were these reasons related to personal experiences and values associated with the garment?'*

(R3) *'What the respondents thought about garments being designed to last for much longer than they did currently?'*

In addition, questions about the history of any garments that the respondents had owned for an extended period were included. The final results (see Appendix A.5) provided insight into what these two groups thought about their clothes within the use and disposal phase. In particular the responses to *'why garments were replaced'* showed it was down to the individual. This was the same as, *'why the respondent might hold onto a garment for an extended period'*. The final results showed that the initial hypothesis of (H1) *'Could durability be intentionally designed into a garment?'* was not supported. Moreover, the range of responses as to *'why a garment was disposed'* were arbitrary and individual. These results pointed to a complete rejection of a garment being designed to last an extended period of time. On the other hand, a garment being designed to last a short length of time would be more appropriate, one response even suggested that it should be clear on the garment the length of time it is likely to last. When it came to the disposal of an item, and even though many of the garments were described as *'still having value'*, this had little or no impact on the decision to throw it away. The majority of respondents admitted to disposing of a garment because they *'simply didn't like it anymore'*. The data returned did hint at the prospect of a garment having an innate and assumed amount of wears; indicating the possibility of focusing the dialogue with the consumer around how long a garment should last. To further investigate this insight, the research interest moved to the acquisition stage of the consumption journey. The purpose was to see if the original factors that influenced the purchase of a garment still remained relevant afterwards, and if so, questioned whether it would have any impact on the length of the garments life.

#### 4.3.4. Online questionnaire 2 – ‘I want that one’

The second online questionnaire (please see Framework 1 Online study 2 and Appendix A.6 for an example of the full questionnaire) was aimed at fashion consumers. It was created in July 2013 and was built on the learning from the previous study.

It studied the hypotheses:

- (H2) *‘Was there a correlation between the reasoning used to purchase a garment and its length of life?’*
- (H3), *‘Would the consumer be accepting of purchasing a garment that had a pre-determined, short life?’*

Subsequently 89 fashion consumers completed the survey. The demography of respondents was 20% male, 80% female and 90% were between 18 and 44 years old with the remaining 10% being 45 to 64. The analysis of the data provided some interesting results, for example; 95% of the respondents agreed that they *‘Consciously consider specific needs when shopping’*. In addition, when they were asked *‘After you have bought the item, do you still think of the reasons you considered when buying it?’* 75% of the respondents said they did. This began to show that some of the shopping activity undertaken by this consumer group is being done with a conscious and considered mindset.

The study did not provide a clear listing of the reasons for the purchase, nor did it provide any indication that the purchase reasons were consistent or replicable. The full results (please see Appendix A.7 for the tabulated responses) showed that there was not strong support of (H2) as there was no evidence that reasons to purchase a garment were linked to how long it was used for. There was a more positive response to (H3), with regards to garments having a short-predetermined length of life, which when reached would result in the garment being disposed of responsibly and sustainably. Towards the end of the data analysis stage of this questionnaire, I was invited to present a poster for the Centre for Sustainable Fashions Habitat field day in December 2013 (Centre for Sustainable Fashion, 2018). This was a welcomed opportunity to step out of the data analysis mode and speak with other students, researchers and

attendees interested in sustainable fashion. My poster (see Appendix C.1) explored how the length of life of a garment might be communicated to the consumer. The poster provoked some interesting discussion and the experience helped to further refine my focus. Specifically, how the consumer considers fashion garments at the point of purchase, and how this happens in the store, this felt like a rich territory to investigate. To better explore this concept and to position the research interest within the pre-purchase acquisition stage, time was spent in fast-fashion stores, conducting non-intrusive observational field research activities.

#### 4.3.5. Observational fieldwork

Observational research, as defined by Marshall and Rossman is “the systematic description of events, behaviours, and artefacts in the social setting chosen for study” (Marshall & Rossman, 1989:79). Denzen and Lincoln cite the practicalities and extreme difficulties of conducting unobtrusive observations in a social setting (Denzin & Lincoln, 2011), for example within a bustling retail environment. The researcher must also appreciate that the data recovered from observational research can lack useful depth (Dias, 2003). However, the purpose of my observational research was to better locate the research topic of this thesis, rather than to generate any in-depth empirical data.

The context of the observational studies that were conducted were of fast-fashion consumers, interacting and inspecting garments within fast-fashion stores. The stores selected were Topshop; Bershka; H&M; Zara; Primark and Miss Selfridge. They were all based in London and were visited at peak times of activity over several weekends during the months of January and February 2014. Over this time, within the stores, around two hundred shoppers were actively observed inspecting garments at the point of display. This fieldwork was conducted with the assistance of female friends who accompanied me into the stores where they’d browse, shop and naturally interacted with me. This helped to explain my presence in the female section of the stores for extended periods of time. As this was observation only there was no intercept interview conducted, nor was any customer approached or aware that they were being observed, meaning that consent was not required. The study of individual customers inspecting garments at the point of display did provide useful insight on where the specific area of investigation of my thesis might be located. For example, when there were conversations and considerations

about a garment between shopping partners, it would normally be to celebrate an interesting detail or the low price, then almost immediately, the conversation moved from the actual garment to the projected and imagined use phase, as presented by Blackwell (Blackwell, et al., 2006). More generally, when a garment was inspected, the activity was fleeting and appeared fairly uninformed and somewhat haphazard. This insight hinted towards a paucity of fast-fashion garment inspection procedure at the point of display. To better investigate this assertion the topic of the research had to be clearly conceived; to create and define the boundaries of what is being studied. A research approach was needed to solidify the core theories that demarcated the phenomena being investigated, and the assumed relationships between the concepts (Verschuren & Doorewaard, 2010:268). Building on these observations my research interest evolved to consider the consumer's comprehension and knowledge of the fast-fashion garments. To investigate the consumer assessing garments a pilot study was designed. This would help determine the level of insight and garment analysis comprehension, whilst also illuminating the individual's tacit knowledge, which is understood within this research as "knowledge that cannot be articulated" (Gascoigne & Thornton, 2013:5). Pilot studies are exploratory and intended to inform ones learning and thinking about the best approach when conducting research.

#### 4.3.6. Reflections and lessons learned

At the beginning of this doctoral journey I followed a post-positivist research approach (Creswell, 2014:7), which fuelled the presumption that my online questionnaires would work out of a deductive frame. In so far as I would be able to ask questions and the answers given would provide straightforward "positive facts and observable outcomes" (Wolfreys, 2004:150), that either supported or refuted the original claims. It became clear very quickly that the hypotheses being tested; H1, H2 and H3, were rather naïve and underdeveloped, resulting in the instigation of a revised and more established research approach being taken. It was at this point that the pilot study was conceived and conducted. This resulted in the development and adoption of a more constructionist perspective (Creswell, 2014:8), whereas the observational studies were understood to be more exploratory and took an inductive research approach (Crotty, 1998). The observed behaviour (Creswell, 2014:19) and patterns exhibited by the fast-fashion consumers



helped me to provide a relevant perspective, and the space in which my research should reside. This began more or less as a hunch (Craswell & Poore, 2015:43) developing into a more confident and competent investigation, as the different types of research activities and practices; within ethnographic qualitative contemporary fashion research were explored.

#### 4.4. Methodologies in contemporary fashion practice research

Within this research the consumer provided a unification of their social perspective with their material reading and understanding of the clothes they inspected. To enable beneficial and contextualised outcomes, other dress practice-based methodologies were used i.e. participant-observation, interviews and wardrobe studies along with artefact analysis. With reference to Skov and her work *Entering the space of the Wardrobe*, which was an analysis of ethnographical wardrobe practice, it provided an opportunity to investigate a “mental space, social space and physical space” (Skov, 2011:6). This distinction helped to signify and locate the different types of research analysis and technique used to study ‘actual dress practice’. This was useful as it took account of the space and theoretical location of this area of study, whilst showing how these aspects could be academically observed.

Through her analysis of the wardrobe space, Skov took account of the substantial shifts that took place within modern fashion consumption; which saw it move from being a durable long-term investment into a transient experience based novelty (ibid:08). Which resulted in the clothes being worn less and purchased more frequently (ibid). The modern fashion consumer owns more low value clothes, wears them for less of the time and for a shorter duration (ibid:9). This paradigm shift which bears significant relevance to my own area of study, was only revealed through the methodological use of research instruments of a wardrobe analysis, interviews, questionnaires, user diaries and artefact analysis. These tools helped in the recognition, identification and exploration of the deeper meanings and past experiences, related to the respondent’s clothes and wardrobes. This in turn may be used to map and underpin theoretical developments within this field of study, through the updating and evolving of previous methodological approaches. Building on the work of Skov, the earlier text *Through the Wardrobe: Women’s relationships with their Clothes*, made it possible to formulate a clear understanding of how to research fashion as, “shopping for clothes and how best to capture this

experience through the study of it” (Guy, Green & Banim, eds, 2001:04). Additionally, a study by Abbott and Sapsford, *Young Women and Their Wardrobes* examined the consideration behaviours of fashion customers at the point of display. The researchers “were interested in the ways in which young women shop, what they buy, and what influences their choice of clothing...the research then, is a combination of in- depth interviews, participant observation and qualitative observation” (Abbott & Sapsford, 2001:29). The positive merging of the approaches taken by other fashion researchers was helpful as I combined this with other specific studies that first investigated pre-purchase assessment of fashion garments (Nelson, 1970; Ferber, 1973; Arnthorsson, Berry & Urbany, 1991). This was blended with researchers who were working within contemporary fashion practice (Skov & Melchior, 2008; Guy, Green & Banim, eds, 2001; Abbott & Sapsford, 2001), and enabled me to develop my own approach to produce the best responses and outcomes. These outcomes respond to issues revealed through the initial data collecting stage (Denscombe, 2010). The *Handbook of Qualitative Research* by Denzen & Lincoln provides the following definition,

‘Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices... turn the world into a series of representations including field notes, interviews, conversations, photographs, recordings and memos to the self.’  
(Denzin & Lincoln, 2011:3).

As I learned by reflecting on my exploratory studies, how the research is situated so that the observer is located appropriately is of great importance. In addition, to use the appropriate representations, there was a need for my research to be well-designed and focused, so that it responded to a clearly define research perspective. Creating this perspective “is by far the most difficult part of the research framework” (Verschuren & Doorewaard, 2010:72). The following definition provided a useful starting point to help inform my research perspective, “Research is usually constructed through rigorous, systematic inquiry, and research instruments are the tools you use to collect and structure data thus transforming it into useful information” (Hinds cited in Wilkinson, 2000:41). To ensure the research is rigorous, systematic and able to return useful information, the instruments developed all originated from an ethnographic qualitative methodological approach (Quimby, 2006). Therefore, the research instruments selected were the most likely to return data relevant to the research topic (Brinkmann & Kvale, 2014:102). These were face-to-face interviews (Dunne, 1995) and controlled and structured scenarios, where the

participants were observed (Bryman, 1988) interacting with garments. Their responses and actions were recorded using handwritten notes and followed the order of artefact analysis, with participant description and facilitator observation (Dunne, 1995). Investigating the methodologies of these pioneering researchers, helped identify the type of research tools that should be used. In addition, wardrobe research methods have been developed more recently, which account for the economic activity related to fashion but also consider the consumer as an individual person. One such publication that outlines “methods for gathering information about people and their clothing beyond the point of purchase” was *Opening up the wardrobe: a methods book* (Fletcher & Klepp, eds, 2017:2), this insightful anthology displays 50 different methods of how to research clothing after it has been purchased. The ‘rail ranking’ method devised for this thesis is one of the methods discussed in the book (please see Appendix C.2). The next section will consider the primary research conducted within this thesis. It places the consumer at the centre of the methodological approach. It is important to note, that it was the consumer who provided both the insight and the inspiration for this research. The methods developed were created through the consideration of exploratory studies, frameworks and methods used by other researchers in this space. This process provided me with the opportunity to develop my level of research confidence and enabled me to make improvements around the reflexivity of my methodological thinking.

In summary, as shown in chapter 2 and chapter 3 the gap in knowledge is around the consumer being studied. To this end my research is located at the point of the pre-purchase inspection and will focus on the consumer’s procedures as well as the interrelationship of quality, durability and price from the consumers’ perspective. I developed an ethnographic qualitative research methodology, to investigate ways the consumers’ knowledge about the materiality of the fast-fashion sector may be captured and comprehended for the purpose of understanding how it might be used to influence, for example, improved resource use within the fast-fashion industry. By using fast-fashion garments as artefacts for research, allowed for a very specific enquiry about the level of knowledge this consumer group has; specifically, this research looks at the respondent’s ability to predict the length of life, price, brand and material composition of fast-fashion garments.

#### 4.5. Garment rail review (pilot) procedural outline

The pilot study (please see Framework 1, the purple table ‘Dress review pilot’) was developed to determine the level of comprehension and the behaviours of the fast-fashion consumer, with regards to several material aspects of fast-fashion garments. The ambition of the work was to appreciate, position and account for the informal and tacit comprehension the consumer; accessed through using the garments they typically consume. This section details the observation and data collection methods used to produce the information (Kirk & Miller, 1986:60). The methods of investigation used for the study were semi-structured interviews and artefact analysis. There was a room where participants could be observed interacting with dresses. The activity is outlined and summarised below, the results from each stage of the study are explored within the Interpretation and the Explanation sections in chapter 5.

##### 4.5.1. Study preparation

The activity was to observe and record the method of pre-purchase assessment used by a single population (Flynn & Foster, 2009:149) of fourteen consumers. They each assessed a range of twenty-one summer dresses arranged on a garment rail. The dresses were purchased in June 2014 from several fast-fashion stores Spring/Summer collections (see Appendix A.8). They varied in style; price; brand; textile; design; colour; weight and length. As mentioned previously, using the methodologies developed in previous pre-purchase assessment studies and contemporary fashion research practice, helped to create the framework used for this pilot.

##### 4.5.2. Participants profile

For this study the participants were all Generation-Y (Gen-Y) women who were all aged between 20 to 30 years of age. The majority of the group was selected from two previous online surveys. All of the participants answered the psychographic question (Flynn & Forster, 2009:149) that confirmed they were *‘fast-fashion consumers who shopped in fast-fashion stores’*. How often they shopped in the stores was used to create two groups: Group A, who *‘shopped in fast-fashion stores all the time’* and Group B, who only shopped in fast-fashion stores *‘some of the time’*. This provided a categorization within the group for potential comparative analyses. There were seven participants in each group and they were all given a randomised index to

anonymise their responses. In addition, to enable a comparison from within the industry sector (Kincade, 2007: 30) between the fast-fashion consumers and the fast-fashion industry; a Textile Testing Technician from *High Street Textile Testing Services Ltd*, which is a key supplier of testing reports for much of the UK fast-fashion industry, was brought in as an industry respondent. For consistency the Textile Testing Technician assessed the same rail of dresses as the consumer respondents with the responses being recorded in the same way.

#### 4.6. Sample selection and preparation

The study consisted of observing and interviewing the participants. Each respondent was observed inspecting a rail of dresses. The dresses were selected to represent as varied and as

<b>Summary of Market share (100/21 = 4.6)</b>
Primark = 13 Dresses x 4.6 = 62%
Zara = 4 Dresses x 4.6 = 19%
H&M = 4 Dresses x 4.6 = 19%
<b>Table 1.</b> Brand ratio used for the samples

diversified a range as possible. They were all purchased from fast-fashion stores on the UK high street during the month of July in 2014. It is worth noting that the range of choice within this sector is vast, therefore to help provide structure to what was

selected; the ratios of the brands purchased, reflected each of their market share<sup>2</sup> at the time (see Table 1).

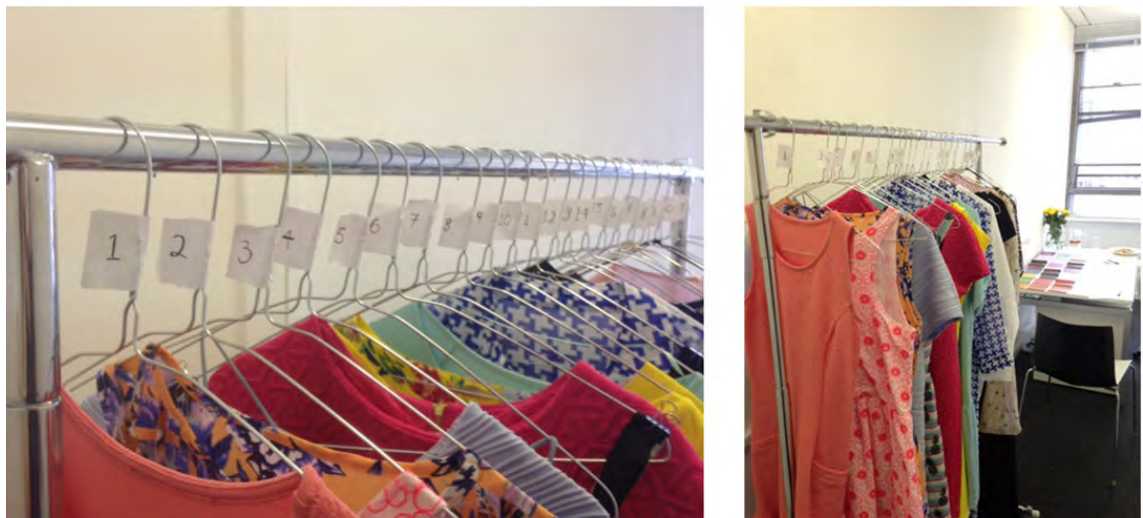
##### 4.6.1. Location and chronology of the research

The study was held at London College of Fashion, John Princes Street campus where relevant retail equipment was available within an appropriate, professional and manageable setting. It was conducted over four separate days, during the last two weeks of July 2014. Each interview took around 40 minutes and with the preparation time included i.e. dress steaming; filing of paperwork, each session took around 80 minutes to complete. The industry respondent interview lasted for 2 hours.

<sup>2</sup> During this period there was a shift in the market share, there was a consistency of the main brands within this sector (online – Available at - [http://www.just-style.com/analysis/whos-winning-in-uk-apparel-shopping-switch\\_id124445.aspx](http://www.just-style.com/analysis/whos-winning-in-uk-apparel-shopping-switch_id124445.aspx). [Accessed 05/07/14] The popularity of the Primark offer continues to grow and shows no signs of slowing down since this report in August 2014 <http://money.aol.co.uk/2014/03/23/the-rise-and-rise-of-primark/> [Accessed 06/09/14] It was problematic to garner these types of statistics from sources that are entirely robust. The above sites are considered as relevant and trustworthy from the viewpoint of representing the consumer's interests. They were useful insofar as they provided indication of the balance of the garments purchased.

#### 4.6.2. Preparation of the dress samples

Each dress was photographed on the stand, which included detailed shots of the in-neck labels and swing tickets. To anonymise the dresses and their material content, all of the care labels; in-neck labels and swing tags, were removed prior to the start of the study (a full record of this information was retained, please see Appendix A.9). This was done to avoid unintentionally influencing the respondents through brand bias (Arnthorsson, Berry & Urbany, 1991) or accidentally voiding aspects of this study by revealing the price or material composition. All of the dresses were placed on a wire hanger on a 6-foot wide garment rail (please see Fig 6. Showing the numbered dresses on the rail). For identification purposes each of the dresses was assigned a number from one to twenty one, which was attached to the neck of the hanger. After each session was completed the dresses were steamed and arranged back into numerical order ready for the next respondent.



**Fig 6.** The dresses numbered and on a garment rail.

#### 4.6.3. Set up of the study

The participants were all given a time slot, when they arrived they were welcomed and taken through the consent form and participation sheet. It was explained to them that they were to be observed inspecting a rail of summer dresses, as if they were considering them for purchase. The respondents were then introduced to the rail of dresses, they were asked to imagine that each of the dresses was their size, and fitted them perfectly. At this point it was explained that I would be recording their actions and comments with handwritten notes and at no point would any audio or image record be taken of them. All of the fourteen respondents were asked open and close-ended

questions about the durability; price; brand; quality; material of the dresses as well as how they normally disposed of unwanted clothes (see Appendix A.10 for an example of the question sheet).

#### 4.7. Garment rail review procedure

##### 4.7.1. Acclimation to the study

The respondents were acclimatised to the study by being invited to browse the rail of dresses.

They were prompted with the question *'please describe how you are going through the rail?'*

As they surveyed the rail they were asked *'what is it you are looking out for?'* All of their responses were recorded with handwritten notes and later transcribed.

##### 4.7.2. Ordinal ranking

Each of the respondents were asked to arrange the twenty-one dresses on the rail, in ascending order from left to right, for each of the following three categories; Quality, Price and Durability.

The respondents were afforded the time to adjust and readjust their arrangement until they were entirely satisfied. Much of the selection was as a result of side- by-side comparison of two dresses with a mental 'weighing up' of attributes. After each of the three arrangements was completed the order of the numbers within the arrangement was recorded, during which time each of the respondents were invited to give reasoning for their arrangements.

##### 4.7.3. Detailed garment analysis

The respondents were asked to select *'the five dresses you like the most'* which each respondent completed with ease. They were then asked *'why did you picked them?'* their responses were captured. The selected dresses were gathered together and then removed from the main rail and placed on to a separate smaller rail, so the respondents could conduct a detailed analysis of each of them. The respondents were then invited to study each of the five selected dresses individually, and were asked the following questions:

- *What do you think it's made from?*
- *What brand do you think it's from?*
- *How much do you think it costs?*
- *How many times do you think you would wear it?*
- *What might go wrong with the dress, to stop you from wearing it?*

The responses were recorded as before and the dresses were then left as they were on the rail.

At this point the participant was then invited to sit at a desk with two chairs for the final interview stage.

#### 4.7.4. Previous purchase behaviours

This was the final activity of the study, each respondent was interviewed about their previous shopping and fashion consumption experiences, the questions were as follows:

- *When shopping for dresses, what details or features would you typically avoid and why?*
- *Have you ever had a garment that let you down or failed? What happened?*
- *Would you typically look at the inside care label when shopping? If so, what impact might that have on your purchase?*
- *How would you normally dispose of garments after you are finished with them?*

If there was any need for further explanation or additional clarification this was done without any leading of the participants. At the end of the interview session, each of the respondents was thanked for their time and contribution. Then the fuller reasoning of the study was explained to them through a debriefing (Field & Hole, 2013:100) they were also invited to ask any questions, the results of which will be covered later in chapter 5. Finally, they were asked if they would be interested in being involved in other aspects of the study, all of the respondents stated they would like to take part.

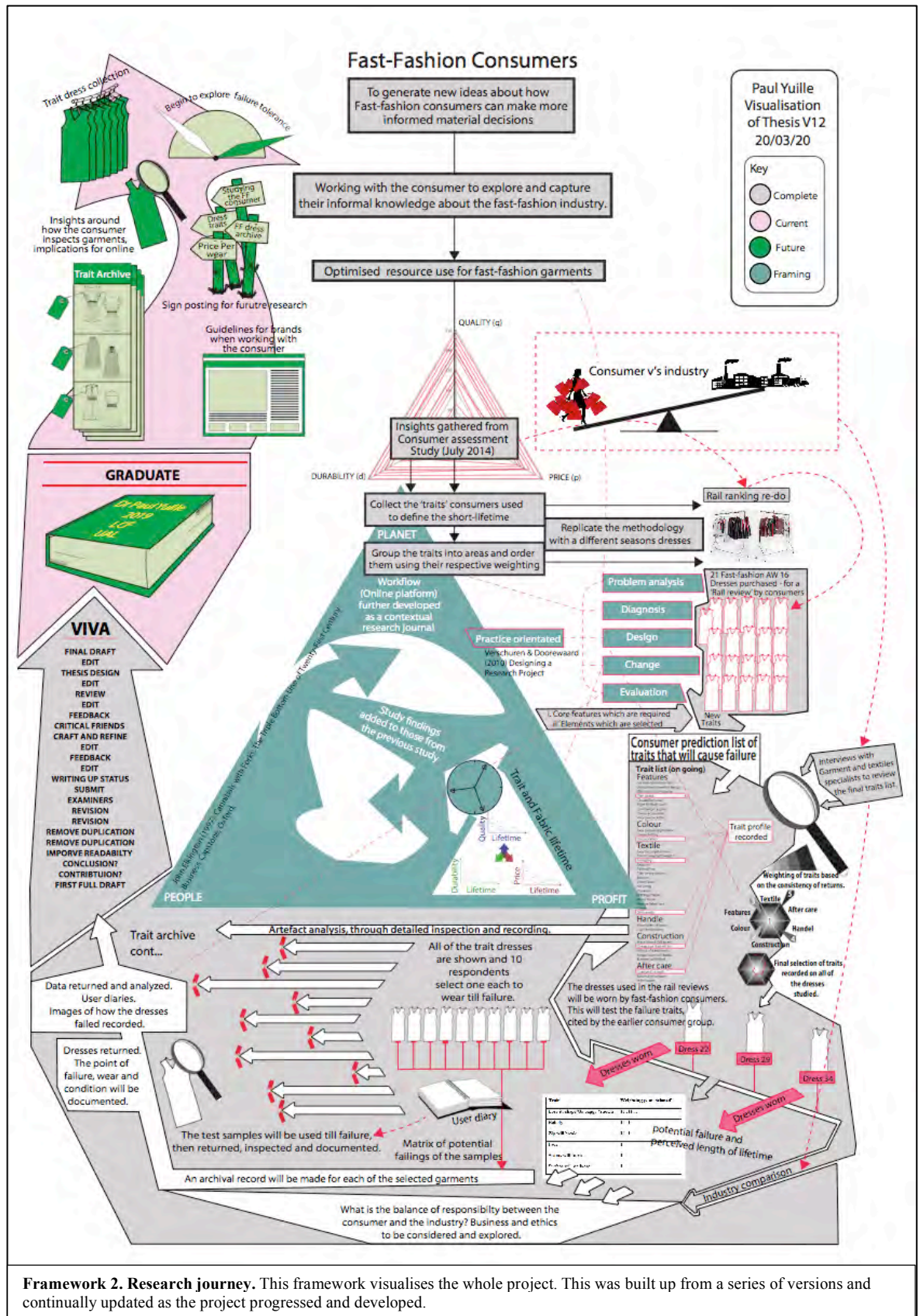
#### 4.8. Industry comparison

Around six weeks after the final consumer respondent, the industry respondent completed the 'Ordinal ranking' scale for Quality, Durability and Price. The procedure was conducted in exactly the same way as the consumer respondent group. As with the 'Detailed garment analysis', the same questions as the consumer respondents were asked, in this instance though it was completed for all twenty-one dresses. This provided the opportunity to compare with the consumer respondent's Top 5 choices. As with the consumer respondents, all of the answers were hand-written and later transcribed.



#### 4.9. Summary

When making their assessment of how long a garment would last for, each of the consumer respondents suggested specific design traits that they felt would have an impact. Considering these topics and their interrelations, helped to inform my knowledge and subsequent research about consumers' current way of thinking towards the materiality of the fast-fashion sector and their level of tacit and personal knowledge. This research invention stage (see Framework 1, the 'Invention' heading) was used to inform a research route to the individual consumer, one that can explore new sustainable and material perspectives. Building on what the consumer inherently understands about garments and their individual consumption practice will create a body of work that can be used by other researchers to generate sustainable proposals for this consumer group and industry. At this point it was important to be able to visualise the entire doctoral project, to that end please see the image below (Framework 2. Research journey). Working in this way helped me to both capture my understanding of what research is and what rigor within academic research looks like. Additionally, by considering other more established researchers within this field, helped to further refine and confirm the type of research approach that was required to generate useful data (please see Appendix 11 for the full set of transcribed responses).



**Framework 2. Research journey.** This framework visualises the whole project. This was built up from a series of versions and continually updated as the project progressed and developed.

## 5. Invention and discovery

### 5.1. Introduction

As shown in Chapter 4, a series of exploration studies were completed for this thesis. The results from these incremental exploratory studies were used to further refine and inform the next iteration of research tools. Initially the investigations observed the general view and activity of the consumer respondent group. This research developed into considering the garment assessment procedures and tacit knowledge of the consumer. Through doing this, the consumer was required to predict how the garment might fail. The respondents used traits on the dresses to inform their failure predictions. These insights helped to create a list of failure traits, which could then be tested, this will be covered in chapter 6 where the predictions of failure that were provided by the participants, were examined through a longitudinal study by the recording of the use, wear and ultimate failure of the dresses.

The dresses that were worn, were the same as the ones studied during the rail review, but with a new group of respondents. This helped to explore the robustness of the material knowledge and lifetime predictions that were made. The longitudinal use stage required the participants to record their use by keeping a diary “to determine the pattern of change in relation to time” (Kumar, 2014:138). Participants were instructed that the study would cease if the garment fails. This ensured the opportunity for a consistent analysis of a group of garments. As mentioned previously, the research studies that were completed will be discussed using the four phases of qualitative research as outlined by Kirk and Miller these are, Invention, Discovery, Interpretation and Explanation. This chapter will set out how the research design outlined a “plan of action” and how this was implemented (Kirk & Miller, 1986:60). This will be explained by setting out the activity preparation phase for the primary research, which will be discussed sequentially for purposes of clarity. To ensure a clear and relevant thematic structure one must, “formulate the purpose of an investigation...the why and what” (Brinkmann & Kvale, 2014:102).

## 5.2. Rail review overview

This research was intended to generate a set of pre-purchase assessment criteria of garments, undertaken by a group of fast-fashion consumers. With the purpose of recording their level of material knowledge and their views on terms associated with them. As mentioned previously, an industry representative was invited to complete parts of the study for comparative purposes. The pilot study was drawn from observed behaviours so there was a need to capture all of the data as it happened. This also enabled adjustments and improvements to be made for future studies.

## 5.3. Interpretation

### 5.3.1. Rail analysis

This was the first stage and the introduction to the study, it was anticipated that it might help the respondents to negate or at least accept, the ‘Hawthorne effect’, which is when someone is aware they are being studied and modifies their behaviour accordingly (Flynn & Foster, 2003:141). The overall purpose of this stage was to observe the method participants used whilst reviewing a rail of dresses and to record any particular thoughts given for how they were going through the rail. Each of the respondents went through the rail and stated what they were looking for. All of the answers given were then analysed and grouped to generate headings and a summary (see Table 2). The results of the analysis of the dresses on the rail showed that the respondents were searching using their previous shopping experiences to either select a dress or reject it. This procedure aligns with the theory of knowledge versus risk, (Alba & Hutchinson, 1987, cited in Blythe, 2013) which is when a consumer is knowledgeable about a product they will likely have a greater understanding of what features or attributes to look for, and how the product can be evaluated against them. The risk is reduced and the satisfaction of the selection has higher potential (ibid).

### 5.3.2. Results handling

All of the responses were individually transcribed, inputted, then assigned to categorized nodes for analysis. The process of coding involved breaking up data, identifying and developing concepts in order to organize distinct categories (Strauss & Corbin, 1998). Where there might

be interesting results emerging these were highlighted, so that when sorting the information, it is clear what is pertinent and what is not (ibid). The analysis and then the coding and generating nodes to outcomes were completed using *Nvivo 10* software. Working with the data in this way provided the opportunity to run comparisons and investigate any patterns or themes emerging.

### 5.3.3. Results

The verbal responses that were captured helped to outline the descriptors being used by the respondents during the study, whilst providing evidence of the level of engagement being exhibited. The purpose was to see if there was a consistent rail review procedure within the group, evidenced through the amount and type of consideration the respondents displayed during the information search (Blythe, 2013). Furthermore, the level of engagement could be less in-depth or extensive; if the respondent was already highly familiar with the product they are searching (Bettman & Park, 1980). As the consumer respondents are all fast-fashion consumers, it was expected that the initial information search of the rail would be a low level of conscious engagement (Kiel & Layton, 1981). This means that the respondents can be expected to be acting with 'learned behaviours' and are only considering the features they can easily imagine and are highly familiar with (ibid). This can be seen with the transcribed initial thoughts, whilst searching the rail from the respondent, they know what features they are looking for and what to avoid. There was strong consistency (please see the summary row in Table 2) as almost all the respondents were searching by colour. There were 6 respondents who were considering the imagined use phase of the dress through the fit, style, pattern and textile.

Respondent	Verbatim response	Length	Fit	Colour	Feature	Handle	Style	Pattern	Construction	Textile	Use
R1	<i>'Length, nothing too pale, fitted at the top, plain design'</i>	Y	Y	Y	N	N	Y	N	N	N	N
R2	<i>'Floral pattern, Skater type look, Bright colours, Bright contrast'</i>	N	N	Y	N	N	Y	Y	N	N	N
R3	<i>'Shape, Colour; black; white; blue, what it is for? Like an event, I stick to what I already own'</i>	N	N	Y	N	N	Y	N	N	N	Y
R4	<i>'Colour, classic cut, simple pattern and fabric, vintage look/worn feel, and the length'</i>	Y	N	Y	N	Y	Y	Y	N	N	N
R5	<i>'Colour priority for the bright patterns on the surface, detail or lack of it, a single feature can ruin a garment'</i>	N	N	Y	Y	N	N	Y	N	N	Y
R6	<i>'Bold colours, different looks, stable, multi-wear'</i>	N	N	Y	Y	N	Y	N	N	N	Y
R7	<i>'Colour, not too tight, length below the knees'</i>	Y	Y	Y	N	N	N	N	N	N	N
R8	<i>'Length to ensure its long, colour, material and staining likelihood'</i>	Y	Y	Y	N	N	N	N	N	Y	Y
R9	<i>'Colour, print, look and material'</i>	N	N	Y	N	N	Y	Y	N	Y	N
R10	<i>'Colour, cut and feel'</i>	N	Y	Y	N	Y	N	N	N	N	N
R11	<i>'Textures, like lace for the feel, how it looks draped in front of me and colour is very important'</i>	N	Y	Y	N	Y	N	N	N	Y	N
R12	<i>'Material, Colour, Construction, patterns on the fabric, feel'</i>	N	N	Y	N	Y	N	Y	Y	Y	N
R13	<i>'Materials if it clings or not, comfort, has to be able to move, patterns on the surface'</i>	N	Y	N	N	N	N	Y	N	Y	Y
R14	<i>'Colours, imagine if it suits me, texture, materials'</i>	N	N	Y	N	Y	N	N	N	Y	Y
Summary		4	6	13	2	5	6	6	1	6	6

**Table 2.** Captured comments from each respondent whilst searching the rail, with a summary of points.

#### 5.3.4. Summary of rail review

Through the observing the respondent's rail review behaviours, it was found that they all began the study by handling and touching the dresses; in the majority of cases in rapid succession, with only the briefest of focused visual scans being conducted. When asked to *'describe how you are going through the rail?'* each of the respondents gave immediate and automatic reasoning for how they went through the rail by citing the specific traits or features they were looking for to either avoid or to further inspect it. The respondents were concerned

with the suitability of the dress and its features; based on predetermined personal experience and their responses were more confident than they were from the acclimation question.

The specific results returned were transcribed and two groups emerged; these were the group that were quickly ‘auto-checkers’ and the ‘checkers’. These were generated in response to the depth of engagement shown during the initial inspection. As can be seen from the results when the respondent ‘auto-checks’ the rail they are less likely to be looking for particular features (see Table 3 below). Interestingly, four out of the six who were ‘auto-checkers’ were from Group A, the respondents who buy fast-fashion ‘most of the time’. Additionally, two of the respondents had no view on what they were looking for, both of these respondents were from Group B who are fast-fashion shoppers ‘some of the time’. Whereas, the entire ‘checkers’ group would consider at least one feature and overall had a wider range of aspects they would study whilst they were conducting their information search (Blythe, 2013).

It was found that only one respondent mentioned looking at the ‘quality’ and two others suggested they would think about a ‘specific use’ and consciously consider if they ‘already owned an item that was similar’. The level of information search is fairly low at this stage for all the respondents. There was slightly less conscious engagement from Group A, who were the more experienced fast-fashion consumers and potentially more familiar with the product; so there is less of a need for considered study (Tellis & Fornell, 1988). The insight gained here could be that this group know ‘what to look out for’ as their skills were more developed from actively owning and consuming more fast-fashion garments. These questions showed that the whole participant group had a focused and personal method to review the rail. On the whole they all made very quick decisions based on only the briefest of encounters with the dresses.

Respondent	Group A/B	Full response captured verbatim Square brackets indicate any observations made by the facilitator.	Autopilot	Analysis of the quality	Specific use or pre-exist	Specific features	Considering the handle	Drape	Focused method
R1	A	<i>'I work through the rail really quickly, looking at the length'</i>	Yes	No	No	Yes	No	No	Yes
R2	A	<i>[Flicked through the rail very quickly] 'I go by colours and patterns'</i>	Yes	No	No	Yes	No	No	Yes
R3	A	<i>[Looked along the top of the rail] 'Looking for a shape, top scan then the bottom, then all over'</i>	No	No	No	Yes	No	Yes	Yes
R4	B	<i>[A scan of the rail and then a specific selection] 'I'll move/flap the dress, then spreading the dress and the handle of the fabric'</i>	No	No	No	Yes	Yes	No	Yes
R5	B	<i>'Pattern or colour would draw me in. I look across the top of the hangers to see what I like. Drawing the items apart, won't remove unless I really like it.'</i>	No	No	No	Yes	No	No	Yes
R6	A	<i>'Quick scan and touching, and I select what I like for closer inspection, pull it out. For me colour is what draws me, if I like it I'll put it in-front of me below my chin'</i>	Yes	No	No	Yes	Yes	Yes	Yes
R7	A	<i>'Left to right, I pull it out, look if I like it take it out and [place] it in front of me'</i>	No	No	No	No	No	Yes	Yes
R8	B	<i>'Begin in the middle, if I like it I inspect the hem, to make sure its not falling apart and do I have something like it already, so as not to duplicate'</i>	No	Yes	Yes	Yes	No	No	Yes
R9	B	<i>'Left to right, push to make space, lift out what I like and fold over my arm'</i>	Yes	No	No	No	No	No	Yes
R10	B	<i>'Be drawn to the colours then start, and go through; push out of the way'</i>	No	No	No	Yes	No	No	Yes
R11	B	<i>'Drawn to the black dress, feel the material, then pick up and take to a mirror, fold over my arm and take to try on'</i>	No	No	No	Yes	Yes	Yes	Yes
R12	A	<i>'Instant like or not, imagining the colour, shape, do I need it for anything? Open up and close the rail very quickly then return'</i>	Yes	No	Yes	Yes	No	No	Yes
R13	A	<i>'Front to back [left to right] considering the shape and if its easy to wear i.e. shift dresses are easy to wear'</i>	No	No	No	Yes	No	No	Yes
R14	B	<i>'Move quickly through the rail, 1 second per item, impulse mostly, automatic reaction, auto-pilot and tunnel-vision if I like it'</i>	Yes	No	No	No	No	No	Yes

**Table 3.** Focused comments of how the respondents go through a rail of clothes.

#### 5.4. Ordinal ranking exercise

This exercise was designed to examine the following beliefs that, garments within this sector are typically sold at low *prices* (Tungate, 2008; Engel, Blackwell & Miniard, 1995: 211) and the *quality* of the garments are low, as consumers equate low quality to low cost and vice-versa (Kadolph, 2007:30). There is also an assumed relationship between *durability* versus *quality* (Silverman & Propst, 1996). To investigate this, three ordinal ranking exercises were completed with the dresses to consider their Quality (Q), Price (P) and Durability (D). The results of each ranking exercise will now be discussed one at a time; to assist with this discussion a range of tri-axis radar graphs were developed from the results.



#### 5.4.1. Grouped quality ranking

Each of the respondents were asked to arrange the 21 dresses from left to right, left being low quality and moving to the right for high quality. The final line up was recorded during the interview, the arrangement was transcribed then assigned a relevant value with regards to where they were placed on the scale. Below is the transcribed numerical table (see Table 4), it displays each of the respondents selection running from, position 1 [lowest level of quality] (as shown along the top horizontal line Q) to position 21 [highest level of quality]. Accumulating the data into a numerical order for each of the 21 positions is what created the ranking. This provided each of the dresses with a 'value' (V) derived from the position of their sum ranking returned from each respondent. All of the final ranked positions and values for each dress can be found in the Appendix (please see A.12 for the Quality dataset).

The top line shows the value assigned to the position of the ranking. From left to right, 1 is the lowest and 21 is the																					
<L/H>	Q	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
The list of all 15 of the respondents ‘ Quality’ answers	R1	19	18	21	12	10	1	2	3	16	5	6	15	4	11	7	8	9	20	17	14
	R2	21	15	18	14	16	10	11	20	19	2	3	1	6	7	8	17	5	12	4	13
	R3	19	18	17	1	20	2	5	15	21	13	10	14	12	6	16	11	4	3	8	7
	R4	17	1	15	10	9	21	11	3	16	4	7	18	2	8	12	19	20	14	6	5
	R5	19	8	15	16	1	10	21	4	7	3	12	17	11	18	14	9	5	6	2	20
	R6	2	21	20	9	6	8	13	15	3	7	5	11	14	16	19	17	12	4	18	10
	R7	13	21	16	20	9	12	17	11	10	7	4	19	18	15	14	8	6	5	1	2
	R8	12	4	8	1	18	15	3	5	6	10	7	17	11	9	13	16	14	2	19	21
	R9	3	10	15	16	17	18	21	20	11	5	19	2	1	9	8	7	12	4	6	14
	R10	1	9	5	16	3	4	13	7	17	15	8	11	20	10	12	18	6	2	19	21
	R11	21	1	19	11	3	17	5	8	20	12	10	9	6	4	7	14	15	16	18	2
	R12	10	15	18	19	20	21	14	11	1	16	17	2	3	5	6	8	9	4	7	12
	R13	15	10	9	19	21	14	8	2	20	3	5	18	16	17	1	6	11	13	4	7
	R14	15	18	16	21	20	19	14	17	10	8	9	12	3	13	11	5	1	4	7	2
	R15	12	19	18	16	04	09	03	17	05	01	21	08	15	06	10	11	07	20	14	02
D20			1	1	3			2	2				1				1	1		1	
	DQV20			3	4	15			16	18				13				17	18		20

**Table 4.** This shows the responses of the respondents with regards to where they placed the 21 dresses on the Quality scale. Also shown is the example of the results for Dress 20 in italics (D20) also the Value (V) assigned to the dress for Quality (Q). This was calculated by the value (V) of the rank positions x the frequency (f) of it being placed there. So that when the consumer respondents 1 – 14 were added together the final value for Dress 20 provided was = **DqV145**. The industry respondent R15 (shown in red) for D20 was DqV18, as it was in position 18 is shown underlined and in bold.

There was little similarity found in the Quality rankings returned, each arrangement was unique. This demonstrates that this group of respondents' idea of quality is individual to them. Supporting the assertion that when the consumer assesses quality there is limited consistency (Kadolph, 2007). Where there was some small measure of consistency, which was when seven of the respondents thought Dress 13 was of the highest quality and placed it in the 21<sup>st</sup> position.

The majority of respondents showed the maximum possible variance, which means that each of them returned an almost exactly different answer. It is possible that a broader sample range and larger respondent pool, may provide results that would show a greater consistency. This trend was the same for the returned data for Price and Durability, with only a very small amount of agreement being shown. Therefore, rather than the ‘individual’ respondents being compared, it was more purposeful to calculate each of the dresses individually through each accumulated response and their summarised ranked position. This provides an overall value for each dress, which can be plotted and subsequently overlaid and compared on the tri-axis radar graphs.

#### 5.5. Introduction to the radar graphs

	<b>Quality</b>	<b>Price</b>	<b>Durability</b>
<b>1</b>	130	138	185
<b>2</b>	184	170	179
<b>3</b>	139	124	104
<b>4</b>	191	188	243
<b>5</b>	169	193	159
<b>6</b>	207	207	211
<b>7</b>	197	182	220
<b>8</b>	176	161	175
<b>9</b>	157	158	165
<b>10</b>	110	104	99
<b>11</b>	155	185	156
<b>12</b>	180	203	165
<b>13</b>	113	232	247
<b>14</b>	191	190	174
<b>15</b>	90	55	88
<b>16</b>	127	101	118
<b>17</b>	139	178	153
<b>18</b>	116	124	75
<b>19</b>	121	104	74
<b>20</b>	145	168	125
<b>21</b>	93	81	116

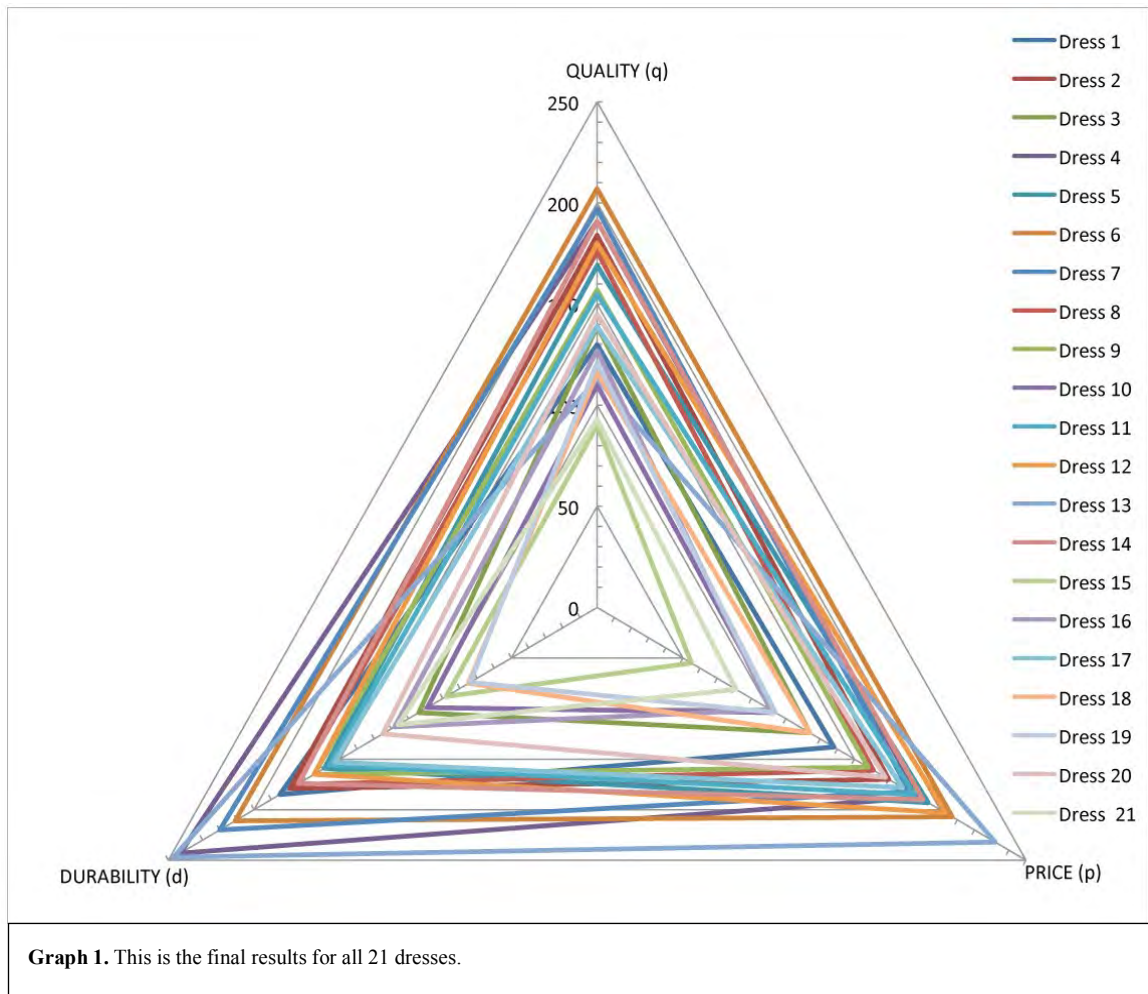
**Table 5.** This table shows the final Dress Values (DV) for each of the dresses (see the column on the left) for the three aspects (Q, P & D) investigated.

As there was a large amount of data with limited consistency, the final ranked value of the dresses was captured and used to create a profile for each dress (see Table 5). The amounts for each response were calculated as follows; each Dress (D) was given a value derived from its summed ranked position (V) this was multiplied by the frequency it was placed in that position (f). The dresses final sum was expressed as DV, meaning the higher the final number, the higher the perceived Quality, Durability or Price. Theoretically, each of the 14 consumer respondents could have agreed on the same dress being at position 21, this would have resulted in a maximum amount of (14 x 21) 294. The largest value returned was 247 (final Durability value for Dress 13) meaning that for an

effective visualisation of the data a 250 unit grid was used. The overall variations in final values were large, between 90- 207 for Quality, 55-232 for Price and 74 - 247 for Durability. This indicates a wide range of views being presented with individualism and personal choice being employed over any formal unified or consistent approach.

### 5.5.1. Radar graph of final values for all dresses

The final results of each dress were plotted onto a three-axis radar graph (see Graph 1 below).



This approach to the visualisation of the data provided the opportunity to consider the relative position of each dress. This helped to uncover any patterns or hierarchies within the results. For example, as fast-fashion garments are believed to have low durability, how this response is positioned in relation to an items Price and Quality may, or may not, support this assertion. How fast-fashion sector brands are segmented is by the amount of market share each brand has. However, with the data displayed in this way, the consumers view on each individual dress can be compared to see if the position of the brand and product are consistent with one another. The product offer within this segment of the fashion industry is vast, and it is possible that clearer differentiation of the products available could provide a more conscious shopping experience for the consumer. As shown, all of the dresses have a tri-axis graph position providing each of the dresses with an overall ranked position, in relation to one another. The results will now be separated out to reveal where there was meaningful clustering, as well as the high and low positions.

### 5.5.2. Groupings derived from ranking

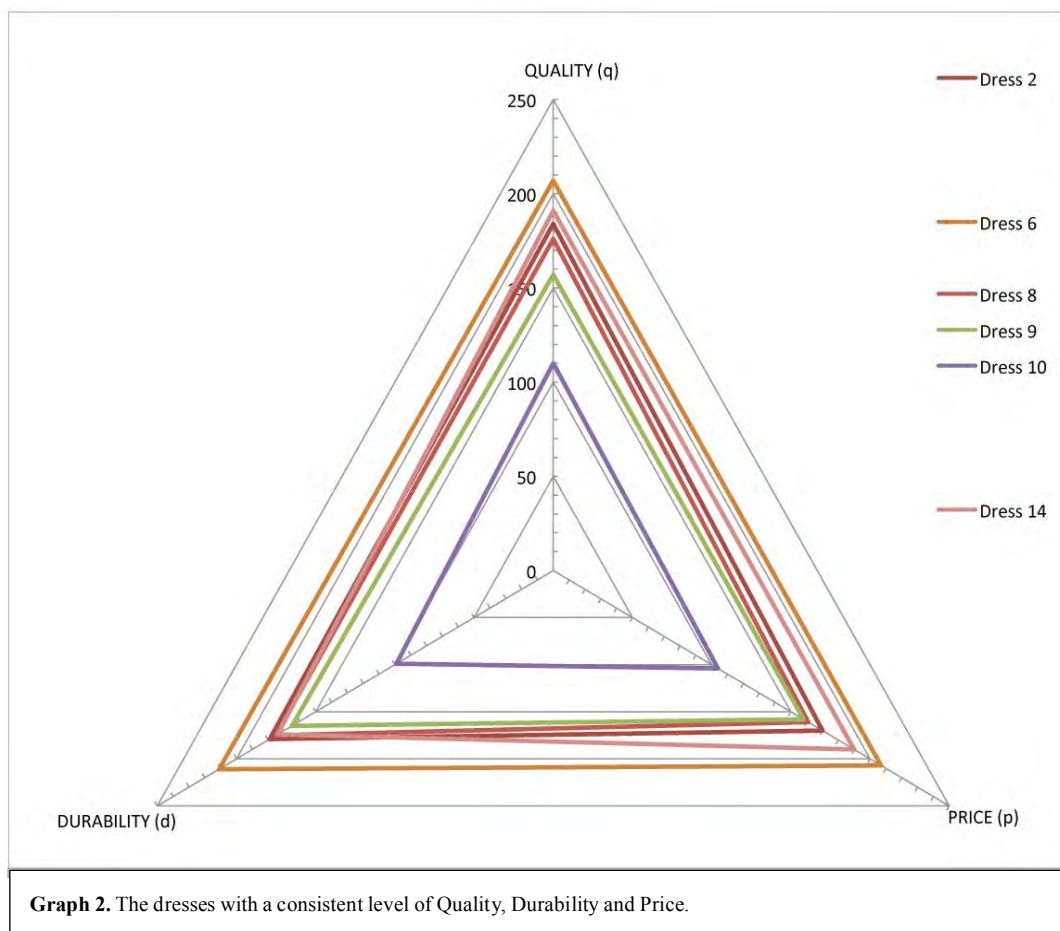
In total, seven distinct groups were formed from the relative values of each of the ranked positions for the dresses. None of the dresses were thought to have a particularly high value in relation to their Price and Durability (i.e. the triangle is deformed with a higher value in the axis of Quality). Where responses did show a consistency, they were grouped and discussed. The following section introduces the groupings, and the highs and lows that were returned by the consumer respondent group. The answers from the industry respondent are discussed later in this section.

### 5.5.3. Findings and discussion

The findings of each grouping will be shown with any additional information about the garments, and then there will be a discussion about each group. Each of these discussions will be explanatory and look to make clear distinctions with the groups (Verschuren, & Doorewaard, 2010:107). For a full listing of the materials, brands, prices and weights of the dresses please see Appendix 11.

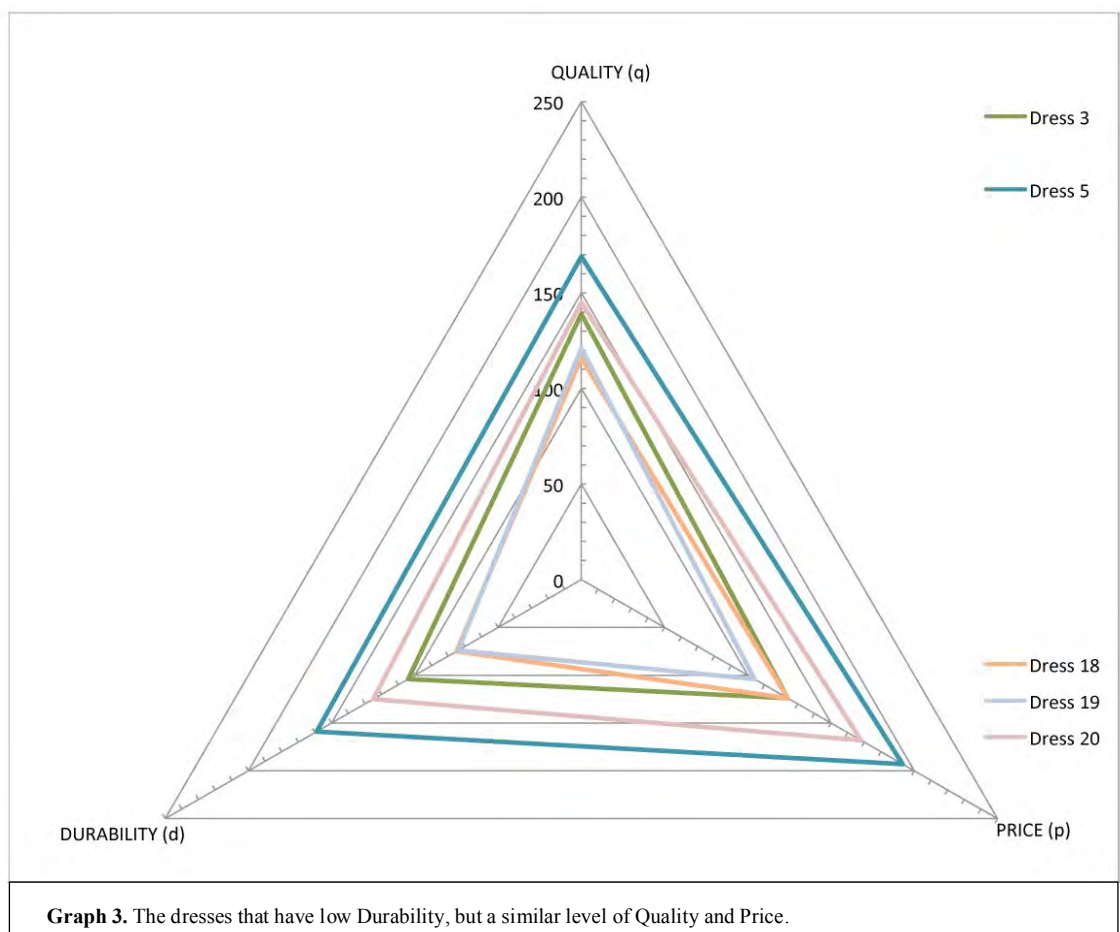
#### 5.5.4. All the same

As shown below (please see Graph 2) six out of the 21 dresses were seen to have a consistent level of Quality, Price and Durability. This was the largest correlation found; the dresses were; Dress 2 – Primark, £15; Dress 6 – Zara, £30; Dress 8 – H&M, £8; Dress 9 – Primark, £9; Dress 10 – Primark, £8, and, Dress 14 – Primark, £7. This consistency of all the values being close to equal indicates the respondents perceived that this selection of dresses displayed the right price for the quality and it was made to last for the assumed amount of time. This is noteworthy as the dresses were from different brands and with different price points. It would appear that these dresses ‘got it right’ with regards to the factors studied.



#### 5.5.5. Low durability

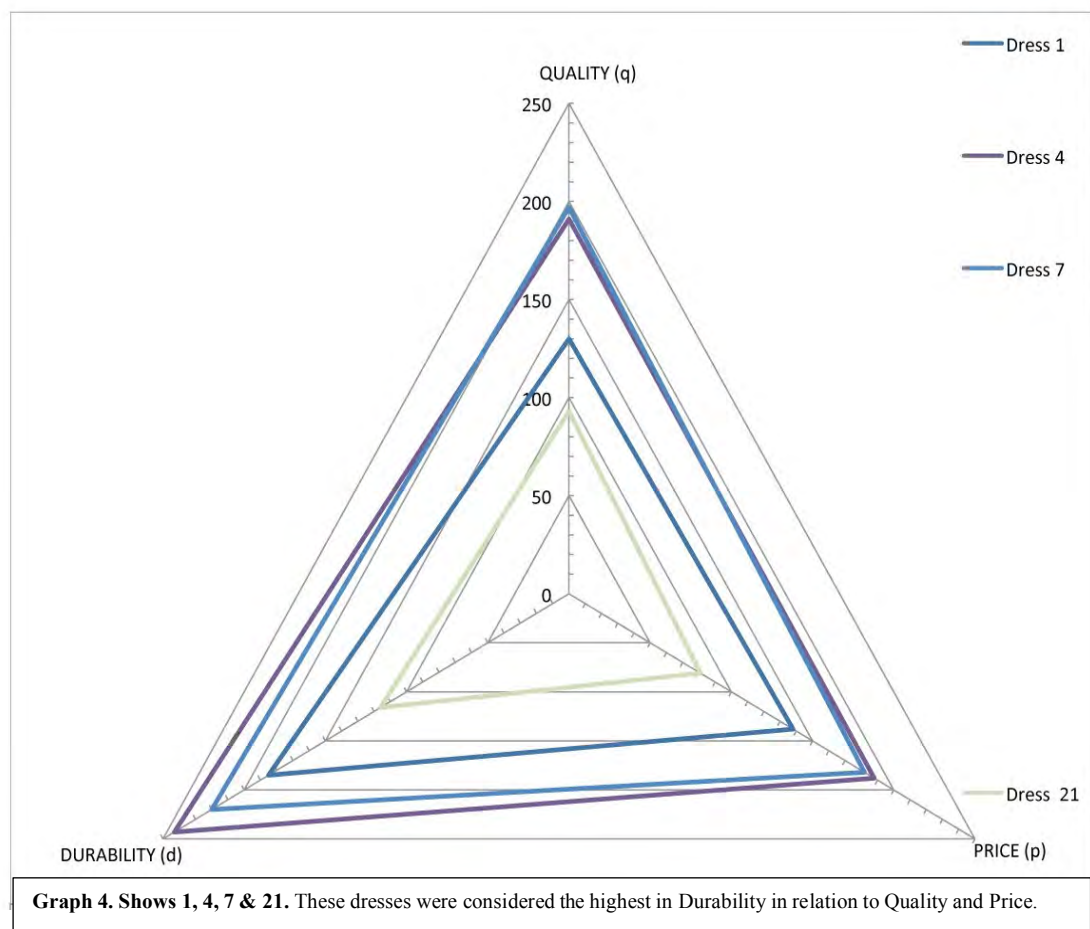
The dresses that were considered to have low Durability were the second highest grouping of responses. In total five out of the 21 dresses were seen to exhibit these traits, these were; Dress 3 - Primark, £8; Dress 5 – H&M, £18; Dress 18 – Primark, £13; Dress 19 – H&M, £8, and, Dress 20 – Zara, £40 (Please see Graph 3 below). Dress 20 was a Cotton and Viscose blend and the only one in this group not made from 100% Polyester. This grouping was seen as being more or less equal for the Price and Quality, yet the respondents still felt that none of them would last very long.



#### 5.5.6. High durability

The four dresses considered to have high Durability were; Dress 1 - Primark, £13; Dress 4 – Primark, £10; Dress 7 - Primark, £13 and Dress 21 – H&M, £15. (please see Graph 4 below).

Three of them were made from Polyester and number 21 was made from Cotton. There would appear to be the perception that the weight of the dress is related to its durability. All of the dresses in this grouping were in the 80<sup>th</sup> percentile of aggregate weight. The heaviest dress overall was Dress 7 (the weight of each dress can be seen in Appendix 13).



### 5.5.7. Highs and lows

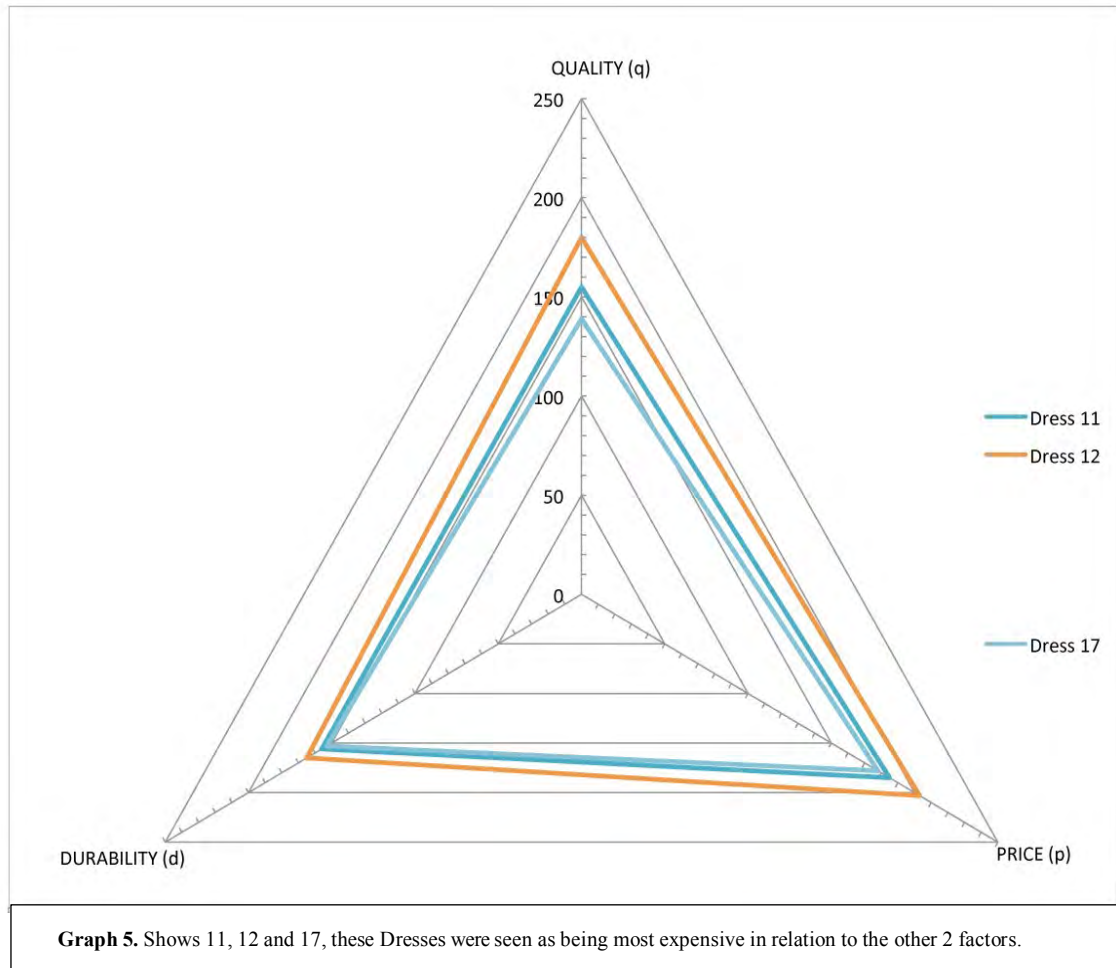
#### 5.5.7.1. High price

As can be seen below (please see Graph 5) when the highest considered Price arrangement was completed in comparison to the Quality and Durability, the top three were dresses; 11, 12

Dress	Price	Rank
11	£20	1 <sup>st</sup>
12	£17	2 <sup>nd</sup>
17	£13	3 <sup>rd</sup>

**Table 6.** Top 3 dresses which were considered higher price than their Q and D values.

and 17 (please see Table 6 with the ranks and price displayed alongside). The actual prices of the dresses were all in the low to mid-level. The dresses selected were ordered correctly, in descending order with the most expensive first. The dresses that were selected are not in the top three for being the most expensive.





The full listing of the dresses with the actual price next to them and the value giving in their overall rank can be seen in Table 7.

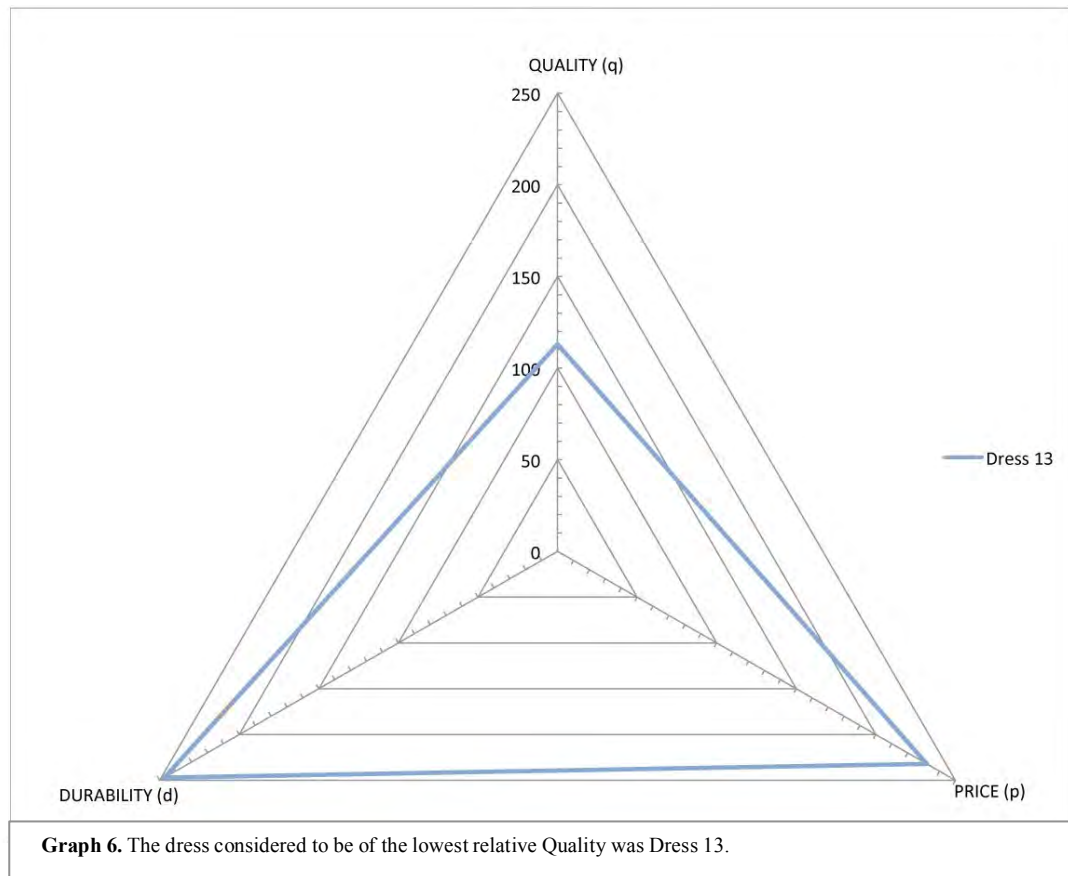
The colours show how close or far the respondents were in their collective response, Green is where it was positioned correctly, Amber is 2 positions off (+/- 10%) and Red is more than 2 positions. This provides a comparison of the real prices with the perceived Price (P) value ranking. The cheapest three dresses were 16, 15 and 14. The most expensive were 13, 20 and 6. The overall lowest ranking for Price was Dress 15

P value	Rank	Cost £	Cost order	Dress
55	1	5	2 <sup>nd</sup>	15
81	2 <sup>nd</sup>	15	8 <sup>th</sup>	21
101	3 <sup>rd</sup>	4	1 <sup>st</sup>	16
104	4 <sup>th</sup>	8	4 <sup>th</sup>	10
104	4 <sup>th</sup>	8	4 <sup>th</sup>	19
124	5 <sup>th</sup>	8	4 <sup>th</sup>	3
124	5 <sup>th</sup>	13	7 <sup>th</sup>	18
138	6 <sup>th</sup>	13	7 <sup>th</sup>	1
158	7 <sup>th</sup>	9	5 <sup>th</sup>	9
161	8 <sup>th</sup>	8	4 <sup>th</sup>	8
168	9 <sup>th</sup>	40	13 <sup>th</sup>	20
170	10 <sup>th</sup>	15	8 <sup>th</sup>	2
178	11 <sup>th</sup>	13	7 <sup>th</sup>	17
182	12 <sup>th</sup>	13	7 <sup>th</sup>	7
185	13 <sup>th</sup>	20	11 <sup>th</sup>	11
188	14 <sup>th</sup>	10	6 <sup>th</sup>	4
190	15 <sup>th</sup>	7	3 <sup>rd</sup>	14
193	16 <sup>th</sup>	18	10 <sup>th</sup>	5
203	17 <sup>th</sup>	17	9 <sup>th</sup>	12
207	18 <sup>th</sup>	30	12 <sup>th</sup>	6
232	19 <sup>th</sup>	46	14 <sup>th</sup>	13

**Table 7.** Showing the predicted Price value (P) and the actual cost and the ranking of each dress.

(please see the top of the column on the far right). As can be seen from the Table the respondent group correctly positioned Dress 13 as the highest rank for Price as it was the most expensive. Overall, almost half of the dresses were positioned as being seen as a higher in price than they actually were. The respondents had less ability to correctly judge the slightly more expensive dresses and a better aptitude for recognising the cheaper ones.

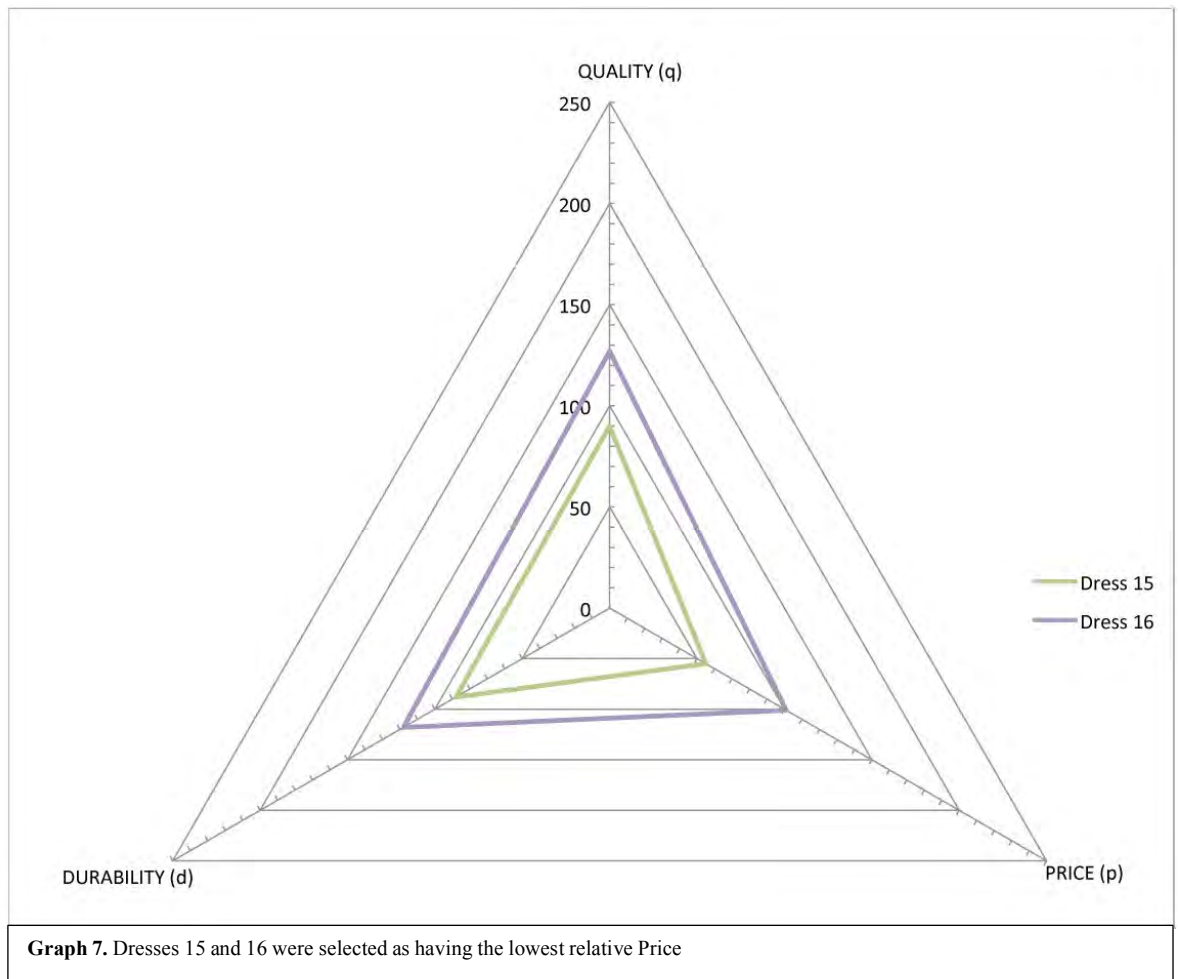
#### 5.5.7.2. Low quality



The dress that was picked by the respondents as having the lowest quality in relation to its assumed Price and Durability was Dress 13 (please see Graph 6). Interestingly, it was still selected for five of the top five listings overall. This indicates that this group of respondents were not overly concerned if the level of quality is low, in comparison to the Price and the Durability.

### 5.5.7.3. Low price

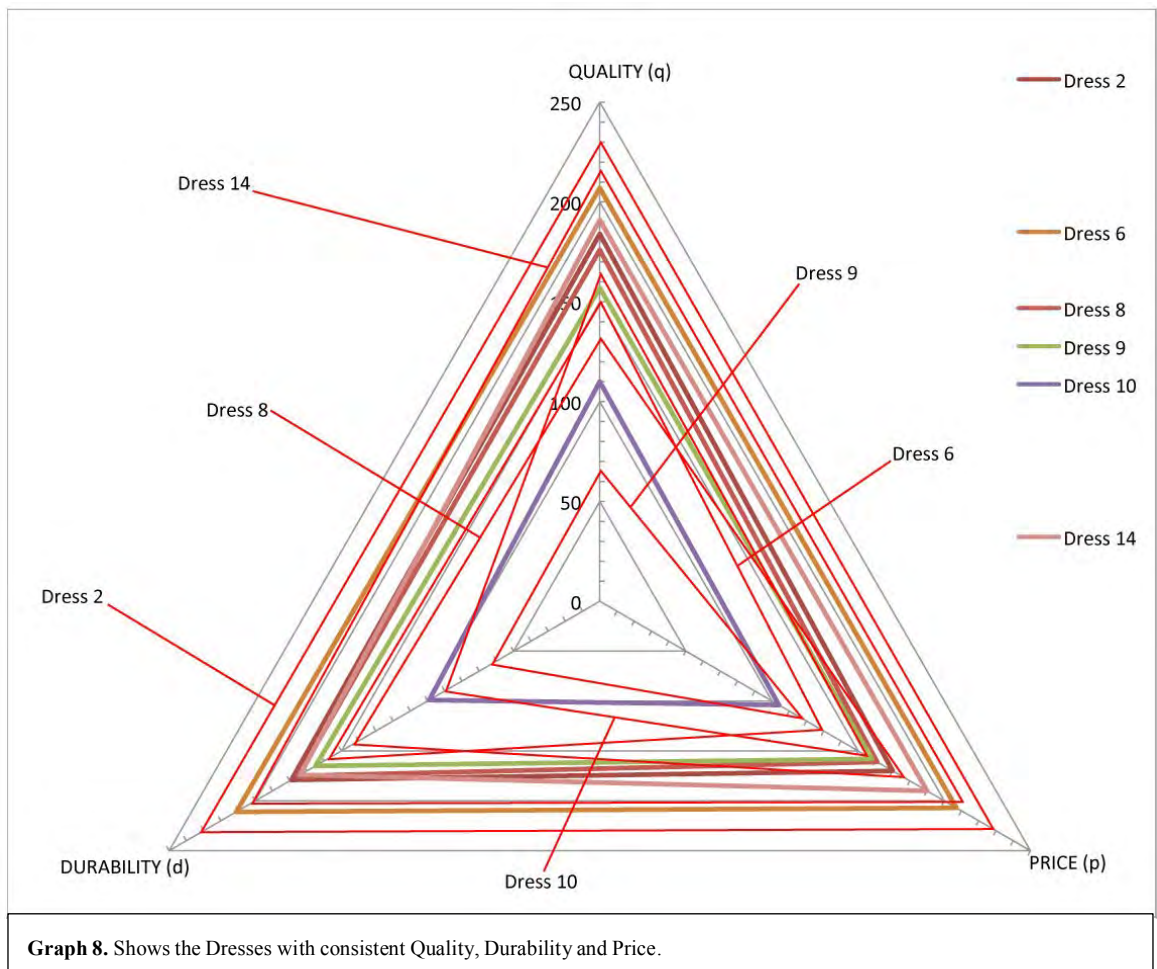
There were only two dresses that were perceived as being low in Price, these were Dresses 15 and 16. The most significant being 15, which had the lowest perceived Price for all of the dresses (please see Graph 7). These dresses were in actual fact the cheapest of the group at £5 and £4 respectively as shown above (please see Table 7). Nonetheless, these two dresses still featured in the top five consumer picks and were selected three times.



#### 5.5.8. Industry representative overlay

The same overview was completed for the industry representative responses. All of the 21 dresses are shown within the same grouping as the consumer respondents. The industry overlay is shown in bright red to make it easier to read. These will now be discussed one at a time on separate tri-axis graphs as required.

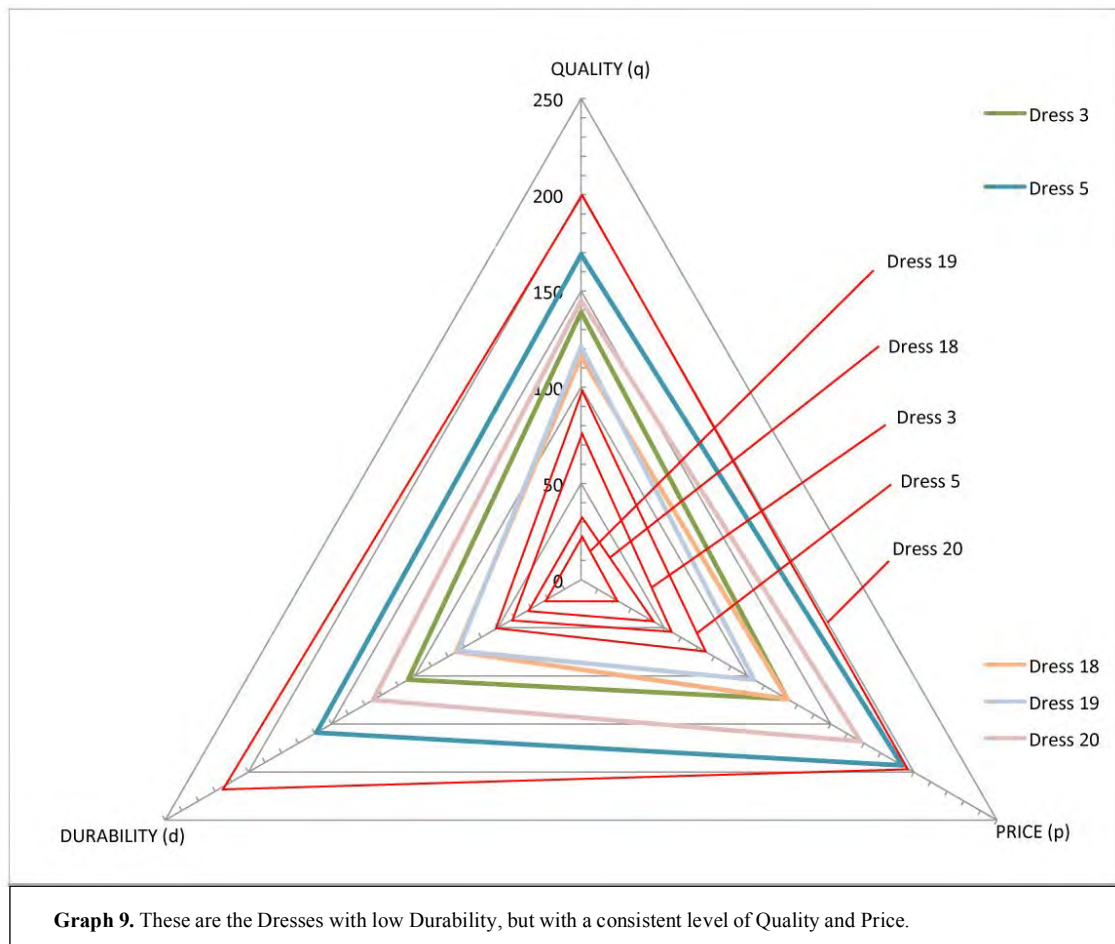
##### 5.5.8.1. Comparison for quality and durability and price



For this overlay the six dresses within this grouping have been placed on Graph 8 (please see above). There was a high level of consistency and agreement with three of the responses; these were Dresses 2, 8 and 14. They are in the same place as the consumer respondent group and of a very similar scale and shape. The results for the remaining three dresses were skewed; with both Dress 9 and Dress 6 being seen as much lower ranked on all aspects. The industry respondent regarded Dress 10 as higher in Quality and Price but lower in Durability.

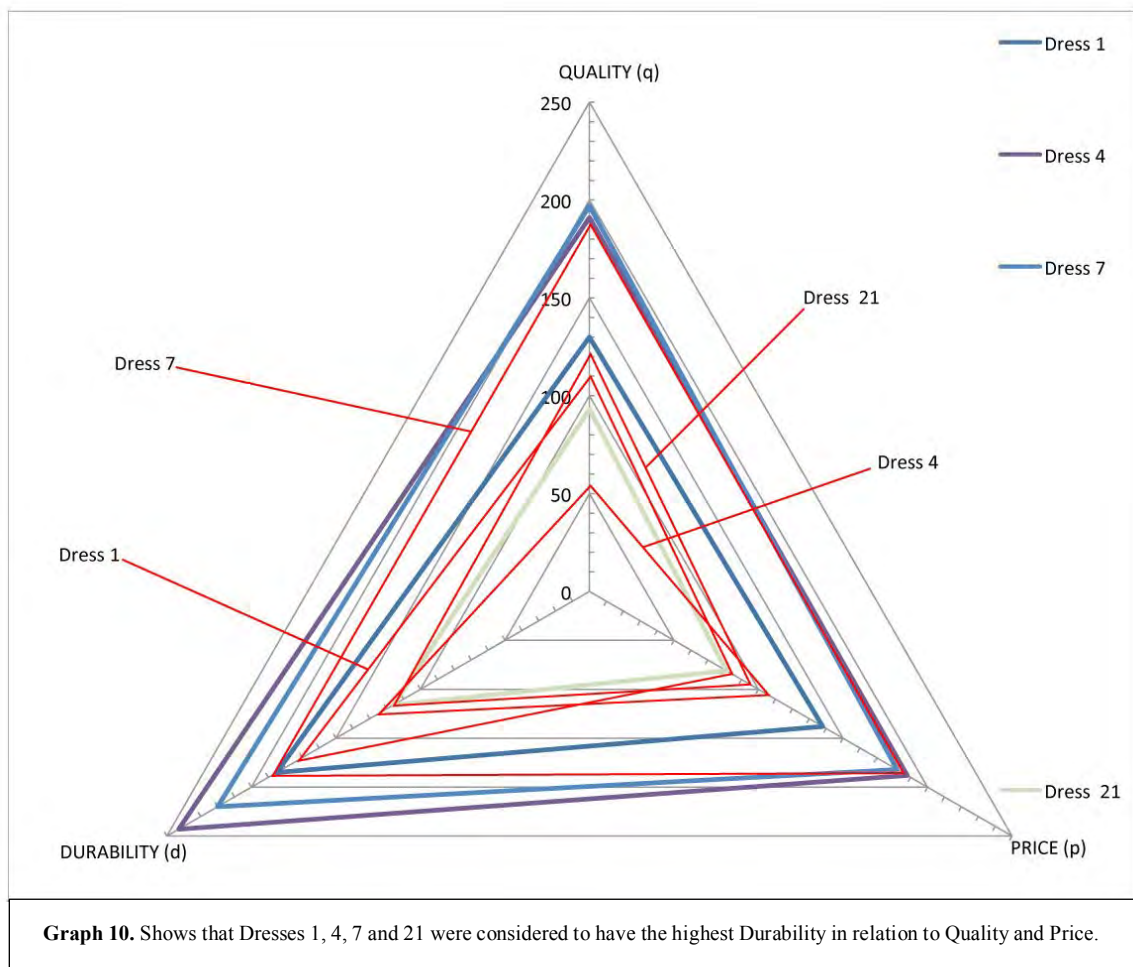
#### 5.5.8.2. Comparison for low durability

The comparison shows (please see Graph 9) that both the consumer respondents and the industry respondent saw Dress 19 as being the lowest level. Similarly, Dresses 18, 3 and 5 according to the industry respondent, are of similar deformation but have reduced values. The final evaluation does not follow this pattern, as Dress 20 is considered as having a much higher level of Durability.



#### 5.5.8.3. Comparisons for high durability

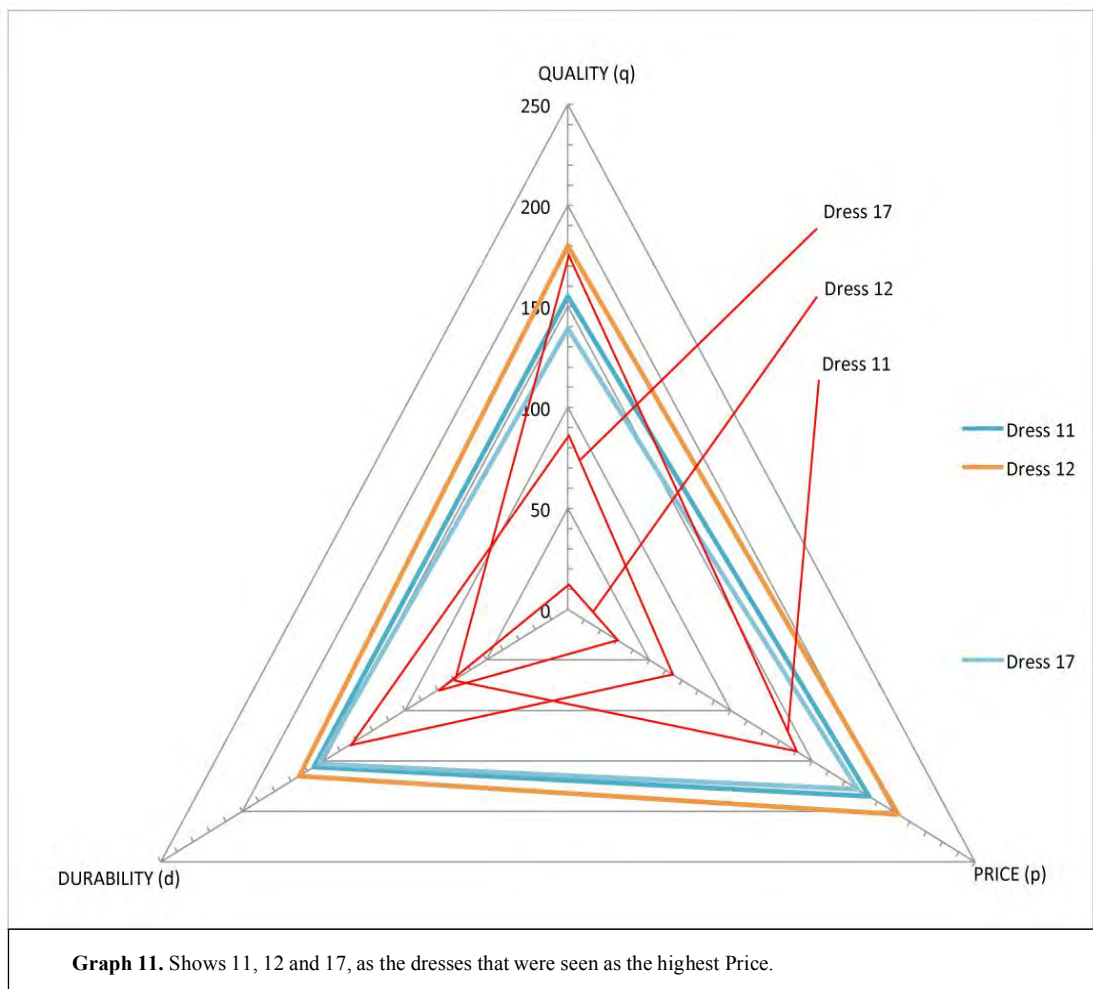
As can be seen from the industry response overlay (please see Graph 10) Dress 21 was placed in a similar position. As shown, Dress 4 resembles the positions of Price and Durability moderately but the Quality axis is almost half of the consumer respondents, showing little overall accord for this dress between these groups. Both Dress 1 and Dress 7 remain in their respective positions for the industry respondent but with some overall reduction, the largest of which is in the Price category. This may indicate that the industry respondent has a better understanding of a dress costs to make.





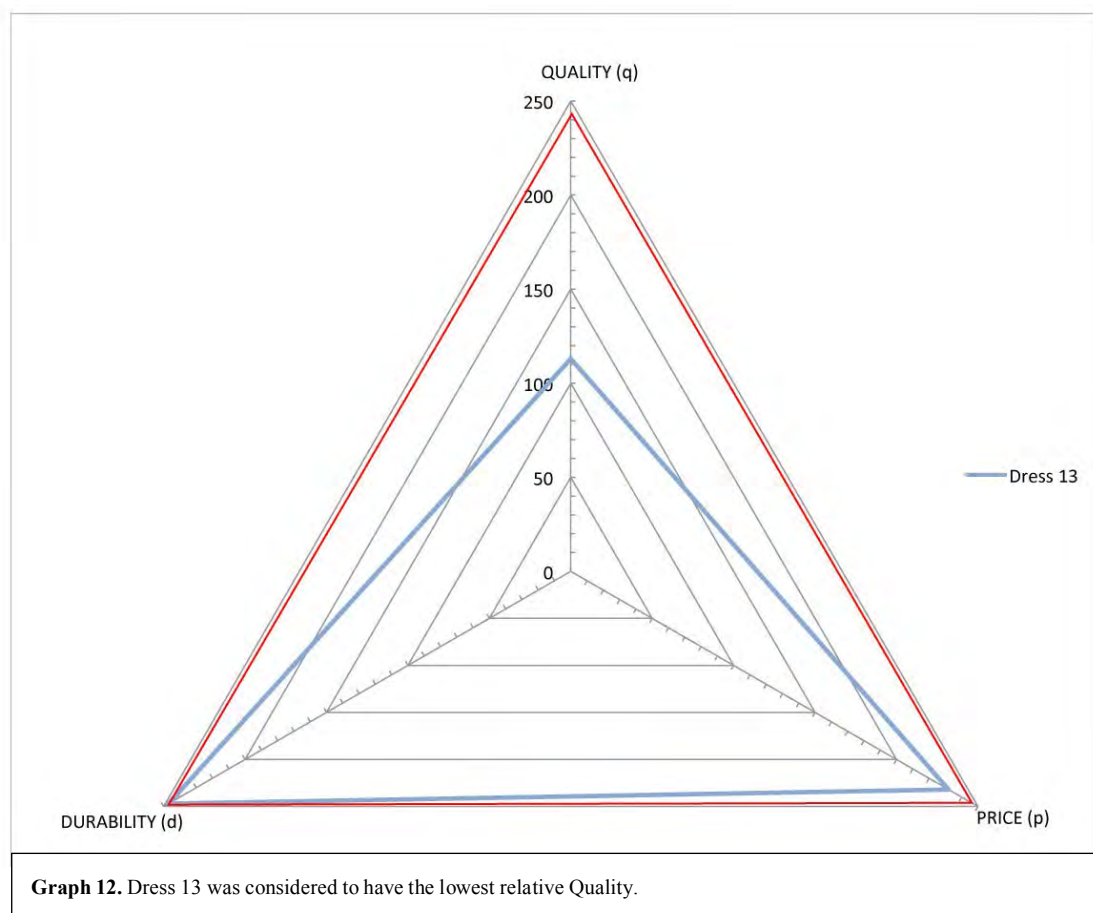
#### 5.5.8.4. Comparisons for high Price

For the overlay (please see Graph 11) it can be seen that the industry respondent does not consider Dresses 17 and 12 in the same way as the consumer respondents do. Instead they are positioned high on the Durability axis. Both of these dresses are 100% Polyester and are from Primark. Dress 12 made it into five of the consumer respondent's top 5. The comments captured during the trait study related to how it might fail and were as follows; '*Pull and fray*'; '*Pull and tear*'; '*Snagging and tearing*'; '*Would rip*' and '*Snag, deodorant perfume stains, wash poorly*'. These comments were very much associated with failings that would appear only in the active use phase of the dress. The consumer respondent's view of the 'snag-ability' of this dress is potentially informed by previous consumption experience and it reduces the Durability position as a result.



#### 5.5.8.5. Comparisons for low quality

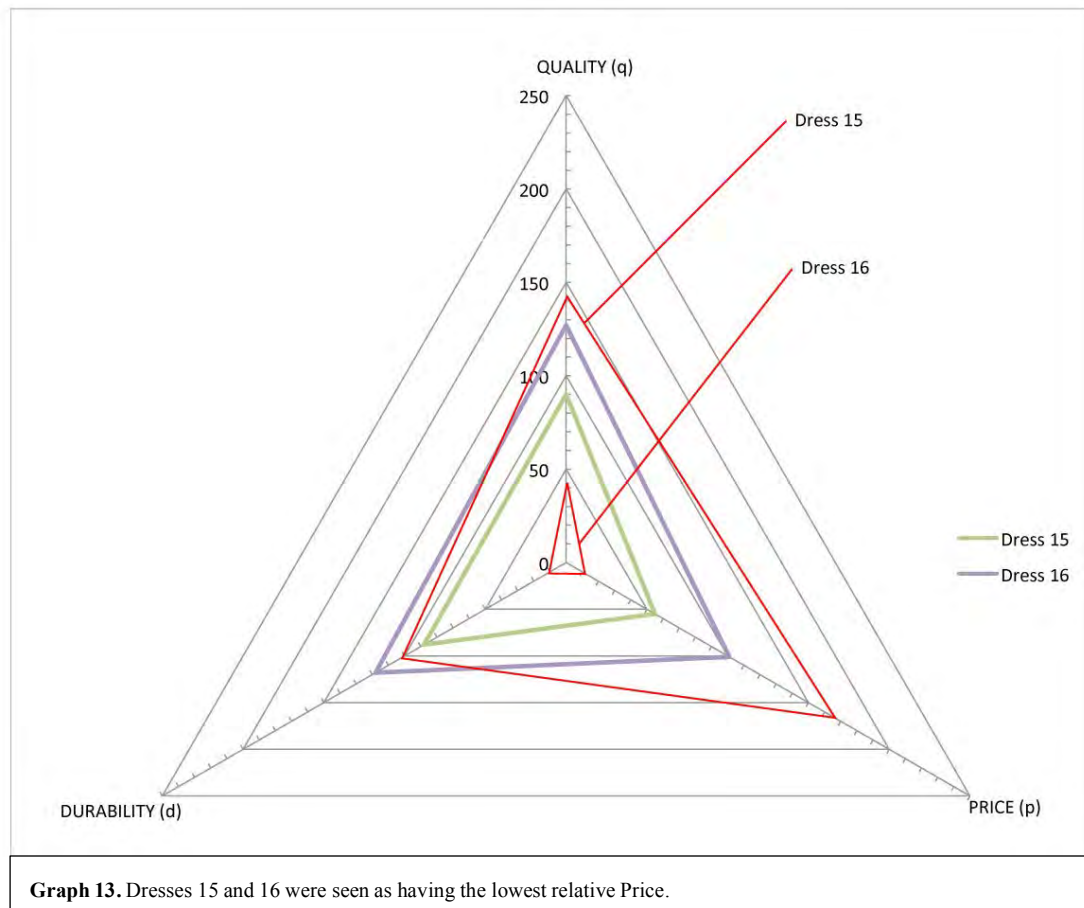
For the overlay of this single dress (please see Graph 12 below) the consumer respondents did not see Dress 13 as being high Quality, but it was positioned higher in both the Price and Durability. On the other hand, the industry respondent considered this dress as the best in all areas. This means that there was agreement on the position of Price and Durability but not on Quality. The concerns the consumer respondents cited all related to the ‘seams coming apart’ and the ‘dress failing’. Ironically the higher risk elements of this dress, that is the zip and the white cotton fabric, were not mentioned as reasons for the dress potentially failing. Instead it was the construction quality that the consumer respondents were concerned about. The difference in position for quality may be related to the Industry respondent considering the quality of the elements that are used to make the dress, and not necessarily the final garment or the realities of using it.





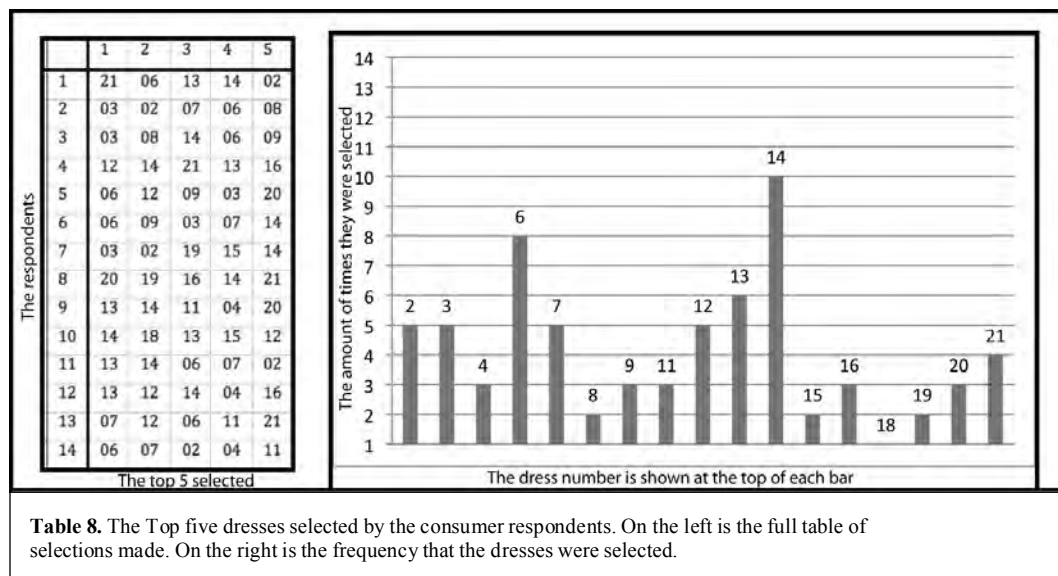
#### 5.5.8.6. Comparisons for low price

The industry respondent overlay can be seen below (please see Graph 13) where Dress 16 is seen as being the lowest in every category. The position of Dress 16 on the tri-axis graph shows that its Quality was regarded as being over double that of its Price and Durability. As previously mentioned, this dress was the least expensive of the samples costing only £4. The responses from both parties showed there was a similarity in the over positioning, even though the industry respondent had a much lower opinion of the relative values. The results for Dress 15 showed a stark contrast between the responses. The industry expert believed the dress should be much higher priced than the consumer respondents, yet the dress was actually amongst the less expensive at £15. In addition, the material was a novel blend of 96% Viscose and 4% Elastane which proved difficult for any of the respondents to name.



## 5.6. Top 5 selected

The 21 dresses were selected with the intention of trying to create a diverse range. Within this testing stage the consumer respondents were asked to select the *'five dresses they liked the most'*. The phrasing of the question was such that it requested the respondents had to only 'like' the dresses they picked. If they were requested to select the dresses they would 'buy' or wear' this potentially opens the question up to factors of cost and fit. Subsequently, this question allowed the respondents to 'like' the dress as they were being asked to discuss it further. As can be seen in the below (please see Table 8) the selections made from the individual respondents were collected and summarized.



The representative spread was high with 17 of the 21 dresses making up the consumer respondent's final top five. The dresses that were not picked even once were Dresses 1, 5, 10 and 17. As this question was at the latter part of the study the respondents were already familiar with the dresses. When the dresses were selected they were separated from the main rail and placed onto a smaller rail in order of preference. Each of the respondents made specific observations about their selection, which were then captured. During the early part of the study, the respondents handled and inspected the fabric somewhat passively to determine if they liked the handle or not. Now these questions required an added specificity, to such a level that the composition of the textiles was required. This helped to test how familiar the consumer respondents were with the naming of the fabrics used within fast-fashion.

This was essential as many fast-fashion brands use unfamiliar, novel and even unique synthetic textile blends in the production of their garments. This stage focused on the five dresses the respondents liked the most. Prior to the interpretation and analysis of the data some explanation of the parameters is needed. As these are 'best guess' approximations, it was highly unlikely that a respondent would manage to return a complete set of correct answers. Moreover, this would likely imply prior knowledge of the garments and the respondent's comments could not be included. For each of the dresses selected for the respondent's top five they were asked to name the Brand they thought each one was from, the Material used to make them and the Price of each one. The results will now be compared for accuracy against the actual Brand, Price and Material. The results will also include the industry respondent.

#### 5.6.1. Level of accuracy

The accuracy of the consumer responses over the three aspects of Material, Brand and Price were calculated as follows, each of the topics had a possible top correct score of 70 (14 respondents x 5 dresses). As for the industry respondent they were asked to give an answer for each of the 21 dresses, meaning their possible maximum score was 21 for each topic. For all of the respondents the level of tolerance for the Material answers were 10% +/- meaning if a dress was made from 95% Polyester and 5% Elastane and it was named 'Polyester' this would be accepted as accurate response. As for the Price responses, it was noted that when the answers were calculated there was only a single response within the 10% (+/-) tolerance. To help improve the amount of data returned for Price, the tolerance range was increased to 20% (+/-). For the Brand question the results were either correct or not. The final results for the consumer group for all three topics was as follows:

- Material: 28 out of a possible 70 = **40%**
- Brand: 7 out of a possible 70 = **10%**
- Price: 4 out of a possible 70 = **6%**

The responses over the same three questions for the industry expert was:

- Material: 14 out of a possible 21 = **67%**
- Brand: 10 out of a possible 21 = **48%**
- Price: 6 out of a possible 21 = **29%**

As can be seen, the accuracy of the responses cascade from Material, Brand then Price. It is

clear that there is a marked increase in the accuracy of the data returned by the industry respondent. This can be understood through the familiarity of the features used and the range of materials would be common to them. The industry respondent appeared to consider the quality of each of the separate elements used to make the garment, rather than the overall quality of the garment in the predicted or imagined use phase, as the consumer respondents did. The accuracy of the responses for the assumed Price by the Industry respondent was not particularly high, this coupled with the responses provided for the fabric naming; could indicate a limited understanding of the final dress; but a good level of insight for the accumulated components. The consumer respondent's judgment is greatly influenced if they liked the dress; typically, if they do like a dress, it becomes more expensive and the material is suddenly more luxurious. Furthermore, the brand that it might be from, is not from the low end of the spectrum but instead moves towards the middle and upper, such as Whistles, COS and Reiss. In addition, when the consumer respondents liked a dress and were asked, '*why it might fail?*' and '*how long it would last?*' they responded easily with high levels of confidence. This potentially shows a level of tacit knowledge that may have been gained from owning and using similar items previously.

#### 5.6.2. Price

Upon final analysis of the results, it was found that some of the answers estimated prices that were almost six times the actual cost, with one being over 20 times more than the price paid. More often than not the price prediction was two to three times more than the actual price. At the end of the full study; when the respondents were invited to ask any questions the majority of the questions were to see if "they had performed well" (Field & Hole, 2013:100), by querying how close they were on the Price and Brand questions. A few queried the material their top five picks were made from. When the respondents received the responses to their questions; specifically on the Price most of them were taken aback that the actual cost of the dresses they had picked. The prices were much lower than they had originally thought, showing that "people do not react as much to absolute price as to the price relative to what they think is acceptable for a given product" (Thaler, 1985:199-214). On the other hand, if the consumer considers an item they like to be a cheaper then they initially predicted, then it is more likely to be a purchased since the consumer's brain has responded with excitement (Bechara et al, 2000).

These returns begin to indicate that if the signals for “judging product quality are removed, that is the brand name any sort of guarantee or knowledge of the retailer, the customer could only base their judgment on the intrinsic properties of the garment” (Blythe, 2013:284). As the respondents considered the intrinsic properties of the garment to be of a higher level than the actual price, it shows that ‘it is common for consumers to equate quality with high price’ (ibid). This is especially the case if the respondent favoured the dress. Several of the respondents admitted they were going to purchase the dress they liked the most directly after the study.

#### 5.6.3. Materials

The full information of the dress’s materials can be found in the Appendix (A.13). The results show that when the material was a blend for example, Dress 8 (76% Polyester, 20% Viscose and 4% Elastane) it was unlikely to be named correctly or for any of the materials that made up the blend to be matched accurately. The more novel and unique the blend, the less likely the material make up was to be named correctly. If the consumer respondents suggested it was a blend, they were then prompted to take a guess at the % of the material composition, whereas the industry respondent answered with a percentage without a prompt. Mono- materials also proved to be a challenge; invariably whenever ‘Silk’ was provided as an answer it was in response to a 100% Polyester dress. Furthermore none of the consumer respondents made the correct prediction when the dress was made from ‘Viscose’, however, when a dress was made from Cotton it was likely to be identified correctly.

#### 5.6.4. Brand

For the Brand predictions all of the answers were informed and influenced by the presumed Price. For example, there was a clear understanding of the difference and demarcation of the cost of brands. A dress from Primark would be positioned between £10-£20, Topshop would be suggested to cost between £25-£45 and Zara was £45-£70. There were other brands suggested that did not feature in this study, but they were also positioned relatively within this agreed informal hierarchy of ‘brand price banding’. The brand was often linked to the predictions of how many times they could wear the dresses and how they might fail.

## 5.7. Prediction of wears

The amount of times the consumer respondent thought they might be able to wear the dress for has been summarized and placed next to the price predictions for the dresses.

#	Group A	Group B	PCPW
R1	A		4.25
R2	A		0.50
R3	A		2.72
R4		B	2.81
R5		B	6.89
R6	A		5.29
R7	A		0.26
R8		B	0.79
R9		B	2.71
R10		B	1.16
R11		B	6.2
R12	A		1.13
R13	A		0.83
R14		B	2.16
=	2.14	3.24	<b>2.69</b>
IR15			<b>1.2</b>
Table 9. Predicted Cost Per-Wear			

This result for the consumer respondents is £2.69 for the final Predicted Cost Per-Wear (PCPW) and for the industry respondent (please see IR15 in Table 9) it was much lower at 1.2. This level of discrepancy was expected and consistent when we consider where the industry respondent placed the dresses within the ranking exercise, and how accurate the Price predictions were. The range of the PCPW for the

consumer group was wide from as low as 0.26 to as much as 6.89, alluding to this consumer group having a highly individualised consumption practice; whereas the industry respondent final range was 0.53 to 2. Considering the responses within the consumer respondent groups (A and B) A= 2.14, B=3.24 it would indicate that the consumers who shop in fast-fashion store ‘all of the time’ are potentially more familiar with the garment behaviour; and as a result, have possibly provided richer insight on the cost related to wear ratio.

### 5.7.1. Failure predictions

The final question asked of the consumer respondents for their top five dresses was, ‘*what might happen that would cause the cause the dress to fail?*’. Each of the respondents had an item that had failed them in the past and were familiar and comfortable with the question. All of the responses given (70 in total) can be viewed in the summary table (see Appendix A.14). For the purpose of brevity only the top three dresses selected overall; 14 (please see below) 6 and 13 will be discussed as they provide the most interesting data from the consumer respondents (images for all of the dresses can be found in the Appendix A.8).

### 5.7.2. Dress 14



**Figure 7.** Dress 14 front and back and the swing ticket.

Dress 14 was the most popular as it was picked by over 70% of the respondents as one of their top five. The cost of the dress was £7 and the reasons that it was liked are as follows:

- *'Colour, sleeveless and the shape'*
- *'Shape, light fabric, the colour'*
- *'Versatile, good classic materials, high design and the length. And could accessorize easily'*
- *'I like the style'*
- *'Black always works'*
- *'Comfortable'*
- *'Material and quality'*
- *'The feel is soft and comfortable, love the design...it's simple and easy to wear, feels like quality'*
- *'Stretchy material, is easy to wear, texture is lovely and the details'*
- *'Simple easy to wear, colour'*

Due to this black dress providing overall simple comfort, being stylish, versatile and having a feeling of quality, assisted in it becoming the most popular dress for the group. When the respondents were asked *'how the dress might fail?'* the following reasons or concerns were cited:

- *'Snagging and pulling of the fabric'*
- *'Material would snag or tear'*
- *'Washing would be tricky, least durable, slacking'*
- *'Would snag easily'*
- *'Snagging and bagging'*
- *'Get holes'*
- *'Staining'*

- *'Hole details are going to open up and break'*
- *'Sag and bag and lose shape'*
- *'Will bag and get out of shape'*

From these responses it is clear the respondents feel that the dress will either catch on something that will cause it to break or tear, or it will lose its shape through it sagging and going baggy. Even though this dress has some obvious and consistent reasons why it might fail, it was still the most popular overall; it was placed second behind Dress 6 in the rail ranking for consistent Quality, Durability and Price, (see Graph 2) Dress 6 was the second most popular 'top 5 dress' selected.

### 5.7.3. Dress 6



**Figure 8.** Dress 6 front and back and the swing ticket.

This dress was selected by 57% of the respondents, it is a very different look from Dress 14 and it cost over four times as much at £29.99. The comments made by the respondents as to why it's in their top five are as follows:

- *'The print colour'*
- *'Patterns, colours, it's my style, worn this [style] before, this is what I'd wear'*
- *'I picked the ones that were most fun, and the colour of them, pattern design and I can mix and match with other things I own'*
- *'The pattern design, easy to wear and sturdy'*
- *'Pattern, the build, nice material, colour texture, good shape, the feel, easy to wear'*

The comments focus on the pattern design and that it is somewhat similar to what they had



owned before. In addition, as it was ‘sturdy’ and it would be easy to wear. The reasons the dress would fail provided the following:

- ‘Will pull apart of the dress [the darts]’
- ‘Heavy material might open the stitching’
- ‘Straps may fail’
- ‘Textile design will snag’
- ‘The zip would fail and snag’
- ‘Zip detail will break, shape will open at the darts’
- ‘Zip would fail’
- ‘It might shrink and the details will break’

The dress pulling apart at the seams, darts and straps due to the ‘weight of the fabric’, as well as the zip failing or the material snagging, was the main concerns for the respondents. Showing that the positive features that prompt selection can also be seen as the reasons the dress might eventually fail.

#### 5.7.4. Dress 13



**Figure 9.** Dress 13 front and back and the swing ticket.

This was the third most popular dress in the top five with 43% of the respondents selecting it. Its final position on the tri-axis ranking activity did not place it within a group. This dress was in its own category as its Quality was around half of the Price and the Durability value. The dress itself was the most expensive of all costing £45. The comments relating to why the

respondents picked the dress are as follows:

- *'Simple, utilitarian design, with exposed details e.g. zips'*
- *'The cuts [cut], material and quality'*
- *'The shape'*

Dress 13 exhibited a simple utilitarian shape with a 100% cotton good quality textile and an exposed shiny metal zip. The ways in which the garment would let down the respondents were as follows:

- *'Staining'*
- *'Stain and discolour'*
- *'It would fall apart'*
- *'[it is] Going to stain'*
- *'Underarm stains and seams will burst'*
- *'Stains'*

Clearly there were some concerns for the white cotton dress staining, as well as the seams bursting; meaning it would literally fall apart. Overall, there was a high level of certainty from the respondents when they predicted how the dress would fail.

## 5.8. Summary

Evaluating the results from these rankings and using the tri-axial comparisons enabled the differences and the similarities of the data to be presented. There were interesting correlations that produced the groups and provided an overall qualitative reliability (Gibbs, 2007 in Creswell 2014: 201). Where there were significant groupings and clustering (Grix, 2010) these were further explored within the next two phases of primary research gathering activities covered in chapter 6. The top five picks provided a clear and direct analysis of the garments, as well as a direct comparison of the consumer respondents and the industry respondent. The dresses selected by the respondents were highly varied and represented almost all of the 21 dresses. This aligns well with a feature of fast-fashion industry, which is that it provides an abundance of choice and variety, thus meeting the individual tastes of all its consumers. The dress that was highest ranked by the respondents was dress 13, was not the most favourite, showing that there is rational material objectivity evident. Consequently, this loses out to fashion desire and the want factor. In several cases the reasons cited above as to why the respondents liked and picked a dress, were mentioned as the potential reasons for it to fail in the future.

The general areas of concern were that light colours will stain; heavy materials will break at the

darts and seams; zips will fail; fabric with open details or a textured surface would catch and snag; and if a textile was stretchy, it was viewed as failing as it would eventually bag and sag. These failures were felt in many cases to be entirely inevitable: *'Zip detail will break, shape will open at the darts'* (Respondent 11 discussing how Dress 6 would fail). This fatalistic certainty of why a dress will fail was finite, and this failing provides a suitable and recognisable reason to replace it. In addition, when discussing Dress 13, Respondent 10 commented that the dress is *'Going to stain'* this prognostication of each of the dresses failure as a certainty, is repeated again and again.

There was limited interest about the after-care of the dresses. Only two of the respondents admitted to looking at care instructions at the point of purchase. Even though there were wider concerns about the after-care of the dresses and the potential of them being damaged in the wash and becoming misshapen. The two respondents that did investigate the labels admitted to doing so only to avoid any that were 'dry clean only'. There would appear to be a limited foresight from this group in the long-term care of the dresses at the initial point of inspection, there was simply a calm acceptance that it is going to fail in some way. Even though the dresses will last only a short time and they will fail, there is still a desire to consume them regardless.

## 5.9. Explanation

This section will consider the main messages collected from the pilot study. It will also act as a framing to the research collected, together with the limitations of the study and the proposed next steps. It is possible to get slightly entrenched within the level of examined detail during the analysis stage. There is the requirement to attend to the production of the findings and also to explore the possibilities for future study. The purpose of the research activities up to this point, was to help locate my research area and the aim, as discussed in chapter 1, was:

- *To explore the current level of material understanding evident within this consumer group. Specifically, by recording their reading of the physical aspects of fast-fashion garments and to compare this with an informed industry respondent.*

The study did provide a response to Objective 1, *'To study, capture and confirm, the level of*

*material knowledge shown by a group of Generation-Y fast-fashion consumers, whilst they are assessing garments.*’ The findings ascertained and informed Objective 2 – ‘*To develop a list of consistent traits, which indicate the most likely reason for the garment to fail.*’. There were some results provided and even though they were tentative; they helped to inform the next phase of research activities, which progressed to Objective 3 – ‘*To confirm the level of accuracy of the predictions made by the previous studies.*’ This will be covered in more detail at the end of this chapter.

Prior to entering into the results overview, it is useful at this point to consider the “ontological authenticity” (Guba & Lincoln, in Denzin, 1994: 105-117) of this work. The objectives, which have been developed and refined through research activities, allowed the consumer respondents to develop a more sophisticated understanding of the fast-fashion phenomenon. The next steps of this research helped to promote this into a “catalytic authenticity” (ibid) through action being taken that will ultimately lead to an expansion of this dynamic. With the ambition that it will become a “tactical authenticity” (ibid) where fast-fashion consumers are promoted and empowered to gain a clearer self-determination of their tacit knowledge and consumption practice. This will be accomplished through increased material awareness and an improved conscious understanding of resource use.

#### 5.10. Results overview

The study was only possible due to the willingness and openness of all the respondents; the consumer respondents in particular provided very sincere and considered responses for this study. The setting and the design of the study proved successful due to the level of familiarity the respondents had with the dresses on the rail. There was evidence of previous shopping experiences being used to help search and find what they were looking for and what to avoid. It was noted that during the garment search the respondents were comfortable and focused and genuinely browsed as they would in a store, selecting and inspecting with ease. When they were asked to rank the dresses, this was a familiar activity for them due to the nature of clothes shopping i.e. a batch of dresses are selected at once, meaning that a large number of garments were appraised quickly. Decisions were also made using side-by-side comparison, which is where a projection of use was imagined. When each of the respondents was asked to rank the

dresses, they did so from a very personal and individual viewpoint, so much so that there was limited agreement with regards to any of the ranking exercises. There was discord between the findings from the consumer group and the industry respondent. These differences are acceptable due to the different priorities and experiences of the groups. These could be summarised through the industry respondent appearing to select the elements of the garment and its production, whereas the consumers focused on the entire garment during its imagined use phase.

During the design stage of this study there was the presumption that the respondents would provide neatly ordered consistent results as they were the same demographic and all fast-fashion consumers. Nevertheless, what was returned was evidence of the respondents being unique and not particularly unified in their answers. As can be seen with the tri-axial graph for the dresses, there were consistencies and accord on the broad parameters of the positions. For example, none of the dresses were found to be explicitly high quality, also the second highest ranking was for a group of dresses seen to be low in durability. There was also a clear consistency and certainty to where the dresses would fail. In several cases the element that was suggested to cause the failure, was also given as the specific reason for the dress to be selected as a favourite, i.e. a prominent zip detail or a lace fabric. It is this unpredictability of previous personal experience along with the desire and lure of a specific dress, which contributed to the individualised responses from the consumer respondents. The industry respondent managed a higher level of accuracy with regards to the naming of the Material, Brand and Price. The approach was distinct as the individual elements of the dress were considered rather than the full garment.

#### 5.11. Limitations of the studies

To make improvements on the research approaches tested within this thesis, the limitations of each research stage to this point will be discussed. The majority of these limitations were only revealed as the study was conducted (Portney & Watkins, 2000) and were not evident at the beginning. Nonetheless, there was the opportunity to recognise these and actively consider them when designing the next phase of investigation. These will now be discussed in turn.

#### 5.11.1. Industry presumption

A central interest of this research is to document and understand the dynamic between the industry and the consumer. However, the study was restricted by a slight philosophical discrepancy. The consumer and the industry are not required to see everything in the same way, nor could they or should they. This meant that any comparisons between these groups, should have been much more refined and much narrower than was originally considered. Ultimately this research would have benefited from a much better understanding of who makes up the industry with multiple voices from the key stakeholders being represented. This ambition would provide a comparison that is more robust and better established. It could go so far as to consider the ethics and imperatives of the industry more broadly. Rather than expecting to gain a useful comparison from a single representative trained in testing the technical and textile aspects.

#### 5.11.2. Resetting the ranking exercise

The ranking exercise was useful and it provided interesting data. Unfortunately, after each of the ordinal scale rankings exercises completed for Quality, Price and Durability, the dresses were not returned to their original positions, in preparation for the next question. This meant that the starting point was still the arrangement for the previous result. Thankfully, the questions were sufficiently different enough that there was still a genuine level of adjustment required. Furthermore, by not returning them to their numerical starting position, the dresses were being constantly considered in a more natural way. However, to avoid the possibility of influence or bias from a previous arrangement, future ranking studies numerical arrangement shall be put back into place after each question. Notice of the time taken to rearrange the rail will be taken, to ensure there is no impact on the flow of the study or the respondent's motivation and interest.

#### 5.11.3. Time taken

The top five selection part of the study asked questions about the five dresses that the consumer respondents themselves selected as the ones they 'liked the most'. They automatically inspected the garment and gave an answer; it was all fairly rapid and systematic. Future studies would

benefit from a clear and distinct request for the respondents to conduct a consistent more exhaustive and detailed inspection of the garment (Zeithaml, 1988), and encourage them to spend the same length of time or even request a set amount of observation opinions for each dress.

#### 5.11.4. Group A and B comparison

Upon reflection there was not enough of an assessment made at the beginning of the study about the amount of shopping activity confirmed by each participant; to successfully determine and justify creating two consumer groups. For example, one person may shop more regularly than another, but just not always in what they understand to be ‘fast-fashion’ stores. Due to this discrepancy the respondents should have been considered as a single group.

#### 5.11.5. Size and fit

The consumer respondents had to pretend that all of the dresses were their size and fitted them perfectly. The respondents immediately accepted this, although it required some use of their imagination. To improve on this for future studies, there will be consideration for a clearly marked range of dress sizes, so as to better represent the individual respondents.

#### 5.12. Summary

The learning gained from this series of studies was made possible due to the use of an exploratory phase and the creation of a pilot study. As discussed, several of the aspects were taken forward and replicated i.e. the Quality, Price and Durability. These research activities were improved upon by using the responses of the participants about the individual dresses and what might cause each of them to fail. This resulted in a tentative failure trait exercise.

Within the pilot only the five dresses liked most by the respondents were used. Chapter 6 will now explore the research studies that were designed from the accumulated learning gained.

## 6. Dress trait research

### 6.1. Scope of the chapter

The findings gathered from the pilot study covered in chapter 5 (please see Framework 1, the Dress review pilot – the purple coloured section), were used to develop two further studies. The first (the Main study, which is the mustard coloured section in the Framework model) was a more developed failure trait rail review, that set out to capture the predictions of the respondents. This study replicated aspects of the previous rail review with the improvement that a new group of respondents would predict the reasons for failure for 21 new dresses from the current season. This continues on from the remaining, second and third objectives, which were; *to develop a list of consistent traits, that considers the most likely reason for the garment to fail*, and to test the accuracy of these traits, *to confirm the level of accuracy of the predictions made by the previous studies*. The final phase (please see the amber coloured table on the Framework 1) was a longitudinal user study that tested the dresses against the predictions that were made by the previous group of respondents. This tested these failure traits by having the dresses worn until failure. Thus, responding to the third objective as shown above.

### 6.2. Introduction

As discussed previously the early ‘Invention’ studies were exploratory, so that a sufficient amount of knowledge could be gathered that a research direction could be effectively discovered. After these explorations and the pilot were completed and analysed, more focused and developed research activities were designed. The first of these was the failure trait study completed in 2016. It utilised the ordinal ranking technique from the pilot study. This meant inviting the new group of 14 fast-fashion Generation-Y Female participants, to rank the new 21 dresses; as they were before, placed on a rail to rank them for Quality, Price and Durability (please see Table 10 below for the material content, brand and price). The numbering of the dresses was continued from the previous 21, which helped to develop a profile for each of the dresses. This new study specifically highlighted the level of material understanding, a cost to wear ratio and a failure trait list for each dress; along with a prediction of its length of life and how it would fail.



#	Made from	Brand	Price
22	97% Polyester 3% Elastane	Primark	£13.00
23	100% Polyester	Zara	£25.99
24	86% Polyester, 14% Viscose	Primark	£10.00
25	83% Viscose, 15% Polyester, 2% Elastane	Primark	£10.00
26	100% Polyester	Primark	£15.00
27	58% Polyester, 21% Viscose, 18% Cotton, 2% Polyamide, 1% Elastane	Zara	£29.99
28	97% Viscose, 3% Elastane	H&M	£24.99
29	64% Polyamide, 36% Viscose, 100% Polyester (2 piece garment)	Zara	£49.99
30	95% Polyester 5% Elastane	Primark	£10.00
31	88% Polyester 12% Elastane	Primark	£10.00
32	100% Polyester	Primark	£13.00
33	100% Polyester	Primark	£13.00
34	Body (Knitted): 52% Cotton, 48% Viscose Crochet: 100% Cotton	Primark	£6.00
35	Shell: 100% Polyester & Lining: 100% Viscose	H&M	£39.99
36	100% Polyester	Primark	£5.00
37	100% Acrylic	Zara	£35.99
38	100% Cotton	Primark	£13.00
39	100% Cotton	Primark	£13.00
40	100% Polyester	Primark	£13.00
41	Shell: 49% Viscose, 33% Polyester, 17% Cotton, 1% Elastane Lining: 95% Viscose, 5% Elastane	H&M	£49.99
42	63% Viscose, 33% Polyester, 4% Elastane	H&M	£19.99
<b>Table 10.</b> Material content, Brand and Price for each dress.			

### 6.3. Stage 1. Failure trait rail review

This activity interrogated the results a group of respondents provided when they gave insights about a rail of dresses. The previous pilot returned data on the Quality, Durability and Price of the dresses. The largest clustering showed the consumer respondent group considered all of these factors as being equal for the dresses. With the second largest grouping being for dresses with ‘low durability’, this provided the opportunity to explore how long consumer respondents thought the dresses might last; and to build a complete list of the reasons that would cause each dress to fail. The ambition was to replicate the successful and insightful aspects of the previous study, as well as providing a more detailed analysis of each dress by respondents. The consumer-generated assumptions that were returned were tested through a longitudinal use study, which will be covered later in this chapter.

#### 6.3.1. Set up of the study

As mentioned, the participant group was new, they were contacted through an online post and referred by previous participants. The profile of the group was the same, Female, Generation-Y, fast-fashion consumers. As there was to be another rail review, there was a new collection of 21 dresses purchased, relevant for the season, Autumn/Winter 2016. This time the dresses were

selected for their individuality, rather than to reflect any brand ratio or market share. This meant the range would be more diverse and provided the respondents with as wide a spectrum of design features as possible to investigate and comment on. As there was an increased focus on each of the dresses, the respondents could conduct in-depth and detailed analysis, “Artefacts can unlock knowledge held by individuals. Often this is tacit knowledge, which is very difficult to uncover by other means” (Rust et al., cited in Durling & Freidman, 2000:402). This difficult to capture tacit knowledge, was recorded through compiling the views of each respondent to allow an individual profile for each dress to be generated.

#### 6.3.2. Design of the study

There were 15<sup>4</sup> respondents who completed the study in total with the appropriate paperwork being filled out for each one (please see Appendix B.1 for an example of the consent form and Appendix B.2 for the participation sheet). As discussed previously, all of the responses were handwritten and later transcribed, codified and explored. For each of the questions the findings will be shown along with a short summary. The respondents were asked to arrange the garments on the rail from low to high, for each of the three categories’ Quality, Durability and Price. They were also asked to explain their thinking behind the final arrangement. All of the factors cited by the respondents are listed for each topic. It is worth noting that many of the respondents used multiple factors to explain their decisions, when this happened the most prevalent feature was taken. In some cases, the respondent admitted liking a garment, which they hoped would not affect their objectivity, these admissions and observations are shown in the notes section.

#### 6.3.3. Results and overview

The failure trait study (see Appendix B.3 for a blank question sheet) began with a rail review where respondents were asked to arrange the garments on the rail from low to high for Quality,

---

<sup>4</sup> There were 15 participants originally but as respondent 19, provided such high answers, it radically skewed the results. For example, the respondent placed a dress at 700 wears, were as other respondents suggested numbers as low as 3 and 5 (with the overall average for the other respondents being 18). To provide a more reasonable and balanced view – this respondent was removed from this part of the study. The rest of her responses were much more aligned to the rest of the group.

Price and Durability. Then five questions were asked about each of the 21 dresses and two questions about the respondent's general awareness of sustainable fashion and how they typically disposed of their unwanted garments. The specific questions about the dresses were:

- *What do you think each dress is made from?*
- *How many times do you think you'd wear each dress?*
- *How much do you think each dress costs? (to the £)*
- *What is likely to go wrong with each of the dresses that would mean you can no longer wear it?*

And the sustainably related questions were:

- *What makes each dress sustainable or not?*
- *How would you dispose of it after you can no longer wear it?*

All the responses were analysed and groups were generated, these are shown in order of value and discussed and summarised where possible. When there were single isolated responses, these have been placed within the most relevant theme. The next section begins with the verbal accounts that were captured for the rail arrangements beginning with Quality.

#### 6.4. Quality

When the respondents were asked to arrange the dresses with regards to Quality, a recognisable set of themes emerged. The dresses were all from fast-fashion stores and could therefore be automatically considered as low down on the Quality scale, yet the reasoning used by the respondents for the rail arrangements, began to uncover what they consider as important when they are defining a fashion items quality. If at any point they referred to a specific dress it was noted. Any verbal reasoning that was provided during the exercise was grouped in accordance of the quantity of comments collected.

##### 6.4.1. Textile

This was the largest theme for Quality, though the respondent group as a whole proved to be relatively uniformed about the actual textiles used, this will be explored more fully later on in this chapter. Nonetheless, it was found within the majority of Quality arrangement justifications.

There was a range of terms and references cited to describe the textile used from material, fabric and textile, the responses are grouped into several sub- categories:

The weight of the textile:

*“I’m going by the material, if it’s thin its lower quality. The thicker heavier fabrics are higher quality.”*

*“Higher quality is because the fabric is thicker – flimsy is lower. But it can be flimsy and well made, as in its finished well. Fabric and how it’s made, is key.”*

*“If I like it its high quality, if the material is thin then low. Thicker is better quality. I’m feeling it and thinking about the stitching and the colours, and the finish. The bottom of this one is messy. [Dress 23]”*

Thickness or opacity of the textile:

*“Feeling the thickness of the fabric, how much fabric is being used – less is lower quality – more is higher.”*

*“The fabric, if it’s synthetic or natural. The build, is it coming apart? Is it see through? It’s hard to tell of these are real or not.”*

How the textile feels? i.e. the handle:

*“Feels a bit flimsy, the material would make me sweat. The silkier [and] softer the material, the better it is. The heavier ones are good too. If it’s see-through, its low quality. Made by hand is good quality.”*

*“Cheap lining and belt. The fabric is dictating, the surface finishing also if it’s scratchy? [then it is low quality].”*

*“Feeling the fabric and how the garment has been finished, looking at the material and the heavier it is, the better the quality – except for silk. It’s really difficult not to pick a favorite.”*

*“Going by the feel the shape, when it’s ill-fitting its cheap. The better quality is better fitted and the material is heavier.”*

This next respondent based their rail arrangement for Quality by the brand they thought the garment was from, as well as the handle:

*“By brand if the style is Peacocks or Topshop. If it feels plastic and cheap. If the material is silky and soft its good quality.”*

If the textile is patterned:

*“The dresses that are patterned are very low quality. Its warm today - so this one [picks up dress 27] is a little too thick. If its [gestures to the dresses] see through, then I’ll have to layer it. Cheap material on the belt and if the pattern is ugly.”*

The level of finishing and construction:

*“If it’s well-structured and it’s finished well, it’s good quality. The simple raw edges are not good quality.”*

*“Looking at the make to check the seams and seeing if they are straight. When shopping you never do this, then [only] when you get it home you can see it’s on the wonk [askew].”*

*“How the seams are made, if there are loose threads, how flammable I think it is? If it feels synthetic and gross, and would catch on fire [it is of low quality].”*

#### 6.4.2. Respondent contemplation

There were comments made as an aside to the ranking activity. These related to the respondents being aware of the potential of being swayed by what they liked: -

*“It’s hard not to judge on what I like.”*

*“And if I like it or not.”*

*“I might be placing these in the order that I like [them] but I’m trying not to.”*

As the respondents were grouping the dresses with regards to Quality, occasionally they would go back and readjust their selection. Within several of the arrangements there are a series of sequential number sets where the dresses have been taken in a clump for example, 24 – 28 were taken all at once and left in the same arrangement, but placed elsewhere on the rail. Some respondents used this clumping approach during the pilot. In all occurrences after the clump was placed, the respondents went back and checked the individual dresses again; to confirm they were happy with their arrangement and they adjusted if needed.

#### 6.4.3. Quality ranking summary

For the respondent group there was a clear relationship between the weight of the fabric and quality. A heavyweight fabric was thought to be a higher quality with the caveat of it not being too heavy; as it might be uncomfortable and make you perspire. Equally, light and flimsy fabrics are considered as being low quality, with the exception of ‘silk’. The amount of the fabric used to create the dress was considered also; along with the level of finishing of the dress and any accessories that were provided, already attached to the dress such as a belt. Densely patterned fabrics were also considered low quality. Several of the respondents admitted to never doing this level of inspection whilst shopping and none had any formal training in garment technology or inspection. They were making their choices based solely on their own knowledge and individual past experiences, as well as envisioning what it would be like to own and use each dress. It was clear that the first touch of the fabric was very

important, its handle or feel was a determining factor along with the fabric being seen as ‘real’ as in a natural fiber or ‘synthetic’ which would be a textile that is manmade. This was used to inform the level of quality of a dress and its position on the rail; the ‘real’ ones were higher quality.

## 6.5. Price

The next largest grouping was made when the respondents ranked the dresses with regards to their perceived Price. Before the respondents began, the rail was rearranged back to the original numerical order; this only took a few moments to complete. Then the respondents were invited to arrange the dresses in order of Price. The themes that emerged were selected in the same way as the Quality question.

### 6.5.1. Fabric, construction and components

*“Fabrics and components, cheap belts, cut out details that are plonked on. Fake leather and details, if it’s not a proper draw string.”* [considering several dresses with cinched waist details]

*“Fabric mostly and the accessories. If they are good or not, the belts are low quality so the dress is cheap.”*

*“Fabric and the design – or if they are past season or not.”*

*“I go by the thickness, detail – for example like a colour matching zip, or if its metal or plastic. Classic materials and colours are expensive - loads of pattern can make it cheap. New trends are also more expensive. Dress 24 [see image #] looks like it’s from People Tree, so it’s going to be expensive. Mono-materials are cheap. Fake leather is cheap. Flimsy materials are cheap. Pretty dresses are expensive. Lined dresses are more expensive.”*

*“Handmade is hard to place and its pricey. I go by how they feel; how much they weigh. How much work goes into it? if thousands are made then its super cheap. If they are heavy, then it’s more expensive.”*

*“Going by the make - and the overall expense of the fabric. Anything too light and flimsy is very fast-fashion and cheaper as a result.”*

*“The lighter the fabric the cheaper it is. The details also, if there are any, then that makes it more expensive.”*

### 6.5.2. Fashion elements and design detailing: -

*“The pattern and print, if the material is super cheap, if its tacky. Badly made and plain boring, ugly fabric and easy to make is cheap. And if it’s unique and not everywhere; exclusivity is expensive.”*

*“If the cut is cheap and it’s that sweaty material and the style looks very easy to make then it’s cheap.”*

*“They all look pretty cheap! The price will be affected by the ‘fashionability’ of it. If it’s ‘in’ or not. Hard to do this without the brands. The going out stuff [clothes] is always more expensive.”*

*“The little summery dresses aren’t as expensive as a going out dress. Also, the materials it’s made out of - sometimes it’s the horrible ones [that] are more expensive.”*

#### 6.5.3. Brand assumption

*“The shops I find them in. If its tacky I would think it’s cheap.”*

*“Brand focused, imagining the brands they are from i.e. Primark and Topshop. The finishing the details and shape, material if it’s cheap or feels plain? The heavier more dressy are more expensive, for going out.”*

*“The dresses which are from the design lead brands, as in more details and being less basic, are moved up to the top-end.”*

#### 6.5.4. Respondent’s personal taste

There were some examples of the respondents being aware of their own personal taste being the deciding factor. This was shown when the discussion of the ‘fashionability’ of a dress was considered and it was placed on the rank accordingly. Furthermore, there was some direct comments that displayed the respondents own stylistic choices were a factor in the decision-making for example: *“It’s hideous it has got to be cheap! [Dress 27]”*. This was summarised well by one respondent with *“[it is] Hard to let your own personal taste not affect the choices.”*

#### 6.5.5. Price arrangement summary

It is notable that once again, the textile was a dictating factor for the perceived price of the dress. The weight; level of finish; amount of print on it; and how many different textiles were used; with the more that were used, the more expensive the dress was, especially if it was lined. This along with the level of exclusivity, was part of the contemplation to determine which brand the dress might be from, was followed up with an immediate and direct analysis to support the quality of the details and the physical characteristics of the dress. These material indicators were used to determine the brand and consequently the price of the dress. This approach was evident with the level of trend relevance and ‘fashionability’. The level of design effort shown and the

reason the dress would be worn, for example ‘going-out’ dresses being considered more expensive. Furthermore, the single time a sustainable fashion brand was mentioned, it was to convey that it must therefore be ‘expensive’.

#### 6.6. Durability

As may have been expected, much of the reasoning behind the assumed Durability responses was related to the fabric. The themes that emerged from the responses have been made distinctive and further explained when needed. A summary of the findings is given after the grouped verbatim responses, shown below.

##### 6.6.1. Fabric weight and wearability

*“Material, if it’s thin and if the seams look strong. The weight also, if it is heavy, it’s more durable.”*

*“The thickest material will last a long time. The stitching when it’s done well helps a lot. The more basic items can’t have much go wrong with them. Things that are handmade will always last longer. Thick knitwear will last. Details like buttons are always falling off.”*

*“The thicker the material, there more it’ll wear well and the harder it is to break. The delicate dresses will break super-easily.”*

*“The thicker easy to wash are better and will be more durable. The thin easy to rip are least durable. If it had good quality accessories.”*

*“Anything thin or going to snag or fray has low durability [Dress] 28 [see image #] looks like it would last and keep for ages.”*

*“How quickly the material will wear. If you will wear it a lot or not? Thicker materials will last longer – thin and flimsy will catch and rip easily.”*

*“How well the fabric will wear, if it will wear out? Or if it’s going to be sturdy and hard wearing. I’m grouping the fabrics and seeing how the fabric might catch on something.”*

*“Fabric - if it will last as in, if it will rip easily or discolour. And the accessories always fall off; they never stay on. Also, if the colours will run? Black lasts longer. The knit would pull.”*

*“Jersey is easy to put holes in and fake leather will look awful, fast. Also if it’s going to snag or bobble, the chain the metal work will turn green.”*



#### 6.6.2. Previous experiences

There were a few respondents who were less descriptive and analytical in their responses, and instead they appeared to project their view from previous experiences.

*“Even if it feels cheap and is not good quality, it doesn’t mean it won’t last a long time”*

*“How it’s made and structured, if it has a lining it’s better made. Also, if there are loose threads or if it’s fraying already. A single stitch won’t last long. Flimsy fabrics will rip easily and shrink in the wash”*

*“The synthetic fabrics will fray even the well-made ones go at the seams and the stitching. The lacey ones are super fragile and are easily damaged.”*

*“Looking at what will break if I’m on a night out. For example, my heel might go into a long dress and cause it to rip.”*

*“The fabric - what will happen to it if you wash it? The quality of the stitching and what it’s made of. It all depends when you want to chuck [throw] something out.”*

#### 6.6.3. Durability arrangement summary

The respondents were clearly reading the physical attributes of the textile used. The weight and finishing of the fabric was therefore intrinsically linked to how long it might last for the consumer respondents. There is also an interesting perspective about challenging how long it would be worn for and at what point individual consumers would feel the time has come to dispose of the item. The more basic shapes that were considered easy to wear, and wash, were seen as being the ones that would potentially last the longest. There was an indication that several of the dresses would be more prone to accidental damage due to aspects of the design. Finally, this category was the only time where the aftercare of the dresses was queried.

#### 6.7. Stage 2 - Individual dress profiles

The respondents were highly individual in their experience and approach to the evaluations they made. This meant that generating individual profiles for each dress was the best way to explore the data. To complete this, each of the respondents were asked the following three questions about each dress:

- i. *‘What do you think each dress is made from?’*
- ii. *‘How many times do you think you’d wear each dress?’*
- iii. *‘How much do you think each dress costs? (To the nearest £)’*

The results that were returned provided a consumer generated profile for each dress, these

profiles specifically highlight the level of textile understanding, as well as an indicative wear and cost relationship, along with a prediction of the length of time the individual dress will last. These profiles form the basis of the analysis for the results of the longitudinal study, which used the same dresses, but a new group of respondents. The next section will explore each of the three questions in turn.

#### 6.8. Question i. 'What do you think each dress is made from?'

As each of the 14 respondents provided an answer for each of the 21 dresses, meaning the data returned was rather dense. Therefore, for the purposes of lucidity, each of the major textiles or fibres cited by the respondent group have been grouped and summarised. The results provided are for the main body fabric only; as the few dresses that did have a lining were not treated any differently and there was no record of the lining being discussed.

##### 6.8.1. Polyester

Out of the 21 dresses in this study 12 of them contained over 50% polyester, with seven of them being made of 100% polyester. In each of these seven cases the majority of the respondents managed to identify the fabric correctly. As for the remaining five dresses that were blends, if the polyester content was of 88% and above the majority of respondents understood it to be polyester. If it dropped below this amount, the dress was then presumed to be made out of cotton.

##### 6.8.2. Viscose

When viscose was used, either in a minority or majority blend, most of the respondents thought it is either cotton or polyester. The blends were complex; they were mostly multi-blends consisting of three or four textiles and in one case, six different textiles.

##### 6.8.3. Cotton

Out of the range there were two dresses that were 100% cotton and both were correctly identified by 70% and 85% of the respondents. The only other instance that cotton was used was when it was 50% of a blend (Dress 34) and 79% of the respondents named it correctly, all other times it was used in a small amount as part of a blend, it was not named or mentioned. In

five instances the respondents mistook a polyester or viscose blend as being made from 100% cotton.

#### 6.8.4. Wool

There was a single instance of a large gauge knitted dress (Dress 37), which was made from 100% acrylic. The returned data showed that 64% of the respondents' thought it was made from wool; 36% said either polyester or cotton and only a single respondent named it correctly. In fact, wool was not used in any of the dresses, yet it was still mentioned on 21 different occasions. The respondents suggested wool was the fibre used when the dress was knitted in a high gauge or when the textile had a flannelled finish.

#### 6.9. Question ii. 'How many times do you think you'd wear each dress?'

For this question there was a wide range of estimations of how many times each dress could be worn. The returned data from the respondents is shown in Table 11 (below). This is the number of average predicted wears provided by the group for each dress. These predictions will be used to compare the actual amount of wears reached when the dresses are worn during the longitudinal user study.

Dress	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Wears	17	14	28	20	14	26	30	11	13	20	11	16	23	15	27	16	27	20	12	18	22
<b>Table 11.</b> Shows the Dress and the average amount of Wears returned from the 13 Respondents.																					

#### 6.10. Question iii. 'How much do you think each dress costs? (To the nearest £)'

As is shown in Table 12 (please see below), the results to the above question are displayed. In this instance the answers from consumer Respondent 19 were left in, as in this instance they did not radically skew the results and was very much within reasonable parameters. The average predicted price (AvP£) by the respondents for each of the dresses is shown. The final column shows the rounded up average price for each dress (£Av). The Actual Price is shown on the bottom row for each dress. These have been rounded up in some cases from say £49.99 to £50. Many of the averaged price predictions are strikingly similar to the actual price. Moving from the cheapest up to the most expensive, for the two dresses that cost below £10 they were still considered the cheapest two dresses overall. For the four dresses that cost exactly £10 the results were less impressive as they were almost all thought to be double that of their actual price.

Of the seven dresses that cost between £10-£16 the predictions were more astute, with only one prediction being more than a few pounds out. The next price banding was £20 to £30, where only two of the price predictions fall below the actual price (this only happened for three of the results overall). The remaining four most expensive dresses, costing £36 - £50 were all returned in the correct order, also the amounts predicted were close to the actual price.

	Dress number																					£Av
	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	
R15	10	30	8	11	8	25	15	50	8	6	12	10	4	30	6	35	12	10	6	50	15	17
R16	30	70	25	40	25	50	12	65	20	10	15	35	5	60	10	70	25	20	100	55	35	37
R17	35	40	20	15	12	40	20	45	30	35	12	12	10	50	10	40	25	20	25	45	30	27
R18	8	12	10	10	12	10	7	15	12	12	12	15	7	15	8	12	6	6	10	15	8	11
R19	12	40	40	10	10	25	10	35	30	30	20	20	5	50	20	10	25	15	10	45	10	22
R20	10	20	20	15	8	20	20	45	30	40	10	8	6	45	6	40	10	15	15	35	30	21
R21	7	20	15	15	10	20	12	50	10	25	20	15	6	70	5	30	7	12	13	60	25	21
R22	8	35	25	25	10	35	45	35	10	20	15	8	8	50	10	50	12	12	10	45	35	24
R23	8	14	15	20	15	30	30	50	20	15	20	25	6	50	5	40	20	15	20	70	25	24
R24	8	16	9	9	10	15	8	50	10	15	12	8	6	50	6	40	6	12	15	40	15	17
R25	8	12	20	12	8	22	15	35	18	8	20	5	30	10	20	5	5	15	8	5	10	14
R26	7	30	8	8	7	12	15	40	12	10	10	12	10	15	15	25	30	10	12	50	12	16
R27	18	20	25	20	28	35	18	45	20	28	20	25	15	50	10	25	10	20	30	55	35	26
R28	30	30	20	30	20	10	10	30	10	40	20	20	15	35	25	10	10	15	15	40	30	22
AvP £	14	28	19	17	13	25	17	42	17	21	16	16	9.5	41	11	31	14.5	14	21	44	22.5	
Actual Price	13	26	10	10	15	30	25	50	10	10	13	13	6	40	5	36	13	13	13	50	20	

**Table 12.** This table represents all of the price predictions made by each of the 14 Respondents (R) for each of the 21 dresses. With the average for each of the respondents in the final column (see £Av). The average predicted price (see row AvP£) and the actual price, is along the bottom row.

#### 6.11. Predicted price per wear (pppw)

Due to the presumed lifetime and price of these garments being returned, a predicted price per wear (pppw) was generated for each dress. As shown below in table (please see Table 13), the results range from 40 pence per wear, which was predicted for what was actually the cheapest dress costing £5. For the second cheapest dress, at £6, the prediction was next lowest at 41 pence per wear. The highest prediction was £3.80 per wear. This was given to the dress that was predicted to be the second most expensive, and was actually the most expensive dress on the rail. The final overall average for this collection of dresses is £1.24 per wear. It is worth noting that due to the removal of consumer Respondent 19 results from the final amount, the final average is slightly higher than it might have been.

<b>Dress</b>	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
<b>AvPE</b>	14	28	19	17	13	25	17	42	17	21	16	16	9.5	41	11	31	14.5	14	21	44	22.5
<b>Wears</b>	17	14	28	20	14	26	30	11	13	20	11	16	23	15	27	16	27	20	12	18	22
<b>pppw</b>	.82	2	.68	.85	.92	.96	.56	3.8	1.3	1	1.4	1	.41	2.7	.4	1.9	.5	.7	1.7	2.4	1

**Table 13.** This table shows the predicted cost (AvPE) divided by the predicted amounts of wear (Wears) the result is the predicted price per wear (pppw) for each of the 21 dresses.

## 6.12. Predicted price per wear summary

As shown within the results, the ability of the group to spot and name the main textiles that were used to make the dresses was undeveloped. There was demonstration of knowledge as 19 other fashion textiles and finishing techniques were mentioned by the respondents, these were; polyester; viscose; wool; cotton; nylon; silk; elastic; linen; acrylic; chiffon; satin; lace; Lycra; rayon; poly-cotton; poly-acrylic; poly-elastic; silk-polyester and crepe. The results display a wide tranche of terms from distinct fibres, blends and brands to types of textile and finish. Overall, the understanding of this group was lacking with regards to naming the textiles that are used within fast-fashion. The reality of fast-fashion textile choice is rather banal and simple as there were only six different textiles used for the whole collection of 21 dresses. These were; polyester; elastine; cotton; viscose; polyamide and acrylic.

It is the novel and alchemic blending of these fast-fashion textile ingredients that bewilders the consumer, so much so that many of the manmade fibres were mistaken as a being natural. With that in mind, as the longitudinal user group used these same dresses, it will be of interest to note the laundry practice and aftercare behavior shown within the user diaries at the end of the longitudinal study. The results for the Price question provided a good level of accuracy between the predictions made and the actual cost. Only the dresses that were in the mid-to- higher price bracket proved a challenge to the consumer respondents.

The cheap were recognised as such and the most expensive were also positioned correctly. As mentioned previously, it would appear that the most accurate predictions were within the £10 to £16 range and interestingly 2/3<sup>rd</sup>s of the dress samples cost under £16. Out of all of the averaged responses, only three were positioned as cheaper than the actual price; this alludes to the effectiveness of the pricing strategy used by fast-fashion brands, indicating that the dresses were viewed by the customer to be worth more than the asking price. Finally, the amount of wears that were predicted were all in double digits, the highest being 28 and the lowest 11, putting the overall average of this collection of dresses at 19 wears. These results will be used to report

back on the longitudinal user testing study.

#### 6.13. Sustainability awareness and fashion disposal behavior

The respondents were all self-professed fast-fashion consumers. Even so it was of interest to understand how they disposed of their old clothes and their level of sustainable awareness. To this end the survey asked the following question *‘what makes each dress sustainable or not?’*. The majority of the responses related to brands that behaved sustainably, rather than specific examples of *‘what made an item sustainable’*. This resulted in H&M being named nine times due to the following reasons:

- *They had a collection point for old clothes.*
- *Customers received a voucher when they dropped off any unwanted garments.*
- *They recycled the returned items into new garments such as tee shirts.*
- *The ‘conscious collection’ from H&M, lasted longer due to better quality fabrics being used.*

Further examples of sustainability consistently related to fabric choice, being either recycled, locally sourced or ethically produced. There were several respondents who suggested that using a more durable fabric made the garment sustainable. Overwhelmingly how sustainable each dress was resulted from the choice and legacy of the textile used.

The results for the question, *‘How would you dispose of it after you can no longer wear it?’* showed that 13 of the respondents would donate to a charity shop or a clothes bank. Within this majority several respondents mentioned they would either pass the item on, sell it on E-bay or at a car boot sale. Furthermore, half of the respondents mentioned they would ‘bin’ the item if donation were not convenient. For example respondent 21 said she would, “Give it to a friend, charity or bin it if I can’t be bothered” and respondent 22 was noted as saying, “If it’s convenient charity shop, if not I’ll bin it”. The respondents clearly understood that there was still value within an item they could no longer wear. Where the dress finally ended up was dictated by the condition of the dress and the convenience of the disposal method.

Upon reflection there were several limitations to the design of these rounding up questions. First of all, the order that the questions were asked in was rather leading, as Q.8, showed for the first point in the study, that there was an interest in sustainability. Instead it would have been more suitable to

have this as the very last question. This was done to follow the logical time line related to fashion consumption, with the browsing at the beginning with the rail review and the disposal at the very end; yet it may have influenced the responses to Q.9. Additionally, asking what is done with a garment they ‘can no longer wear’ does not easily allow for answers that might consider life extension, reasons for disposal or mending. In summary, the questions showed that these respondents were aware of H&M having a sustainable offering and they would use charitable donation to get rid of the clothes they could no longer wear.

#### 6.14. Phase 2 - Longitudinal user testing study

With a complete profile for each dress being created, they can now be tested. The objective being tested was as follows:

- To test the accuracy of the dress profiles and failure trait predictions with a new group of fast-fashion consumers, who documented their use of 10 of the dresses until they failed.

##### 6.14.1 Introduction

This intervention used the “specific research technique” (Seale, 1998:104) of a longitudinal consumer study. This tested garments that have been assessed by a previous consumer group during the Failure trait rail review. During this research journey, there has been investigation into the different types of pre-purchase garment inspection procedures. These were built upon so that respondents could make predictions on several material aspects of the garment, ranging from what it was made of and how long it would last, as well as what might cause it to fail and require replacing. This is of critical interest to this thesis as it begins to explore the relative position of the consumer’s comprehension and attitude towards the length of time fast-fashion garments are used for, before they need to be replaced. For the study there were 10 new participants invited by previous respondents.

They were all female, Generation-Y fast-fashion consumers. The respondents selected a dress from the 21 dresses used in the previous rail study (see Appendix B.4 for the dresses 22 to 42), the dresses were placed into 3 groups in order of their size: - Small (four dresses, with one extra

Small), Medium (nine dresses) and Large (eight dresses). Each of the respondents was required to keep a user diary to record the use of the dress they selected from the range of dresses. To test and confirm the accuracy of the failure predictions, shown below (please see Table 14) in descending order. These were used to create an individual failure trait listing, for each dress. These profiles will be shown and discussed within the results section (please see Appendix B.5 for a full list of the failure traits). This section will also consider the amount of wears the dresses managed before they failed. Finally, the study was devised to gain deeper insight into how this respondent group uses and cares for their fast-fashion clothes.

Failure Trait	Weighting (times mentioned)	
Detail failing	11111/11111/11111/11111/11111/11111/11111/11111/11111/11111/111	53
Snagging/pulling/catching/unraveling	11111/11111/11111/11111/11111/11111/11111/11111/11111/11111/11	52
Holes will appear	11111/11111/11111/11111/11111/11111/11111/11111	39
Stitching will go/seams/fall apart	11111/11111/11111/11111/11111/11111/11111/11111/111	38
Bobble	11111/11111/11111/11111/11111/11111/11111/11111	34
Fading of surface finish	11111/11111/11111/11111/11111/11111/11111/1	31
Shape loss / baggy	11111/11111/11111/11111/11111/11111/11111	30
Button will fail	11111/11111/11111/11111/11111/11111/111	28
Shape loss / shrink	11111/11111/11111/11111/11111/11111/11	27
Staining / Discoloration	11111/11111/11111/11111/11111/111	23
Fraying	11111/11111/11111/11	17
Belt loop will break/Damage dress	11111/11111/11	12
Won't wash well	11111/1	6
The hem will fail / drop	111	3
<b>Table 14.</b> The summary list of the failure predictions made about the dresses during the 2016 trait study.		

#### 6.14.2. Longitudinal study procedure

The dresses were arranged, as they were previously, on a garment rail in numerical order. Each of the dresses had their care labels and swing tickets and size label removed. The participants were invited to select a dress they liked from one of the three size groups which best fitted them. They were then invited to leave the room and try the dress they had selected on. When they returned and confirmed the dress fitted them, their first thoughts about the dress were captured. Each of the participants were then briefed on what was required during the study, they read the participant information sheet (Appendix B.6) and then they read, signed and dated the consent form (Appendix B.7). They were handed a diary and read the participant index notes (Appendix B.8), which was located inside the front cover of the diary. They were each reminded to return the diary and the garment upon completion of the study, where they would be paid £50 as a thank you for their participation and in acknowledgement of their time and investment to the study. Depending on the order they joined the study they were each given a



respondent number. This along with the number of their dress was noted on the front of their diary. At the end of the study all of the 10 diaries and dresses were returned successfully.

#### 6.14.3. Results

This section will provide the full results transposed from the user diaries. The structure of this section will show their first thoughts and then the diary notes. Some of the notes were extensive with full reporting being done, and in some cases, there were only a few inserts managed before the dress failed and could no longer be worn. The study began with seven respondents, with three more being added a few months later. All of the results will follow the same structure and are shown in numerical order of the respondents. The predictions of the amounts of wears and ‘failure trait list’ that was generated from Phase 1, will be compared against the data returned from the respondents.

6.14.3.1. Respondent 1 and Dress 42



Figure 10. Dress 42 front and back views with additional information

First thoughts

*“Exciting! I’ll get to wear it to my office party”*

Transcribed diary notes [please note that each entry is made on a new page.]

*“ 24<sup>th</sup> [Jan]*

*Wore the dress for a while (several hours) but I did get an itchy, scratchy feeling down the spine!*

*Not a great start...*

*Might be washing powder or new body lotion, so lets see...*

*Shape of the dress is nice. Body inside less so!*

*I’m quite messy so I got soy sauce on it at Itsu today.*

*I spend all my money in itsu. I should buy shares.*

*Signed up for another round of Pilates, ballet barre + yoga today. Maybe because of the dress!*

*Would normally wash a garment made from cotton after 2 washes(ish) sometimes I...Maybe this one I would do more because the fabric doesn't let your skin breathe. Eww.*

*Washed on 40° @ 55 cycle because of the soy sauce spillage. (+ vanish stain remover).*

*Don't like the length. Too short for a 32-year-old. Well, actually not really – but definitely not this short in this material...*

*The pockets have gone weird. Well weird...*

*Have decided I like the shape of the top part / section of the dress – but the neckline is odd because you have to keep folding it back under which I didn't realize until I wasn't wearing a big necklace with it.*

*Wear lots of necklaces, so might try it again.*

*I got pen on the dress today but it came off pretty easily. The fabric seems really heavy duty. (I got the pen off using soap + water but then put it in a wash with other clothes when I got home).*

*The last 2 times I wore the dress it felt scratchy down the spine. I have changed my washing powder since – now using, fairy liquid non-bio and before was using Persil + prior to that Sainsbury's own brand liquid.*

*Haven't used fabric softener for a bit...*

*Saturday 6<sup>th</sup> May.*

*The zip is showing a bit of wear + tear. Still working but small hole has appeared in the base of the stitching.*

*23/05*

*Had sushi for lunch and got some soy sauce on the front near the neckline. Will try washing out, but generally soy is a difficult one to budge!*

*- Also zip hole is a bit bigger now. Might be time to retire this dress soon... (25?)*

*Stain persists after washing. Zip def on last legs. The End I think.'*

#### Failure trait prediction

<b>Dress 42</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
Lose its shape	11111
Bobble	111
Shrink	111
<b>Staining</b>	<b>111</b>
Colour will run	11
<b>Zip will break</b>	<b>11</b>
Fade	1
Seams will break	1

#### Wear amount prediction

The amount of predicted wears for Dress 42 ranged from 10 times to 50 times. The average was 22 but the dress was worn nine times before it reached the point of failure.

## Summary

There was a surprising level of care taken towards the dress, with evidence of a responsive and evolving laundry practice approach being shown. There were also some private and fairly personal thoughts being shared, specifically around how the dress had impacted on the participant's feelings towards her body and the actions she might now take to improve it. The dress was little a short and there was a lot of observation made of the design details, especially the collar and the pockets. There was an accidental spill that stained when it was noticed only a single attempt was made to remove it. There was also a growing concern about the zip and these two issues converged to cause the dress to be retired. There was an interesting change during the study, as the shift from considerable care being exhibited towards the dress, to it quickly being retired when more than one issue was evident.

#### 6.14.3.2. Respondent 2 and Dress 27



First thoughts

*'oh – this one it's really Christmassy! I like it.'*

Transcribed diary notes

*“START DATE - 24<sup>th</sup> of DEC 2016. WORN FOR 8 HOURS*

*CHANGES NOTICED AFTER:*

*2 – 3 cm's hole caused by torn thread on the left side seam.*

*WASHING:*

*Washed once for 1 hour on mixed program, followed by 2 spins. Detergent used - Bold 2 in 1. Softener used - Lenor.*

*Noticed changes after washing: Clung material [the material clung] on some parts of the garment.*

*END DATE – 27<sup>th</sup> DEC 2016*

*The dress was worn once. Normally I would have repaired/sewed the seam. However, considering the garment is [part of] a research [project] product, I decided not to do so.*

*Damage to the material occurred too fast in my opinion, after only one wash.*

*[It was] Comfortable to wear, and wash [the] dress, [I] got positive feedback from 2-3 people when I wore it.”*

Failure trait prediction

<b>Dress number 27</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
<b>Lose its shape/go baggy/stretch</b>	<b>1111111</b>
Bobbly	1111
Zip will break	1111
Fade	1
<b>Seams will burst</b>	<b>1</b>
Surface will go loose	1

Wear amount prediction

The amount of predicted wears for Dress 27 ranged from 10 times to 50 times, the average was 26 times before the dress would fail. However, it was worn only once before it failed.

Summary

The participant was very happy to be part of the study, and even received several compliments on the dress when she wore it. It can be reasonably assumed then that the damage was not made intentionally to bring the study to premature conclusion. The top failure prediction made for this dress was it ‘Losing its shape’ being cited seven times and ‘Seams will burst’ was suggested once (see Table above, entry in bold). There is the potential for some correlation between the dress losing its shape after the first wash and the seams bursting, resulting from a change in the fit. In this case the dress was only worn once, and it was not worn after the seam defect was detected. It was not clear whether the seam splitting came as a result of the washing or if it happened whilst being worn as it was only noticed after it was washed. The defect was noticed when it was laundered. The dress only being worn once for eight hours is much lower than the average amount of wears prediction of 26.



### 6.14.3.3. Respondent 3 and Dress 30



**Figure 12.** Dress 30 front and back views with additional information

#### First thoughts

*“I’m looking forward to wearing it”*

#### Transcribed diary notes

*“20/12/16*

*It’s the first day when I received the dress; I tried it on and wore it for 1 hour. No changes to the dress.*

*21/12/16*

*Wore the dress today for 2.5 hours, no changes to the dress.*

25/12/16

*Wore the dress for 6 hours today, had an oily mark on it, washed it on hand wash mode, at 30 deg used Ariel 3 in 1 pods for colour for the stain used Ace for colour, the dress washed nicely, the food stain disappeared. No need to iron the dress as there were no creases on it.*

31/12/16

*Put the dress on to wear it for New Year's Eve and seen [saw] that [it] has [had] a tear on the left side, where the stich [seam] is. [I was] Unable to wear the dress on this occasion.*

*Normally I would try to fix the tear on the dress, so I can wear it again."*

#### Failure trait prediction

<b>Dress number 30</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
<b>Develop holes / rip</b>	<b>1111</b>
Lose its shape / shrink	1111
Tarnishing of metal	111
Button will come off	11
Fading	11
Staining	11
Surface will dull	11
Bobbly	1

#### Wear amount prediction

The amount of wears for this dress ranged from one to 30 putting the average at 13 wears before it fails. The dress was actually worn three times prior to failure.

#### Summary

There was a sincere level of excitement shown from this participant towards the dress throughout the study. This was exhibited when the dress was collected as well as it being worn on the very first day of the study and again the very next day. There was also careful inspection after each wash and evidence of considered laundry practice. The diary concluded with the participant hoping to wear the dress for a New Year's party, but was unable to due to the tear on the side seam, this was the joint top failure prediction. The participant claims she would have normally fixed the seam and continued to wear the dress.



#### 6.14.3.4. Respondent – 4 and Dress – 22



**Figure 13.** Dress 22 front and back views with additional information

#### First thoughts

*“This is great to have a new dress to wear – I like it, it’s very me”*

#### Transcribed diary notes

*“22 [Dress number]*

*Day 1*

*Tuesday 20 December from 3pm worn in the office. Some movement (opening boxes etc)*

*Wednesday 21 December*

*Wore in bed 10pm – 8am – material isn’t comfortable!*

*Friday 30 Dec*

*Wore in house 4pm – midnight*

*Sat 31 Dec*

*Washed in dark laundry load on delicates wash 30°C, Dried on rack.*

*Detergent – Lidl Formil tablets. Not Ironed – dried on washing line inside. No softener*

*Wednesday 11 January 2017 Wore to work*

*--- tube*

*--- plus cycling 20 mins each way to dinner*

*Sat 21<sup>st</sup> January 2017*

*Wore on bike to cinema + out to dinner cycle 20 mins each way 2pm – 10 pm Laundered on dark wash 40°C + dried on rack*

*25 Jan 7am – 11pm*

*Wore all day – to work on tube + cycled out for dinner. Washed on coloured cycle 40°*

*3 Feb*

*Wore all day on public transport + bike.*

*8 Feb 8-30 – 6.30*

*Wore to work- on tube Clapton – Oxford st*

*2 March Work to work*

*Washed on 40° coloured wash. Beginning to bobble*

*10 March*

*Wore to work – cycling 30 min each way*

*31 March*

*Wore ½ day in house*

*2 April*

*Wore overnight*

*Washed on 30° fast wash*

*10 May*

*Wore overnight*

*21 May*

*Wore around the house 4-10pm*

*27 May*

*Washed at 40°C Wore overnight*

*5 June*

*Wore on bike out 4- 11pm Stained – chalk on front.*

*21 June*

*Wore overnight Washed 40° fast wash*

*1 July 8pm – 9 am*

*Wore in house overnight 60° Coloured wash formil tablets*

*11 July*

*Wore outside – on bike + in fields 12pm – 4pm.*

*20 July*

*Wore overnight in house 6pm – 10am Washed dark wash 40°C – formil.”*

31 July

*Stopped wearing the dress because sleeves under arms bobbly an(d) stain on leg. Unwearable now.*

Final thoughts

*This dress felt like it was made of cheap material – thin and not that comfortable – felt like a low cotton content. Made me sweaty! It actually lasted quite well because it was loose fitting so no chance of seams breaking. I thought there would be holes under the arms from deodorant but this did not happen. No buttons or embellishments, which would have likely fallen off.”*

Failure trait prediction

<b>Dress number 22</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
Fade in the wash	1111
Fraying	111
Button will fall off	11
Stitching would go	11
Belt loop will break	1
<b>Bobble</b>	<b>1</b>
Out of shape	1
Tearing	1
Wear through	1

Wear amount prediction

The amount of predicted wears for Dress 22 ranged from four to 50 putting the average wears before the dress fails to 17. The dress was worn 20 times before it failed and, in some instances, it was worn for longer than a whole day.

Summary

The dress began to bobble on the 8<sup>th</sup> wear and, as shown by earlier respondents, this may have been reason enough to stop wearing the item. But it was actually worn 12 more times; it was a stubborn stain that caused the study to end. Staining was not on the predicted list of failure traits. During the study the participant was highly diligent in listing the length of time the dress was worn and the specific activity that took place. The laundry practice was also carefully detailed with neither hot ironing nor high wash temperatures being used. There were some occasions where the respondent wore the dress to bed and slept in it overnight; though this behavior is somewhat extreme, it does indicate this dress was fully accepted into the life of the respondent resulting in this enhanced and prolonged use.

6.14.3.5. Respondent 5 and Dress 23



First thoughts

*"I'm really excited to do this, how interesting! I can wear this all Christmas, I've totally got the best one!"*

Transcribed diary notes

*"\*Friday 30<sup>th</sup> December 2016 – First wear Friends birthday – worn 4 hours*

*No changes*

*Washed at 30°*

*6<sup>th</sup> Jan 2017*

*Worn over leggings 6 hours Washed*

*– still looks new*

*Tuesday 10<sup>th</sup> January*  
*Lunch and theatre - worn as a shirt 12*  
*hours?*  
*Washed in normal washing*

*21.1.17*  
*5 hours*  
*not washed, no changes*  
*seems indestructible!*

*27<sup>th</sup> Jan*  
*3 hours around house*  
*Fabric still very shiny but neck has stretched*  
*- washed in mixed load*

*Week 30<sup>th</sup> Jan – FORGOT TO WEAR*

*11.2.17 – Friend's Birthday*  
*worn as a shirt - stitches at neck getting loose [loose]*  
*side seems also loosening*  
*3.5 hours*  
*Accidentally washed with towels but no detrimental effect. (60°)*

*17.2.17 Worn around house*  
*seems the same*  
*2 hours*

*25.2.17 worn around the house again 3hrs still*  
*no more changes.*  
*Washed with similar colours.*

*Friday 3<sup>rd</sup> March - worn in the evening 5hrs*  
*Washed with similar colours - accidentally tumble dried but didn't seem detrimental*

*Sunday 12<sup>th</sup> March.*  
*Wore over leggings - under longer top Catches*  
*on clothing but nothing broken*

*Thursday 16<sup>th</sup> March*  
*Very warm day so wore with leggings to ballet with layers 6*  
*hours*  
*Washed at 30° and hung to dry,*  
*No real changes*

*25.3.17*  
*2 hours around house*

*31<sup>st</sup> March 2017*  
*3 hours*  
*seams are a bit loose, colour same*  
*washed and hung to dry.*

*Saturday 8<sup>th</sup> April*  
*8 hours under other clothes washed*  
*30°*

15.3.17

*Worn for a couple of hours inside  
Side seams are wearing a bit Colour  
the same  
Pleats still the same*

23.4.17

*3 hours  
Colour the same and shape the same.  
A few snags in fabric. Washed and hung to dry.*

*Week of 24<sup>th</sup> April - not worn*

5.5.17

*3 hours  
- Fabric ripping at the side seams but ties still intact.*

14.5.17.

*Worn over leggings in house. Washed 30° and dried. Noticed that one side-seam has a hole and the edges are frayed, the other side-seam is also frayed. The neck looks a bit less secure. One tie has come unstitched and fallen off.*

*\* Apart from these flaws which make the piece unwearable, the rest of the dress has kept it's original shape and colour despite my not washing it very carefully, i.e. with like colour.*

*- Last worn date 14.5.17"*

#### Failure trait prediction

<b>Dress 23</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
Foil/shine would fade	1111
Shape would go	1111
Staining	1111
Button will break	11
<b>Catch / pull</b>	<b>11</b>
<b>Stitching would go at the seams</b>	<b>11</b>
<b>Fraying</b>	<b>1</b>

#### Wear amount prediction

The amount of wears for Dress 23 ranged from four to 40, with the average prediction being 14 wears before it failed. The actual amount of times it was worn was 18 before it was felt it could no longer be worn.

#### Summary

The respondent was very excited to take part in the study and liked the dress a lot. This was supported by the activities the dress was worn to, namely a friend's birthday party and to the theatre. There was strict adherence to the study guidelines (see Appendix B.8) with the dress

being worn once a week. There were also clear observations as to how the dress was holding up after it was washed, with the comments '*still looks new*' after the 2<sup>nd</sup> wash and after the 4<sup>th</sup>

*'it seems indestructible'*. Nonetheless, after the 5<sup>th</sup> wash, there was noticeable stretching around the neck at which point the interest in the dress declined. This was evidenced with the laundry practice being much less careful than before and the activities whilst wearing the dress were mostly at home or it was worn under other clothes or whilst working out. This continued until the accumulation of failings including fraying and a seam bursting, which all converged and the dress had to be retired. The top three predictions of failure related to the light colour getting stained or the gold foil fading or the pleats falling out. None of these happened, instead a tie detached, the neck became loose and the seams frayed with one opening up.

#### 6.14.3.6. Respondent 6 and Dress 31



**Figure 15.** Dress 31 front and back views with additional information

#### First thoughts

*“This is really exciting, can I have 2 dresses?”*

#### Transcribed diary notes

*“The first time I have worn the dress – 27<sup>th</sup> December 2016.  
Time used 5 hours. No changes noticed after first time wearing it.  
The first wash was done 30/12/16  
Washed with washing machine 30deg with other dark colored clothes.  
Second time I wear a [wore the] dress [was] on 3/1/17.  
I was wearing it to work. Time used – 13 hours.*



*Towards the evening I have noticed that on [the] right hand side stitched began [to] disintegrate.*

*It was the last time I have worn the dress.*

*Final 3 comments:*

1. *It is a shame that I could wear it only twice, the dress suits my style thus I was hoping that I could wear it longer.*
2. *If it was [were] my dress I would have stitch[ed] it up and continued to wear [it].*
3. *Dress material was suitable more for spring/summer rather than winter wearing.”*

#### Failure trait prediction

<b>Dress 31</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
<b>Stitching will go / seams bursting</b>	<b>1111</b>
Strap will break	1111
Bobbly	11
Fade	11
Lose its shape	11
Pulling	11
Fraying	1
Metal will rust	1
Staining	1

#### Wear amount prediction

The amount of wears for Dress 31 ranged from 10 to 40, the average amount of wears was 20 before it failed; in actuality the dress was only worn twice before failure.

#### Summary

The respondent was glad to be part of the study and somewhat elated with the dress she selected. There was evidence of careful laundering and good records were kept of the length of use, unfortunately it failed after only the second wearing. The reason for the failure was the joint highest prediction; the stitching would go and the seam would burst. This was at the end of a 13 hour working day. There was a comment made about the weight of the dress being more suitable for summer and if the responded had ‘owned’ the dress they would have fixed it and continued to wear it.

6.14.3.7. Respondent 7 and Dress 28



First thoughts

*“I will wear this more than once a week, thank you – I really like this, I have another really similar”*

Transcribed diary notes

*“23/12/16  
(first wear) 12 hours  
no change  
washed on 30° in washing machine with powder + comfort.  
ironed 28/12/16  
2 hours  
no change  
washed on 30° in washing machine with powder + comfort ironed*

6/1/17 8  
hours  
no change  
washed on 30° in washing machine with powder + comfort  
ironed

10/1/17  
worn for: 12  
hours  
no change in dress  
washed on 30° in washing machine with powder + comfort  
Ironed.

19/1/17  
worn for 11 hours  
no change in the dress  
washed on 30° in washing machine with powder + comfort  
Ironed.

25/1/17  
worn for 12 hours no  
change to dress  
washed on 30° in washing machine with powder + comfort  
Ironed.

31/1/17  
worn for 10 hours  
no change to the dress  
washed on 30° in washing machine with powder + comfort  
Ironed.

9/2/17  
worn for 12 hours  
no change in the dress  
washed on 30 °in washing machine with powder + comfort  
Ironed.

13/2/17  
worn for 11 hours  
no change. washed  
on 30 ° powder  
comfort  
Ironed.

21/2/17  
worn for 12 hours  
Stain on the dress (grease)  
washed on 30° in washing machine with comfort + powder.  
- Stain did not come out of the dress.

Washed again on 40° in the washing machine with powder + comfort and stain still there.  
Would not wear again with this stain  
End. 6/3/17.”

### Failure trait prediction

<b>Dress 28</b>	
<b>Trait</b>	<b>Weighting (x mentioned)</b>
Lose its shape	111111
Stitching / seams will go	1111
Develop holes	11
Bobble	1
Fall apart	1
Shrink	1
Will Fray	1

### Wear amount prediction

The amount of wears for Dress 28 ranged from five to 100, meaning the average is 30 times being worn before failure; it was worn 10 times before it failed.

### Summary

The dress was worn on 10 occasions and was washed after every wear. There was a very contemplated laundry practice; the dress was always put on a cool wash with softener being used. Even though it was washed almost a dozen times, there was not any detrimental effect noticed. It was the appearance of an accidental stain that did not disappear after several washes, which meant the dress was retired, this was not given as a predicted failure. Even though the respondent appeared to be adept at laundry practice, she did not try and remove the stain, so the dress could be worn again, or cover it with an accessory or even layer it. This indicates this participant's level of tolerance towards the garment failing was low.

#### 6.14.3.8. Respondent 8 and Dress 35



**Figure 17.** Dress 35 front and back views with additional information

#### First thoughts

*"I like the print on the fabric - but it won't wash that well."*

#### Transcribed diary notes

*"25/03/17.*

- Wore the dress for the first time today, approx. 8.5 hours.*
- No changes to the dress as of yet.*
- Dress felt nice to wear, fabric seems delicate but doesn't look cheap. However, feel like it may have seam slippage at some point due to it being so thin.*

*Tuesday 28<sup>th</sup> March.*

- Wore dress for the second time*
- Wore for about 10 hours*
- Washed on a delicate wash, no physical changes can be seen on the dress.*

*Saturday 1<sup>st</sup> April*

- 3<sup>rd</sup> time wearing dress.
- Wore for around 15 hours.
- Again no physical changes to the dress, quite surprising as fabric seems delicate.
- Washed dress again on a delicate wash at 40°C
- Left to dry by hanging up on a hanger
- Dried without any creases.

*Wednesday 5<sup>th</sup> April*

- 4<sup>th</sup> time wearing dress.
  - Wore dress for 12 hours.
  - Again no changes to the dress, fabric seems to be holding quite nicely.
  - Washed dress on a regular wash 50 degrees this time, no changes after washing.
- Again hung up to dry.

*Sunday 9<sup>th</sup> April*

- 5<sup>th</sup> time wearing dress.
- Wore for around 9 hours.
- Dress seems to look a bit bobbled at the side only really slightly. Think this may start causing problems and the pulling will carry on and may cause holes in the dress.

*Wednesday 12<sup>th</sup> April*

- 6<sup>th</sup> time wearing dress.
- Wore for 11.5 hours.
- Dress doesn't look different from last time (bobbed slightly on one side)
- Washed dress again on a 50 degree wash and hung up to dry no difference to dress once dried.

*April 16<sup>th</sup>*

- 7<sup>th</sup> time wearing dress.
- Wore for 8 hours.
- Again not much of difference, color in print still looks new and not faded.

*Tuesday 18<sup>th</sup> April*

- Wore dress for 8<sup>th</sup> time
- Wore for 10.5 hours.
- Dress seems to have stretched slightly? Arm area seems baggy and sleeve length seems longer.
- Washed dress again on 50 degree coloured wash. Dress was hung up to dry and arms do look a bit longer.

*Monday 24<sup>th</sup> April*

- Wore dress for 9<sup>th</sup> time
- Wore for approx 12.5 hours.
- No more changes to the dress after being worn.

*Friday 28<sup>th</sup> April*

- Wore dress for 10<sup>th</sup> time
- Wore for around 16 hours.
- No changes after wearing
- Washed dress on a 50 degree wash with a fabric softener as fabric seemed to be a little stiff.

*2<sup>nd</sup> May – Tuesday.*

- Dress worn for 11<sup>th</sup> time
- Worn for about 13.5 hours
- Pulling on side of the dress is becoming more visible now starting to catch on things a lot easier.

*6<sup>th</sup> May*

- *Washed dress on 50 degree wash. Pulling is again now more visible.*
- *Once ironed pulling seems to become less visible, however I feel that when I wear it again it will be just as visible again.*

*Monday 8<sup>th</sup> May.*

- *Dress worn for 12<sup>th</sup> time*
- *Worn for around 14 hours.*
- *No more changes to the dress, pulling still visible.*

*Saturday 13<sup>th</sup> May.*

- *Worn for the 13<sup>th</sup> time.*
- *Worn for about 15 hours.*
- *Pulling is rising at left side of dress.*
- *The pulling is now catching onto nails and other parts of clothing.*

*Tuesday 16<sup>th</sup> May*

- *Washed dress again this time on a delicate wash due to pulling at left side.*
- *No changes after washing and drying.*
- *Pulling still visible.*

*20<sup>th</sup> May.*

- *Worn for the 14<sup>th</sup> time*
- *Worn for around 13 hours.*
- *Pulling is starting to make small holes at the side of [the] dress, think it may result in larger holes soon.*

*Wednesday 24<sup>th</sup> May.*

- *Worn for 15<sup>th</sup> time*
- *Worn for around 16 hours.*
- *No more changes to the dress, pulls are still visible when looked at more closely.*

*Sunday 28<sup>th</sup> May.*

- *Washed dress on a delicate 40°C wash.*
- *No more changes.*

*Friday 2<sup>nd</sup> June.*

- *Worn for 16<sup>th</sup> time*
- *Worn for around 14.5 hours.*
- *After wearing [the] dress pulling is beginning to rise slightly up dress. Threads are beginning to show at the left side of the dress, this is starting to make the dress look worn and old now.*

*Wednesday 7<sup>th</sup> June.*

- *Worn for 17<sup>th</sup> time.*
- *Worn for 15.5 hours.*
- *No more changes can be seen on the dress.*

*Sunday 11<sup>th</sup> June.*

- *Washed dress on a delicate 40 degree wash.*
- *Used a fabric conditioner as material was feeling a bit stiff.*

*13<sup>th</sup> June.*

- *Worn for 18<sup>th</sup> time.*
- *Worn for 16 hours.*
- *Dress is now unwearable and at point of failure.*
- *There is a hole at the neckline.*
- *Seam slippage, fabric has come away from binding at back neck and hole is visible. Due*

*to the nature of fabric it is fraying and cannot be worn as hole will become bigger.*  
*- Pulling is also now more visible. Holes at left side of the dress at the hip are visible.*  
*Dress now looks worn.*  
*- Feel that even though the dress was delicate it lasted for quite a while.*  
*- I wore it 18 times and for long periods of time and the fabric just couldn't withstand this."*

#### Failure trait prediction

<b>Dress 35</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
Button will fall off / loop will go	111111
<b>Rip / tear</b>	<b>1111</b>
<b>Snag / catch</b>	<b>1111</b>
<b>Seam will break</b>	<b>111</b>
<b>Pulling</b>	<b>11</b>
Binding will come away / fray	11
Threads will come out	1
Fall apart in the wash	1

#### Wear amount prediction

The amount of wears for Dress 35 ranged from twice to 20 times, meaning the average was 15, the dress was worn 18 times before it failed.

#### Summary

The respondent provided highly detailed diary entries with each length of wear being clearly stated along with the detailed laundry practice. At the beginning of the study there were several predictions made by the participant on what would go wrong, these related to the fabric not washing well and potential seam slippage. The dress was worn for long periods of time but was well cared for when it was laundered; air-drying was used consistently. When the dress began to bobble there was increased care shown by the respondent, washing on delicate, together with pressing at low temperature to try and improve the appearance of the bobbling. On the 7<sup>th</sup> wear, a sustained appreciation for the print on the dress was shown; however the dress had started to 'pull'. This persisted with other changes being noticed namely, bagging, stretching and a hole appearing, thus causing an overall 'worn' appearance. The dress was discarded after 18 wears, which was slightly above the average predicted. With four of the predicted failure traits being noticed, this meant that 2/3<sup>rd</sup>s of the predictions were correct as to what would go wrong with this dress. In this instance, the participant exhibited a high failure tolerance.



#### 6.14.3.9. Respondent 9 and Dress 29



#### First thoughts

*“Have to watch jewelry snagging, I’m excited to wear it.”*

#### Transcribed diary notes

*“24/03/17*

*7.15am – 1.15am*

*I put the dress on at 7.15am and I wore it until 1.30am the next day as I was traveling. When I put the dress on it did not have a lot of shape to it as I thought it would. For me personally because of the length of the dress, it ‘drowned’ me so I wore this with a belt.*

*The dress felt nice and it was easy to iron the creases out. However the lace catches onto jewelry very easily. At one point throughout the day I caught a folder on the lace which pulled the fabric slightly.*

*I washed the dress at 40° after wearing it. When I took this out of the washing machine it was tangled together as the dress has two parts to it - the slip & the overlay lace dress. Apart from this the dress did not appear to look any different.*

28.3.17

7.15am – 7.00pm

*I put the dress on at 7.15am, before this I ironed both the slip dress and the lace dress on a high heat as it had deep crease marks from the previous wash.*

*Throughout the day the dress was catching on a number of things i.e. my jewelry/folders/my bag.*

*The slip of the dress did not feel any different to the first time I wore it. Although the lace part of the dress did start to show some changes. The edging of the lace looks slightly fluffy the more I looked at it throughout the day. However because of the multi colours in the print it does not look obvious.*

*After wearing this I washed it again on a 40° wash. This again came out of the machine tangled and it was harder to untangle as the slip had tangled around the lace. After untangling this to dry on a radiator.*

9.4.17

9.30am – 8.00pm

*When I put the dress on the slip underneath had become loose. The straps kept falling down throughout the day. The material of the slip did not feel any different just the fit had changed.*

*The lace part of the dress is looking slightly more fluffy although the good thing is there are no holes in the lace which I can see.*

*After wearing the dress for a couple of hours the button suddenly sprung off. Which then caused the dress to fall to one side throughout the day.*

*When I took the dress off I noticed that the elastic loop had loosened slightly. I wasn't happy with only wearing the dress three times and the button falling off after only a short time of wear.*

*I washed this at 40° and after leaving to dry I noticed more changes in the lace. The edges of the flowers are becoming more worn & 'fluffy.'*

*I think if the button hadn't of come off the dress would of [have] lasted slightly longer before becoming completely unwearable."*

#### Failure trait prediction

<b>Dress 29</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
Develop holes / rip	1111111111
<b>Snag / Catch / Pulling</b>	<b>1111</b>
Fade / Discolor	11
Seams will open up	11
<b>Button will come off</b>	<b>1</b>
Zip will break	1

### Wear amount prediction

The amount of wears for Dress 29 ranged from three times to 30 times, placing the average at 11 times being worn before failure. The dress was worn just three times before it failed.

### Summary

The 2<sup>nd</sup> highest predicted failure for the dress was for it to snag, catch or pull. Even when the dress was being selected the respondent was immediately aware of how easily the dress might catch and pull. Nevertheless she still selected it and proposed she would be cautious. The dress was worn with a belt to assist in the fit and it did catch on jewellery and many other things. As it had an under slip it was difficult to launder, as it would routinely require untangling. Even though there was the prediction that holes would appear, none were noticed, yet the incessant catching and pulling meant that the lace become fluffy, making it appear worn. The reason the dress was no longer worn was due to a small neck button detaching. There were increased and fairly substantive ongoing efforts to avoid the dress catching or tearing, but no mention of the respondent fixing the button that had fallen off, even though there was no restriction within the study guidelines on mending. The notable efforts of the respondent stopped when the dress required a dedicated and specific mending task, rather than the conscious avoidance of accidental damage exhibited all the way throughout the study.

6.14.3.10. Respondent 10 and Dress 25



Figure 19. Dress 25 front and back views with additional information

First thoughts

*“Yes, I’ll definitely wear this loads. I really like it it’s very me”*

Transcribed diary notes

*“Date: 26/03/17*

*Wear one for 9 hours*

*I washed the dress on 25/03/17 before wearing on 26/03/17, in a dark colour wash with detergent and concentrate on 30° / 1400 spin for 1hr, including other dark items. (Surf + Fairy)*

*The material seems quite delicate – it’s a knit so I was conscious around my surroundings;*

*not to snag it. It's quite fine and slightly see through but comfortable to wear to go about my day. After the first wear, no changes to the dress to be recorded.*

*Date: 04/04/17*

*Wear two for 14 hours*

*Haven't washed [the] dress since last wash and noticed a slight 'bagginess' To the sleeves of the dress, but nothing too out of shape to not wear again. The knit has already started to bobble slightly and you can see a slight fuzzing on the top. Once washed this does tend to disappear and the elasticity comes back for the next wear. Dress is now in the laundry for the next wash.*

*Date: 11/04/17*

*Wear three for 13 hours*

*I washed the garment for a second time on 08/04/17 using new washing products, Ecover fabric conditioner and non-bio concentrated laundry liquid, again same practice as previous wash. I usually hang clothing items on a hanger and dry by a radiator in a well ventilated room, so it's dry come the end of the day. The dress doesn't seem to require ironing (which is a plus for me!). After washing the shape and elasticity of the fabric is good until mid day, when it becomes baggy. I do feel slightly cautious of how delicate this knit is – I feel like it could snag at any point. I have a puppy and a 4yr old nephew, so when wearing this around them – I feel like it won't last long!*

*I thought it would be worth pointing out this dress is being worn through a train commute and desk based role so the wear time is quite lengthy.*

*Date: 17/04/17*

*Wear 4 for 6 hours*

*I wore this on a very non-productive day around the house and later in the day realized there was a hole towards the back of the dress, and also on the seam (although I could have been from the label being removed- and that's something I would generally mend [it] myself seeing as its on the seam) Due to the hole at the back – I would now no longer wear the garment, and send to charity. I have washed the dress on a 30° delicate wash – with non bio concentrated laundry liquid and fabric conditioner by Ecover.”*

#### Failure trait prediction

<b>Dress 25</b>	
<b>Trait</b>	<b>Weighting (times mentioned)</b>
<b>Bobbly</b>	<b>111111</b>
<b>Get holes/Wear out</b>	<b>11111</b>
<b>Get stretched out / Baggy</b>	<b>11111</b>
Shrink	11
Snagging / Pulling	11

#### Wear amount prediction

The amount of wears for Dress 25 ranged from 10 to 40 putting the average at 20 times before failure, the dress was worn four times before it failed.

## Summary

There was a high level of consideration and care shown towards the dress. This was especially evident when it was worn then laundered. Nonetheless, after a single wear there was evidence of bobbling, which was the top prediction along with it becoming baggy, which was the joint second prediction. It was still used as washing helped to restore the surface finish of the fabric and the fit would also return. During the remaining wears the bagging would persist and there was a constant concern of the dress snagging. There was appreciation for the dress as it did not need ironing and it was comfortable to wear. The dress developed several holes the joint second failure prediction. The holes were noticed during its 4th wear and the dress was retired at that point. The respondent did say they would have normally fixed the hole that was on the seam and continued to wear the dress, but again she did not mend the dress. The next section will discuss the findings, which have been grouped thematically.

## 6.15. Findings

### 6.15.1. Amount of times worn

Res	Dress	Predicted Wears	Wears	Dif+/-	Predicted £	Actual £	Dif+/-	PPPW	APPW	Dif+/-
1	42	20	9	-11	£22.5	£20	-2.50	£1	£2.22	+1.22
2	27	26	1	-25	£25	£30	+5	£0.96	£30	+29.04
3	30	13	3	-10	£17	£10	-7	£1.30	£3.33	+2.03
4	22	17	20	+3	£14	£13	-1	£0.82	£0.65	-0.17
5	23	14	18	+4	£28	£26	-2	£2	£1.44	-0.56
6	31	20	2	-18	£21	£10	-11	£1	£5	+4
7	28	30	10	-20	£17	£25	+8	£0.56	£2.50	+1.94
8	35	15	18	+3	£41	£40	-1	£2.70	£2.22	-0.48
9	29	11	3	-8	£42	£50	+8	£3.80	£16.66	+12.86
10	25	20	4	-16	£17	£10	-7	£0.85	£2.50	+1.65
		<b>186</b>	<b>88</b>		<b>£244.50</b>	<b>£66.52</b>		<b>£14.99/10</b> <b>£1.50</b>	<b>£0.75</b>	

**Table 15.** Longitudinal study results for the Actual Price Per Wear (appw)

It would appear that the respondent's perception about how many times the dresses could be worn, were more ambitious than the realities of the sector, other consumers and even the garment. The predictions of the amount of times the garment could likely be worn before it failed were dramatically different from the actual wears reached during the study. As shown in Table 15 (please see above) this had an impact on the Predicted Price Per Wear and the Actual Price Per Wear, with many of them being much higher than predicted. This discrepancy was evident as the participants were asked to stop the study when the dress was no longer wearable. On reflection, it may have been more appropriate to suggest that 'when the dress needs replacing' as this would align better with the imperative for 'newness' found within this thesis as well as within the sector. The individual points when the dresses were retired introduced the idea of varying 'failure tolerances' within this research.

### 6.15.2. Failure tolerance

There were both high and low failure tolerances exhibited within this respondent group. Each participant had a different point when they decided they could no longer wear the dress further, some stopped after a single fault, while others tolerated several failures before combined failures led to the dress being retired. This is an interesting area for further investigation as it highlights the individualised nature of the consumption journey of not only the garments but of the people wearing them.



#### 6.15.3. Laundry practice

It was mostly during laundry activities that the dresses were inspected and observations were noted. There was some understanding that the laundry practice might improve the state of the dress, by removing the bobbling to help and regain the surface finish, elasticity and shape. None of the dresses failed the study due to poor laundry practice or a washing mishap. This was quite interesting as none of the washing instructions or care labels were included in any of the dresses. There was clearly a high level of competency shown for the laundry practice and the material care for the dresses, even though the respondents did not formally own them or know the specifics of the fabric.

#### 6.15.4. Measurements

Due to some of the predictions being around dimensional changes it would have been prudent, to record detailed measurements of the dresses prior to the commencement of the study. This means that when a dress 'lost its shape' by bagging, shrinking or stretching. It would have been useful to be able to confirm the actual level of distortion.

#### 6.15.5. Selection and ownership

Due to there being 21 dresses in the range, this provided the respondents the opportunity to make their own selection, which afforded the participant some semblance of ownership. During the selection process several participants noted the same features that may cause issues, just as the previous group did, such as a dress being made from a textile that was considered delicate or easy to snag. This resulted in them being more considerate of the dress and of these features. Due to all the participants being fast-fashion consumers they were all familiar with the garment type, together with the fast-fashion quick replacement model. However, it was surprising to have such a wide range of wear predictions, alluding again to the individualism of the consumer. There were several instances of an activity being planned whilst wearing the dress. They were exclusively borrowing the dress; they did not own it and they knew it would have to be returned when the study ended. Certainly there were instances of accelerated wearing (sleeping in the dress, wearing around the house only and under or over another garment) to reach one wear per week. However these activities did not risk to the structure of the dress.



As the respondents did spend more time with their chosen dress it was clear that for certain finishes and textiles they were increasingly cautious. This was particularly prevalent in relation to potential snagging for the dresses that were lace, knitted or crochet. They were also more careful when the dress was seen as flimsy or delicate. This is of interest considering that the dress getting damaged would release them from the constraints of the study and the 'wearing contract' they had entered. It was evident that in some cases the dresses were growing on the participants 'no need for ironing' (Dress 25). There was sensitivity shown towards the dresses that exhibited acceptable or reversible changes, during the course of a single wear and instances of increasing affection for the dress as the study went on. When the dresses did fail, the majority of the respondents felt disappointment and let down; displaying odd concern for a dress that they didn't own, had to wear and only got paid when the dress failed and they returned it, with their completed user diary.

#### 6.15.6. Financial incentive

At the end of the study all of the participants received £50 cash as an incentive and as a thank you. This was a required aspect to the study as it enabled a good level of response and keenness from the group. This no doubt helped the 100% completion and return for the study. The money was only paid when the study was completed (Kumar, 2014: 285). Nonetheless it could be suggested that the completion of the study may have been influenced by the payment. There is no way to prove this and none of the dresses looked to be tampered with or intentionally damaged. Alternatively, as the study was not particularly taxing or inconvenient to the participants, tampering to end the study seems unlikely. On the other hand, intentionally prolonging the study by mending the dress appeared to be counterintuitive.

#### 6.15.7. Failing and the mention of repair

When something did go wrong the participant's interest in the dress sharply declined, with only a few continuing to wear the dress further, but most of the participants stopped immediately. None of them fixed a hole or stitched a button back on, even though some said they normally would, but none attempted it. At no point during the briefing for the study, or in the study guidelines provided to the participants, was there any mention of not being allowed to fix the

dress when it got damaged. If there was a stain the dress was washed an extra time (as shown with Respondent 1 and Dress 42 with the soy sauce stain), but there was no direct effort to remove it.

There was evidence of temporary visual repair through laundry care but as soon as the dress looked worn or old, the participants wanted to stop wearing it. The nature of accidental damage to the dresses as opposed to them wearing out was a prevalent factor within this study. Several of the participants had the occurrence of accidental stains, rips, holes or buttons failing. There were a couple of instances where the laundry practice was altered as the dress was seen to bag, lose its shape, go fluffy or bobbly. There was effort made to ensure the dresses didn't catch but none made to fix the damage if it was experienced. In future studies it may be interesting to see how this intolerance for 'wear' once an item needs repair, can be increased or improved. During the study, there was an inconsistency of how long each dress was worn for; it ranged from two to 13 hours, with one participant wearing the dress overnight. There was some evidence of anticipation being shown that the dress would fail or look worn, even after it was only worn once. When the dress did fail there was some short-lived disappointment but then relief the study was over. It was made clear at the initial participant briefing that the dress would need to be returned, so at the end of the study none of the participants asked if they were able to keep the dress. In addition none of them queried what would happen to their dress after the study.

#### 6.16. Chapter summary

It is understood that this was a relatively small study sample comprising of only 10 participants. The findings are therefore merely representative indicators, rather than definitive or conclusive findings. The final chapter will discuss, summarise and make sense of the work completed for this thesis. It will build upon what has been completed to date and will provide a discussion around the main findings. There will also be an overview of recommendations and potential future research that could be further developed and explored. The chapter will conclude with a look at what has changed since this PhD began and a statement of knowledge generated will be provided.

## 7. Discussion and conclusion

### 7.1. Introduction

Within this thesis I investigated the knowledge of the Generation-Y fast-fashion consumer to assert that any movement towards sustainable change should be proposed with respect to their knowledge and current understanding. First and foremost, this required an account of the fast-fashion consumers existing knowledge base related to their fast-fashion consumption behaviours. Research was conducted to explore and ultimately achieve this aim, so that future sustainable improvements can be made with consideration of the consumers' knowledge. The objectives that were first set out in chapter 1, are restated here for ease of reference:

- To study and confirm the level of material knowledge displayed by a group of fast- fashion consumers, through them assessing a rail of dresses.
- To investigate and document the traits that a group of fast-fashion consumers found within a range of 21 fast-fashion dresses. Resulting in an individual profile being developed for each dress.
- To test the accuracy of the dress profiles and failure trait predictions with a new group of fast-fashion consumers, who documented their use of 10 of the dresses until they failed.

These objectives were all met and the methods developed and used during this thesis namely, the rail ranking exercise and using fast-fashion garments as research probes, have become part of my contribution to knowledge. In addition, this chapter will chart the progress of the changes that have happened since this thesis began. Then a summary of the main findings will be given, as well as what questions or paradoxes still remain. The limitations and weaknesses will be realised and discussed, then the recommendations for further research will be outlined (Thomas, 2017: 296 - 297). The chapter completes with an overview statement of the contributions that have been made.

## 7.2. Changes that have taken place

Since this Doctoral journey began almost a decade ago and over the years the landscape of where this thesis rests has shifted considerably. It sat within a pre-existing material focused paradigm and the original direction of investigation was concerned with outcomes that were solely derived from a material based perspective and considered how we could build durability and longevity into our clothes. Much of the effort lumbered under the naïve pretext that a range of garments could be developed based on time and length of life and that would in some way be impactful on the fashion system. However, quite rapidly it was clear that a genuine appreciation and investigation into the entire system of fast-fashion and the role the consumer has within it, was needed.

The global perception and context of sustainability, has also changed. There has been direct debate on the subject within the UK parliament, resulting in a surge of activity and commitment to tackling the obstinate problem of climate change. The most headline grabbing suggestion was the attempt at a formal Extended Producer Responsibility scheme (EPR) with “A one pence levy on garments produced for sale in the UK could raise around £35 million for investment in clothing collection points, sorting and recycling.” (Fixing fashion: clothing consumption and sustainability, 2019). This was representative of the very sensible and well thought out sanctions being suggested as part of the sustainability audit constituted in Feb 2019. However only four months later the one pence levy was flatly rejected by the government, with the Environmental Audit Committee Chair Mary Creagh MP explaining,

Fashion producers should be forced to clear up the mountains of waste they create. The Government has rejected our call, demonstrating that it is content to tolerate practices that trash the environment and exploit workers despite having just committed to net zero emission targets... The Government is out of step with the public who are shocked by the fact that we are sending 300,000 tonnes of clothes a year to incineration or landfill. Ministers have failed to recognise that urgent action must be taken to change the fast fashion business model which produces cheap clothes that cost the earth (Creagh, 2019).

This is an unfortunate result to the direct action originally suggested, however there is solace to be gained from the fact that the debate is taking place at this level. And this increased interest for transparent commitment is reflected in several noteworthy edicts and promises that will hopefully be maintained over the longer term. For example, the World Bank Group is committing around a third of its lending to climate action by 2020, so as to meet the goals of its Climate Change Action

Plan, which was developed following the Paris Agreement (World Bank, 2017). Thus, signalling that the problems the planet is facing are indeed global and simply cannot be ignored. In addition, the Extinction Rebellion movement has successfully protested and caused disruption to recent fashion weeks; but more recently it has called for an end to London Fashion Week as it “creates the desire that results in the consumption of fast fashion and beyond” (Extinction Rebellion, 2019).

Fast-fashion brands have started to add to the discussion with headline grabbing pledges. Inditex has aligned with the United Nations Sustainability Development Goals (Static.inditex.com, 2018a; Static Inditex.com 2018b). The group that owns fast-fashion brand Zara is aiming to be using 100% sustainable, recycled or organic fabrics by 2025 (Inditex.com, 2019). Additionally the large luxury conglomerates, such as PVH, are following suit and are renewing and enforcing their commitment to “being good corporate citizens” (Responsibility.pvh.com, 2019), LVMH will continue to make “sustainable development a strategic priority” (LVMH.com, 2018), and Kering who believe “Luxury and sustainability are one and the same” (Kering.com, 2019). Displayed on the same page as their sustainability vision is a live valuation of their current but ever-increasing share price (ibid). In fact, at this point in time, it is a challenge to find a fashion brand without a sustainable and ethical strategy, commitment or plan. Be it Primark with their first 100% organic cotton denim range (Primark.com, 2019) or Boohoo (2019) with their recycled fabrics range; the industry is awash with the modest accomplishment of swapping out a fabric for one that is considered to be more sustainable.

These developments are commendable and should indeed be recognised as positive, however, they are still sitting within the existing consumerist model that is responsible for causing much of the issues in the first place, “Sustainable consumption and consumption of green products is promoted, rather than a reduction of consumption” (Özkan, 2019). The current practices which are badged as allowing ‘sustainable consumption’ are neglecting to consider the entire system, which will result in limited impact being witnessed on the plethora of problems the fashion industry is directly accountable for. The swapping out of materials and improving the supply chain to purge any unethical work practices provides a measure of empathetic comfort; but it will not be enough if the issues of over-production and over-consumption are ignored.

The changes needed cannot occur if either the industry or its consumers decide to still behave in the same way as they always have. It is clear that today's consumers have an increased appetite for sustainable products, as well as improved transparency, and thus accountability, around the production of their clothes. It is timely then that with this increased interest, that this doctoral project investigated the knowledge of the consumer. This resulted in an investigatory audit of what the fast-fashion consumer currently comprehends about physical aspects of the fast-fashion garments, which are currently being over-produced and over-consumed.

### 7.3. Contribution to new knowledge

Ongoing research into ways to access and utilise the knowledge of the consumer would necessitate a transition from the detached, rarefied, and conceptual perspective of enquiry, as associated with an abstract 'world of ideas' into more concrete, real life scenarios that are appropriate to the comprehension of the consumer. Considering the consumer within the entire consumption cycle, from the point of selection and purchase, to the use and disposal of physical fashion items is essential for change to consumption patterns to happen. All of the stages are connected to the consumer and the attitudes they have are, longstanding and stem from habit (Hiller, 2016). A panoptic view is now increasingly important for any future research as the current speed of the industry and the new velocity being predicted with ultra-fast-fashion (Hendriksz, 2018), signals a continued impact on the environment.

For any adjustment to be made within the existing system, the quantifiable view of the consumer must be considered and be allowed to evolve appropriately. The wearer and the garment are symbiotic entities that are growing and changing together, yet the current system does not permit evidence of this relationship to be shown. Conversely, as discussed within chapter 6, there was varying tolerance for signs of wear within the group studied and overall, any evidence of change or wear was not appreciated. Even though the dresses within the studies were understood to be of low value there was still a persistent mention of repair by some of the participants, yet the dresses were still discarded. There is a range of existing research and activity related to consumers understanding how to care for their garments (Mendelson, 2005; Rigby, 2016) and how to repair them so as to extend their use. From the resurgence of the 'Make do and mend' movement (Norman, 2013) to how to fix your clothes guide books (Briggs, 2017; Neumüller, 2019), and even

the celebration of the mending aesthetic (Sekules, 2019). These activities extend into repair and mending networks and clubs (Unwin, 2019; Repair Café, 2019; Richards & Tull, 2019) even *Nudie jeans* stores (Nudie jeans, 2019) are now offering the opportunity to trade in your old denims and on-site repairs. However, much like ‘Slow- Fashion’, these examples are a success because there is an appreciation and celebration for the craft and a desire by the consumer to extend the life of the material object; which is incompatible with the current fast-fashion product and system and the consumption behaviours it promotes.

Therefore, if the fast-fashion system was ever adjusted so as to include slow fashion principles, it would be important to understand the consumers attitudes towards the physical item itself, so that the best approach for maintenance or repair could be taken. This is in part why this thesis focused on the attitudes and understanding that the consumer has of the physical garment and not the emotional aspects. This underscores a dichotomy of the fast-fashion garment, as being an intimate and essential part of a person’s identity and life, yet it is unable to show any wear or change. Introducing and encouraging mending and repair at the very first point of contact with the fast-fashion garment could enable an increase in this practice taking root, whilst leading to greater enquiry and interest about the nature of textiles by the consumer. Within this thesis it was shown that dresses ‘failed’ because they reflected the natural consequences of being worn. To contest the never-ending promise of flawless newness, which currently governs the fast-fashion offer, a dialogue around the material and surface needs to be developed. This would help to open up the consumer to new perspectives of wear and the informed appreciation of what is an acceptable change within their clothes, allowing new care practices to be developed (Cramer, 2019) that’s are specific and relevant for fast-fashion consumption.

#### 7.4. Key contributions

There are three key contributions resulting from this thesis, these are:

- A contemporary perspective of the fast-fashion consumer, gained from acute and focused scrutiny of individual assessment procedures.
- Perceptions about the material aspect of the fast-fashion garments studied.
- The methodological approach that was created to conduct the research activities.

Each of these three areas will now be discussed with sub-categories as required, under the headings of (i) The consumer, (ii) Material insights, and the (iii) Methodological approach.

#### 7.5. The consumer

Observing fast-fashion consumers shopping helped to conceive this research project. As discussed in chapter 4, the hundreds of customers observed, were adept at going through rails of clothes to consider them for purchase. These insights showed that these consumers' judge the suitability of garments at the point of display and were using a methodical and seemingly universal approach. It was required to document and measure this knowledge and the consumption behaviours of the Generation-Y female participants. Each participant generously provided their personal stories and insights earned from years of buying, wearing, caring and disposing of fast-fashion garments. It is the position of this thesis that for improved sustainable practice to grow from within the existing fast-fashion system, it is essential to first gain an understanding of the existing skills, knowledge and capabilities of the consumers, as this is a crucial part of that system.

##### 7.5.1. An individual collective

In addition to the fast-fashion consumers individual knowledge about the dresses they studied (discussed in chapter 5) there was clear cohesive expression of what could be expected from them. The grouping of the values related to confident interpretation of design characteristics (this is discussed in detail in chapter 6). The level of knowledge that currently exists within this consumer group comes from how they read and understand fashion garments, gained from years of first hand and lived experiences. The consumers studied were individual in their tastes, but the group showed alignment in their interpretations of the dresses limitations.



When questioned each of the respondents easily imagined the use phase of the dress through consumption visions (Philips et al., 1996) and collectively projected how it might fail. It was shown that if the consumer considered a dress suitable for them, then they could forgive the low quality and any previous failure experience. The design characteristics that were cited as reasons they liked the dress, were often the same as what they thought would cause the dress to fail.

Each of the 10 respondents that took part in the longitudinal study displayed joy and elation that they were given a dress to wear. As there were no duplicates on the rail, each dress was understood to be individual and possibly unique. As we know, fast-fashion garments are mass produced and homogenous, yet when they were understood to be the only version amongst other garments of similar ilk; they are representative of the fresh novelty and newness the industry portrays. The consumer has come to expect huge and diverse ranges of differentiated garments made available at cheap price points. This focused appreciation of the details and quirks that made a dress different from the next are the same details likely to cause it to last a short length of time.

All of the consumers studied had their own individual consumption experience, yet there was a consistent and unquestioning acceptance of the dresses level of quality. This numb acceptance highlights the apathetic passivity that has enabled the wanton growth of the fast-fashion industry. The consumers that were studied were far from ignorant and they understood the garments well. However, they are simply seen as the people that buy the clothes, they are not expected to have views or opinions about them, thus making them an invisible part of the fast-fashion system. The challenge then is how to include their insight and knowledge of the garments that fuel the industry, to ultimately build agency and change through what they know and not what they feel.

#### 7.5.2. Brand and cost prediction

The groups of fast-fashion consumers that were studied used the intrinsic aspects of the dresses to predict the price of them and brand they were from. The respondents showed a decent understanding of pricing overall. The most and the least expensive was best understood. It was more of a challenge with the dresses that were priced in the mid to high price bracket. The most accurate predictions were within the £10 to £16 range; outside of this most of the dresses were consistently expected to cost more than they actually did. As for the understanding of the brands,

participants used speculative brand banding by clumping dresses together that were similar. Then the respondents made comparisons within the groups to refine them. The suggested brands were used to create a hierarchy, developed from the consumer's deep understanding of fast-fashion brands. This knowledge is a result of a long term acclimatising of the consumer by the marketing, advertising and garments created by the brands. Each brand sits within a landscape that is constructed by the consumer and is based on the price point and the products quality, these factors then determine where the brand is positioned. For change to occur within the system of fast-fashion the brand hierarchy that is understood by consumers would require further investigation and ultimately renegotiating.

### 7.5.3. Labels and care instructions

The respondents studied admitted that they did not read the labels of the garments they bought, other than to avoid those that are dry-clean only. It is an admission that is widely accepted, consumers do not take notice of the care labels on their garments when buying or even laundering them (Mendelson, 2005:24). All of the dresses used during this thesis had all of the care and brand information removed. This was done to encourage the respondents to focus solely on the materiality of the garment in isolation, by limiting the wider social relevance and potential influence of the fashion system. The price and swing tags were also removed so as not to influence the responses. The filters a customer would normally apply to reduce selection and shopping time (Carrigan & Szimgin, 2006) were not available. All they had to go on was the appearance of the garment itself and their own experience.

Through the interviewing and observation techniques shown in chapter 4 and 5, the participants had to scrutinise the garments more deeply than they would normally, to provide their opinions about them. This created the list of failure traits that were further developed and tested during the longitudinal study in chapter 6. When 10 participants selected the dress they would like to wear during the longitudinal study, they focused on personal style only, not the price or a favoured brand. Despite having no care instructions or information about the dresses, none of the documented laundry practice caused damage to any dress. The respondents already had an established awareness of appropriate laundry practice, resulting in a clear inherent appreciation and understanding of how to best care for fast-fashion clothes.

#### 7.5.4. Set amount of wears

The respondents were over-generous in predicting how many times a garment could be worn before failing. The longitudinal study returned data on the cost per-wear for each of the 10 dresses that were worn during the longitudinal study (discussed in chapter 6). As some of the dresses were worn only once or twice, the cost per wear was the full price of the dress. As mentioned, there was some level of consistency with the identification of the price, with some of the predictions being in close proximity to the actual price. Nevertheless, the predictions for the amount of wears the dresses would get before they failed were much higher (see Table 15). Ironically, there was a high level of optimism for the amount of wears the dresses might obtain; yet it is exactly these types of dresses that end up being discarded prematurely. At the end of the study, when a dress did fail, the suggestion of mending and fixing was evident and it is clearly understood and, in the respondents, psyche but it was never done. The promise of fast-fashion is that it allows the customer to buy the same thing again and again, with no observable consequences. The consumers predictions during this research believed the dresses could last a longer time than they did, but they also expected it to fail and the reason for failure in all cases, could have been easily fixed. This represents a challenging incongruity; the consumers represent confident understanding and knowledge of the dresses, yet there is limited interest or effort made to see them reach their full potential.

#### 7.6. Material insights

The respondents had no understanding of the material types the dresses were made of, even after a focused visual and haptic inspection. They could not name the specific type of fibre used, even though each of the consumer respondents that contributed to this research had an informal personal library of fashion textiles, compiled through their experiences. During the consumer inspection studies (see chapter 5) a well-crafted synthetic was often mistaken as a natural fibre, also there was no real comprehension of the types of textiles used in the construction of the dresses. This lack of material understanding could be due to a lack of opportunities to touch, interact and understand the material aspects of garments outside of when they are worn, laundered or when they are browsed in store. The development of novel fibres and blends designed to cost less, are ultimately too cryptic for the consumer to comprehend. There is a gap within published academic research with regards to how much the consumers know about the textiles used to make the garments they are purchasing.

#### 7.6.1. Evaluation process of a garment

There was a range of pre-existing tactics used by the respondents to calculate the life and amount of expected wears of the dresses they studied. As aforementioned, many of these predictions were over-generous with regards to how long the dresses were expected to last. On the whole, the fast-fashion garments surveyed were thought to be fit for purpose and were cheaper than expected. Even the flimsiest of the dresses was not seen as being in any danger of suddenly disintegrating in the wash or dramatically falling to pieces. The consumer respondents based their judgments on the physical length of life the dresses could obtain, not the stylistic or the desirability lifetime. It is consistent then that the fast-fashion garments filling up wardrobes and landfills are far more durable than the use that was prescribed to them.

Nonetheless, during the longitudinal user testing study, almost all of the participants showed apparent displeasure if the dress failed too quickly. On the other hand, all of the dresses that failed; by accident or by poor material choice or design, could have still been worn with the minimum of maintenance as only minor damages caused each of the dresses to be retired. This alludes to not only an inherent expectation of failure, but also to the respondents not currently having a high tolerance for signs of age or wear on the dresses that were tested. It is critical the fast-fashion system develops a more improved and suitable narrative around the wear of textiles, one that helps the consumer appreciate inevitable changes the garment will face. Unfortunately, the fast-fashion garment has been systematically evolved, adapted and synthesised to fit a cost and physical profile, which has subsequently eroded and deformed the expectations of its audience. The expectation of the physical garment is that it must be forever 'new', yet it is set up to fail and not last a long period of time. Due to the overwhelming availability of new garments, the expectations of them after the point of purchase are unachievable.

#### 7.7. Methodological approach

The research approach developed for this thesis form an important aspect of my academic contribution. I used a range of ethnographic methodologies, several of which were derived from investigating the methods of other fashion researchers within contemporary fashion practice. The work of Skov (2008; 2011), Melchior (2008) and Enwistle (2015) all utilised the personal and everyday wardrobes of women as unique archives and laboratories, this was crucial in informing

the shape and approach of my own research. The wardrobe studies conducted by previous researchers considered clothing that their respondents already owned, whereas this thesis used only new items of clothing. Utilising new fast-fashion garments as artefacts allowed for original access to the previously unrecorded inspection behaviours of this audience, as well as how design aspects of the dresses were interpreted. The research method created for this thesis focused on the consumers experience and understanding accumulated through many years consuming, and it was accessed by studying new dresses.

#### 7.7.1. Dresses as probes

Using the dresses as research probes to be studied and read by the consumer, was successful in that it enabled me to comfortably access their personal and individual knowledge. All of the respondents seemed to genuinely enjoy being part of the investigation and studies. Concentrating on the garment in isolation meant that the wider social relevance and impact of the fashion system was limited in its influence on individual participants in this research. This approach helped to remove the barriers to the consumer's knowledge by using a familiar mediating item.

#### 7.7.2. Rail ranking

The rail ranking exercise introduced within this thesis proved to be a worthwhile method and it is easily replicable. It was an externalised data gathering manifestation of an internal filtering activity, being conducted by consumers who are considering fashion items for purchase. Working with the three factors of Durability, Price and Quality, allowed for the consumer view and interpretation of fast-fashion items to be examined. This could also be considered as a stage of the purchasing path where sustainable interventions could be positioned. Therefore, adjusting these three characteristics could be further explored.

#### 7.7.3. Data handling and visualisation

As data was returned it was analysed and grouped, the findings indicated that the respondents were considering the design details, surface finish of the textiles and the construction of the garments. They utilised comparative analysis of several dresses at a time and grouped those that were considered to have similar qualities. This led to the development of the three-axis radar graphs

shown in chapter 5. These were useful for the effective visualisation and therefore comprehension of the large quantities of data that was returned. This approach to analysing the data, led to a refinement of the next steps of enquiry; namely the second set of 21 dresses studied each had individual failure trait profiles created and user tested.

#### 7.7.4. Longitudinal study

During the longitudinal study the consumers tested the predictions made by a previous group. They also provided insight on the behavioural aspects of owning and using fast-fashion clothes. The study was initially considered to test the accuracy of the failure predictions and endurance of the dresses. However, the way the garments were treated during the study called for attention to be placed on the levels of connection and care the consumer respondents exhibited. As this research stage began at the point of display with the respondents selecting the dress they liked, the first interaction and inspection of the physical garment was recorded. There has been limited work conducted with regards to the consumer's perspective using new fast-fashion garments at the point of purchase; let alone how they are viewed when they are placed into the consumers life and existing wardrobe. Although there are recognized quality inspection procedures for garments within the industry, these are generally tools used by fashion manufacturers to help maintain a predetermined minimal level of quality.

The longitudinal study enhanced the conception of studying the inherent knowledge of the fast-fashion consumer in their everyday life using the garments. From the first moment a garment is seen, it is being judged and scrutinised, this continues even when the garment becomes a part of the wearer's wardrobe. This non-binary and nuanced relationship, which exists between the consumer's interpretation of the non-desirable and desired traits, directly informs the purchase motivators. It is a useful contribution to understand the consumer during everyday, real-life activities. This in turn could provide other researchers with a relevant starting point to successfully access and influence the habits, behaviours and future expectations of this consumer group. This thesis revealed that the consumer's needs and requirements of the fashion product they are using is an under-developed area of research, findings that are further confirmed by Crommentuijn-Marsh within her 2018 thesis.

## 7.8. Limitations

Chapter 4 and 5 both contain specific limitations and lessons learned from each research activity that was conducted. These insights focused on the research design and approach taken, and where possibly they were used to improve the subsequent activity. This section on the other hand will provide an overview of the limitations and weaknesses of the research that was realised.

### 7.8.1. Scale and representation

The journey taken to better locate my research was discussed in chapter 4, however, an undesirable consequence of this exploratory meandering, was that the overall research conducted could have had more participants and therefore stronger data. Apart from the second online survey, 'I want that one' which had 89 respondents (please see Framework 1 for the model and Appendix A.6 for the blank questionnaire and A.7 for the tabulated responses), all of the studies had fewer participants than I would have liked. In addition, I made the presumption that gender and generational demarcation of participants would be enough to provide grouped responses that would indicate consistent and coherent behaviours, this was not the case. In actual fact many of the answers in the early pilots were entirely individual, resulting in a change of both direction and tactic for the design of the research activity.

### 7.8.2. Demographic consideration

During this thesis, Generation-Y female fast-fashion shoppers were the main respondent group being considered. The reasons for selection this group of consumers is covered within chapter 1 and 2 in section 1.2. and 2.2.1 respectively. There was an initial requirement that all respondents should have prior experience with fast-fashion shopping and consuming fast-fashion clothes, but not work in the fashion industry. However, during the initial screening and selecting stage, there was not enough demographic information gathered, other than location, gender and generational segment, there was no additional socioeconomic characteristics taken. This is an unfortunate limitation of the research completed as levels of both education and income would have been opportune to have captured. For example, the education level reached for each participant could have been overlaid with the responses to the Failure traits, Quality and Textile questions (please see section 6.3, 6.4 and 6.4.1). Also questions around income brackets may have compared with the

results returned for Price prediction or the final cost per wear results (please see 6.5 and 6.15.1).

#### 7.8.3. Industry perspective

Throughout this thesis there was an absence of input from the fast-fashion sector. The dresses that were studied were expected to provide the notion and be representative of the industry. Upon reflection it would have been better to include interviews with fast-fashion designers and buyers, to explore the thinking behind their design and buying considerations and possibly even discuss the reasons they thought garments were typically replaced. Moreover, how they viewed their consumers and if this opinion informs their professional decisions in anyway. This limitation would need to be rectified if the work produced here were to be used in real world practical application.

#### 7.8.4. Literature reviews

Due to the subject areas being considered; namely fashion consumption and fast-fashion and its relationship to sustainability, two separate and stand-alone literature reviews were required. The first review investigated the consumption motivations and behaviours of the fast-fashion consumer. However, when it was completed, it simply did not encompass enough information to direct a research proposal, also a large aspect was missing, specifically the environmental impact resulting from the production of these clothes. This meant that a second literature review was done to consider these aspects. The outcome provides a competent literature review even with the inconvenience of it being over two chapters.

#### 7.8.5. Measurement of deterioration

During the garment inspection activities and the longitudinal study, there was evidence that many of the decisions made by the participants at the point of selection or disposal, related to the textile that was used for the dress. However the participants had limited comprehension of fast-fashion textiles and the appearance of wear resulting from use. Consequently, there was the opportunity to have a greater focus on the understanding of what the respondents regarded as acceptable levels of wear, and begin to assign some form of measurement and to create new terminologies derived from the consumers' perception garment deterioration (Benkirane, 2019).



## 7.9. Recommendations for further research

### 7.9.1. Expectation of quality

The methods used by consumers to determine the suitability of clothing is what began this investigation. It can be said with some assurance that the fast-fashion system will not see a sudden increase in the quality of the textile or improvement of the construction. Even if it did, it would not impact the perennial problem of the waste resulting from the over-production and the underutilisation of garments. At present the consumer does not need any justification to trigger a new purchase. It is the seductive rapidity of fresh items in store that calls the consumers back and not the prior material experience of previous purchases. As mentioned, garments do not have to fail physically to be replaced; it can simply be because they are not new, that they are obsolete due to style rather than being dilapidated, or they are no longer wanted. The challenge embedded within this current scenario requires research to explore ways to influence consumers to wear clothes past the point that they do not necessarily want to. This requires a better understanding of the expectations the consumer has towards the condition of their clothing. Exploring the failure tolerances of consumers with their existing garments would provide useful insight. The fast-fashion system as it is now must have new questions asked of it. A good place to begin would be to acknowledge that the consumer is more informed than previously thought, since there has long been a poor view of consumers being seen as unknowing and ignorant (Kohrer & Schaffrin, 2016). When in actuality there is a wealth of understanding and personal knowledge with regards to many material aspects of the items they are consuming.

### 7.9.2. Wash and wear

At this very moment insight from consumers could be sought and used to assign an existing range of fast-fashion dresses with a tailored and prescribed wash and wear amount. An understanding of the amount of wears and length of life that can be expected from a garment can already be seen within the slow fashion movement. When a garments life is prolonged or extended it results in a reduced need for replacement and a better recouping of the initial environmental impact of the garment over its lifetime (Klepp, 2005; Fletcher, 2008; Cooper et al., 2010; Gwilt, 2011; Maldini, 2019). However, slow fashion concentrates on the higher end of the market, known for its artisanal skills and products (Kawamura, 2005). Slow fashion displays an inherent ethical and sustainable

dimension; made possible by designing garments which are not dependant on trends or seasons, but instead are designed with a longer-term view. The garments aesthetics are timeless, allowing them to be relevant for longer, thus allowing the consumer greater opportunity to develop attachments to their clothes. This commitment to the slower pace is conscious and present in the design and production of slow fashion clothes. Whilst it would be comforting to assume that this movement could be simply transferred and immediately impact the fast-fashion doctrine, it would unlikely reach the scale that is needed. Nevertheless, an initial introduction to profiling and displaying the true cost of a range of fast- fashion garments in relation to their lifetime and wear amount would be advantageous.

#### 7.9.3. Consumer loops

There is a sense of immediacy and panic across the industry. There is a drive to find new initiatives and the panacea for the impending environmental apocalypse. Conversely, as discussed at the opening of this chapter, it should not be assumed that the required improvements to the fast-fashion industry will happen by merely swapping one material for another, there is no ‘silver bullet’. Only by admitting and embracing the temporal reality of all fashion might we present an opportunity for a more focused dialogue about amount of acceptable wear, failure traits, lifetimes, aftercare, mending and disposal. It is entirely possible to build innovative ‘end of life destinations’ into garments if this is considered at the beginning of the design process. A range of lifetimes could coexist within a closed and resource sensitive metabolic framework. These differentiated lifecycles would need to be sympathetic towards the current reality of the fast-fashion system and its consumer, this could be done by using the normative and everyday items like fast-fashion dresses as research probes to capture an individual and personalised consumption journey.

#### 7.9.4. Digital horizons and seasonless fashion shows

The recent move of luxury fashion houses to reduce of the traditional five fashion seasons per-year, down to only two which will be ‘seasonless’ (De Klerk, 2020) is an exciting opportunity to ‘reset and rethink’ their current business models (ibid) and aims to take the pressure off all aspects of the industry. Less availability of a luxury fashion item helps to ratify its rarefied standing. On the other hand, the fast-fashion segment of the industry cannot easily adopt this tactic. Instead fast-fashion

will work towards less distinct ‘trans-seasonal’ collections (Heywood, 2017:2). The consumer wants to ‘see now, buy now’ (ibid) and they will be presented with more relevant fashion choices that reflect their ‘previous purchasing behaviour’ (ibid:17).

This development could herald the beginning of the industry striving for a greater inclusion of the knowledge, attitudes and experience of the consumer. If then a complete experience with the garment is considered, rather than merely focusing only on the *customer* to secure a new purchase and recording it for next time. A personalisation of the *consumers* journey with the garment, beginning with their browsing and inspection of a garment online, could then go on to capture the post-purchase use and disposal behaviours related to this individual, and display more relevant examples of garments as a result. It would require a deeper learning to take place about the individual consumer, to help this the new metrics generated from this thesis could be used. For example, requesting how long they want their purchase to last, helps to capture the length of commitment they want to have with the item and could help direct textile choice, style and price. Clothing could be arranged not by season or style, but for the purpose of why they need it. This approach might even record the failure tolerances of the individual and suggest suitable items accordingly. This would mean that new fashion suggestions could be not based on their last purchase, but on how they experienced the garment when they used and disposed of it. This would mean that they are buying items that are more relevant to their actual use and the expectations that they bring to them. Subsequently, if the next evolution of the fashion system is more focused on the individual consumer, the data captured around the first experience the consumer has with fashion garments will also need to change.

This increased understanding of their interactions and individual use profiles can be captured due to the continued rise of technology within the fashion industry. Furthermore, many predict an event horizon due to increased technological advancements from digital visualisation; block chain; online commerce; improved logistics; AI; big data and predictive marketing. The fast-fashion system has vast amounts of technology already embedded within it, making it straightforward to include the advances that improve efficiencies and reduce cost even further. Fashion is an experience and a way of communicating, yet, it is the physical item that gets discarded. It is clear there will likely be

a continued growth of both the digital and augmented aspects of the fast-fashion industry (PYMNTS, 2017). This will potentially result in a reduction in the amount of time and involvement the consumer has interacting with the physical garment at the point of purchase, further widening the gap between their knowledge and expectations with the material reality. The time is now to gain a more profound appreciation for the consumers understanding, so that the change that is needed to consumption behaviours and patterns can begin by observing the knowledge, attitudes and behaviours of the consumer.

#### 7.10 Statement of knowledge contribution

The research completed within this study allows for a better understanding of what the consumer sees when they consider a fast-fashion garment. If there can be a revisiting of the rigid expectation and ambition for the fast-fashion garments they are consuming, there can be a dialogue about different ways to appreciate garments. The current image of fast-fashion is captivated with the new and the fresh, meaning that this pristine promise is so exacting that any physical change means it has failed irrevocably. The fast-fashion consumer has long been understood as equally complicit in the damage done to the environment by the fast-fashion industry.

The exploration of fast-fashion consumers during this research revealed a much more nuanced view. There is an understanding of the maintenance and laundry needs of clothes, yet there was limited efforts to mend, so as to continue the garments journey. For change to happen within the current system, a new respect and utilisation for the knowledge the consumers have, is needed. Consumers can begin to appreciate how the garment will and should change. Yet even the expectation of the sustainable offering within fast-fashion, is for them to be new, on trend and pristine. There is no new narrative about the inevitable wear or change that will take place. It might be possible to work with the consumer to create garment categories that are derived from accessing their material comprehension. This could begin to improve the appreciation of the material and its potential impact. The garment will inevitably change during the time it is worn, so inviting the consumer to observe and understand these material changes will enable them to better appreciate the natural impact of use and wear. The brands creating fast-fashion need to find ways of slowing down the rampant consumption, through initially providing more relevant information to the

consumer. This could be the number of times they should expect the garment to be worn and washed, or how to avoid damaging the item due to its physical traits, and potentially how they might repair it if it does happen.

The research completed provides a contemporary critique of fast-fashion and aims to underscore the scale of the environmental challenges being faced at this point in time. Brands are bound to the process and comprehension that new seasons and new products are key. Even when they are using sustainable fabrics in collections, they sit within a hardwired model of make, sell, repeat. Working in conjunction with their consumers will help to re-evaluate that position. To move towards a scenario where the garment might be valued more due to a better alignment of knowledge accumulated through the consumers' experiences, this in turn invites a greater contemplation of new consumption and a new appreciation for what is already owned. An aspect of the findings is that the consumer accepts the current quality of these clothes and the ways in which they are produced. This means that if the industry is to change there must be a challenge put forth of the current circumstances the consumer has come to accept, so as to evolve the current model.

This thesis contributes to the research literature related to consumer knowledge. It proposes that greater consideration is taken for what the fast-fashion consumer knows about the clothes they buy. This thesis developed the understanding of how the consumer's inherent and tacit understanding of the garments within the fast-fashion industry, can be used to help drive change to the system. Specifically, this research contributed to the length of life of fast-fashion garments and the reasons they are selected and fail, along with the material consequences that create barriers to the prolonged use of fast-fashion clothes. Moreover, the level of knowledge the consumer exhibited in both the selection of the clothes and in the daily practice of using and caring for them. The comprehension and knowledge of the consumer should be respected and considered for the inevitable next evolution of fast-fashion.

# BIBLIOGRAPHY

# Book

Allwood, J.M., Laursen, S.E., Malvido de Rodriguez, C. & Bocken, N. (2006) *Well Dressed?* Cambridge: University of Cambridge.

Badia, E. (2009) *ZARA and her sisters*. Hampshire: Palgrave Macmillan.

Bennett, A. & O'Reilly, A. (2010) *Consumed: Rethinking Business in the Era of Mindful Spending*. Hampshire: Palgrave Macmillan.

Black, S., De la Haye, A., Entwistle, J., Root, R., Rocamora, A., Thomas, H., (ed.) (2014) *Handbook of Fashion Studies*. London: Bloomsbury Publishing PLC.

Black, S. (2012) *The Sustainable Fashion Handbook*. London: Thames & Hudson.

Blackwell, R.D., Miniard, P.W. & Engel, J.F. (2006) *Consumer Behavior*, 10th ed., Singapore: Thomson South-Western.

Blythe, J. (2013) *Consumer Behaviour*. London: Sage Publications Ltd.

Bowlby, R. (2000) *Carried Away: The Invention of Modern shopping*. London: Faber and Faber.

Briggs, R. (2017) *Fix Your Clothes: The Sustainable Magic of Mending, Patching, and Darning*. Portland: Microcosm.

Brinkmann, S. & Kvale, S. (2014) *Interviews: Learning the Craft of Qualitative Research Interviewing*. 2nd ed. United States: SAGE Publications.

Brown, L.R. (2010) *Eco-Economy: Building an Economy for the Earth*. New York: W.W. Norton & Company.

Brooks, A. (2015) *Clothing poverty: The Hidden World of Fast Fashion and Second-hand Clothes*. London: Zed Books.

Brown, S. (2013) *ReFashioned: Cutting edge clothing from Upcycled Materials*. London: Lawrence King.

Bryman, A. (1988) *Quality and Quantity in Social Research*. London: Unwin Hyman.

Campbell, C. (1987) *The Romantic Ethic and the Spirit of Modern Consumerism*. Oxford: Basil Blackwell.

Caro, F. & V. Martinez-de-Albeniz. (2014) 'Fast Fashion: Business Model Overview and Research Opportunities' *Retail Supply Chain Management: Quantitative Models and Empirical Studies, 2nd Edition*.

Cline, E. (2012) *Overdressed: The Shockingly High Cost of Cheap Fashion*. New York: Penguin.

- Cooper, T. (ed). (2010) *Longer lasting products: Alternatives to the throwaway society*. Farnham, Surrey: Gower Publishing.
- Craik, J. (1998) *The Face of Fashion*. London: Routledge.
- Craswell, G. & Poore, M. (2015) *Writing For Academic Success*. London: Sage.
- Crotty, M. (1998) *The foundations of social research: Meaning and perspective in the research process*. Thousand Oaks, CA: Sage.
- Dawson, C. (2002) *Practical research methods: a user-friendly guide to mastering research techniques and projects*. How to books ltd.
- Denzen, N, K. & Lincoln. Y, S., eds. (2011) *The SAGE Handbook of: Qualitative Research*. USA: Sage Publications Ltd.
- Denscombe, M. (2010) *Good Research Guide: For small-scale social research projects* (4th Ed). Berkshire, UK: Open University Press.
- Dunne, S. (1995) *Interviewing Techniques for Writers & Researchers*. Surrey: Biddles Ltd.
- Dormer, P. (1994) *The Art of the Maker*. London: Thames and Hudson Ltd.
- Dormer, P. (1997) *The Culture of Craft: Status and Future*. Manchester: Manchester University Press.
- Entwistle, J. (2015) *The Fashioned Body: Fashion, Dress & Modern Social Theory*. Cambridge: Polity Press.
- Field, A. & Hole, G. (2013) *How to design and report experiments*. London: Sage Publications Inc.
- Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys*. London: Earthscan.
- Fletcher, K. & Grose, L. (2012) *Fashion & Sustainability: Design for Change*. London: Laurence King Publishing.
- Fletcher, K. & Klepp, I.G., eds. (2017) *Opening up the wardrobe: a methods book*. Oslo: Novus.
- Flynn, J, Z. & Foster, I. M. (2009) *Research Methods for the Fashion Industry*. New York: Fairchild Books.
- Fuad-Luke, A. (2009) *Design Activism: Beautiful Strangeness for a Sustainable World*. London: Earthscan.
- Gascoigne, N. & Thornton.T. (2013) *Tacit Knowledge*. Durham: Acumen.
- Gibson, J.J. (1966) *The senses considered as perceptual systems*. Boston: Houghton Mifflin.



- Giesen, B. (2008) *Ethical Clothing: New Awareness or Fading Fashion trend?* Germany: VDM
- Gillham, B. (2000) *Case Study Research Methods*. London: Continuum.
- Guy, A., Green, E. & Banim, M., eds. (2001) *Through the Wardrobe: Women's Relationships with Their Clothes*. Oxford: Berg Publishers.
- Gwilt, A. & Rissanen, T., eds. (2011) *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothing*. Washington: Earthscan.
- Harvey, D. (1989) *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford: Blackwell.
- Hayes, S., Cooklin, G. & McLoughlin, J. (2011) *Cooklin's Garment Technology for Fashion Designers* (2nd Edition). New Jersey: John Wiley & Sons.
- Hinds, D. (2000) Research Instruments. In Wilkinson, D. (ed.). *The Researchers Toolkit: The Complete Guide to Practitioner Research*. London. Routledge Falmer.
- Hoskins, T. E. (2014) *'Stitched up: The Anti-Capitalist Book of Fashion'*. London: Pluto Press.
- Howard, J.A. & Sheth, J.N. (1969) *The Theory of Buyer Behavior*. New York: John Wiley.
- Huddleston, P. & Stella, M. (2014) *Consumer Behavior: Women and Shopping*. Business Expert Press, New York.
- Jackson, T. (2009) *Prosperity without growth: Economics for a finite planet*. London: Earthscan.
- Kadolph, S.J. (2007) *Quality Assurance for Textiles and Apparel*. United States: Fairchild Books.
- Kawamura, Y. (2004) *Fashion-ology: An Introduction to Fashion Studies*. Bloomsbury Publishing: London.
- Kawamura, Y. (2005) *Fashion-ology: An Introduction to Fashion Studies*. Oxford: Berg.
- Kincade, D.H. (2007) *Sewn Product Quality: A Management Perspective*. United States: Prentice Hall.
- Kirk, J. & Miller, M. (1986) *Reliability and validity in qualitative research*. Newbury Park: Sage Publications.
- Kohrer, E. & Schaffrin, M. (2016) *Fashion Made Fair*, London: Prestel Publishing Ltd.
- Koskennurmi-Sivonen, R. & Päivikki, P. (2005) *Quality Clothes - An Outline of a Model for Assessing the Quality of Customized Clothing*. Copenhagen: Nordes.
- Leedy, P.D. & Ormrod, J.E. (2013) *Practical Research: Planning and Design*. New Jersey: Pearson.
- Levy, M. & Weitz, B.A. (2008) *Retailing Management*. Boston: McGraw-Hill Irwin.

- Liz, B. & Gaynor, L. (2006) *Fast Fashion*, United Kingdom: Emerald Group Publishing, Ltd.
- Marshall, C. & Rossman, G. B. (1989) *Designing qualitative research*. Newbury Park, CA: Sage.
- Mbonu, E. (2014) *Fashion Design Research*. London: Lawrence King Publishing.
- McAfee, A., Dessain, V. & Sjoeman, A. (2004) *Zara: IT for Fast Fashion*, Cambridge: Harvard Business School Publishing.
- McCracken, G. (1988) *Culture and Consumption*. Bloomington, IN: Indiana University Press.
- McDonough, W. & Braungart, M. (2008) *Cradle to Cradle*. London: Jonathan Cape.
- Mehta, P.V. (1992) *An Introduction to Quality Control for the Apparel Industry*. United States: Marcel Dekker.
- Mehta, P.V. (2006) *Managing Quality in the Apparel Industry*. India: New Age International Pvt.
- Mendelson, C. (2005) *Laundry: The Home Comforts Book of Caring for Clothes and Linens*. New York: Scribner.
- Merleau-Ponty, M. (1976) *The Primacy of Perception*. Evanston and Chicago: Northwestern University Press.
- Muthu, S. ed. (2014) *Roadmap to Sustainable Textiles and Clothing: Regulatory Aspects and Sustainability Standards of Textiles and the Clothing Supply Chain*. Singapore: Springer.
- Neumüller, K. (2019) *Mend & Patch: A handbook to repairing clothes and textiles*. London: Pavilion.
- Niinimäki, K. ed. (2013) *Sustainable Fashion: New approaches*. Finland: Alto Art books.
- Norman, J. (2013) *Make do and mend: keeping family and home afloat on war rations*. London: Michael O'Mara Books Ltd.
- Polanyi, M. (1958) *Personal knowledge*. Chicago, IL: University of Chicago Press.
- Polanyi, M. (2009). *Personal knowledge: towards a post-critical philosophy* (2nd ed). London, England: Routledge & Kegan Paul. (Original work published in 1962)
- Portney, L. G. & Watkins, M. P. (2000) *Foundations of clinical research: Applications to Practice* (2nd ed). New Jersey: Prentice Hall.
- Riley, J. (1996) *Getting the Most from Your Data: A Handbook of Practical Ideas on How to Analyse Qualitative Data*. United Kingdom: Technical & Educational Services.
- Ritchie, J. & Lewis, J., eds. (2003) *QUALITATIVE RESEARCH PRACTICE: A Guide for Social Science Students and Researchers*. United Kingdom: Sage Publications.

- Rocamora, A. & Smelik, A., eds. (2016) *Thinking through Fashion: A guide to Key Theorists*. London: I.B. Tauris.
- Rosa, H. (2015) *Social acceleration: a new theory of modernity*. NY: Columbia University Press.
- Seale, C. (1998) *Researching Society and Culture*. Sage: London.
- Shank, G. (2002) *Qualitative research: A personal skills approach*. Upper Saddle River, NJ: Pearson Education.
- Sharp, J. A., Peters, J. & Howard, K. (2002) *The Management of a Student Research Project* 3rd ed) Gower: England.
- Siegle, L. (2011) *To die for: Is fashion wearing out the world?* Great Britain: Fourth Estate.
- Sluiter, L. (2009) *'Clean clothes: A global movement to end sweatshops'* New York: Pluto Press.
- Solomon, M.R. & Rabolt, N.J. (2009) *Consumer Behavior in Fashion*. (2nd ed). Prentice Hall, New Jersey.
- Stamper, A., Humphries-Sharp, S. & Donnell, L. (1996). *Evaluating Apparel Quality*. (2nd ed). USA: Capital Cities Media, Inc.
- Strauss, A. & Corbin, J. (1998) *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (2nd ed). California: Sage Publishing.
- Thomas, G. (2013) *How To Do Your Research Project: A guide for students in education and applied social sciences*, London: Sage Publications Ltd.
- Thomas, G. (2017) *How To Do Your Research Project: A guide for students*, (3rd ed). London: Sage Publications Ltd.
- Tungate, M. (2008) *Fashion Brands: Branding Style from Armani to Zara*, (2nd ed). UK: Kogan Page Ltd.
- Varley, R. (2001) *Retail Product Management: Buying and Merchandising*. United Kingdom: Routledge.
- Verschuren, P. & Doorewaard, H. (2010) *Designing a Research Project*. (2nd ed). Netherlands: Eleven International Publishing.
- Welter, L. & Lillethun, A., eds. (2011) *The Fashion Reader*. 2nd ed. New York: Berg.
- Wilson, E. (2004) *Adorned in Dreams: Fashion and Modernity*. 2nd ed. New Jersey: Rutgers University Press.
- Wolfreys, J. (2004) *Critical Keywords in Literary and Cultural Theory*. Palgrave Macmillan: New York.
- Zaltman, G. (2003) *How customers think: Essential Insights*. Boston: Harvard Business School Press.

# Journal article

Adaval, R. & Wyer, Jr. R.S. (1998) 'The Role of Narratives in Consumer Information Processing,' *Journal of Consumer Psychology*, 7, pp. 207–246.

Anand-Keller, P. & McGill, A.L. (1994) 'Differences in the Relative Influence of Product Attributes under Alternative Processing Conditions: Attribute Importance versus Attribute Ease of Imagability,' *Journal of Consumer Psychology*, 3 (1), pp 29–49.

Alba, J. A. & Hutchinson, J.W. (1987) Dimensions of Consumer expertise. *Journal of Consumer Research* 13 (March): pp. 411-54.

Arnould, E. J. & Thompson, C. J. (2005) 'Consumer Culture Theory (CCT): Twenty Years of Research, *Journal of Consumer Research*, 31 (4), pp. 868-882.

Barnes, L. & Lea-Greenwood, G. (2006) 'Fast fashioning the supply chain: shaping the research Agenda', *Journal of Fashion Marketing and Management: An International Journal*, Vol. 10 Iss 3 pp. 259 – 271

Bakewell, C., Mitchell, V.W., (2003). 'Generation Y female consumer decision-making styles'. *International Journal of Retail and Distribution Management* 31 (2), pp. 95–106.

Boden, S. & Williams, S. J. (2002) 'Consumption and Emotion: The Romantic Ethic Revisited', *Sociology*, pp. 36; 493.

Bakewell, C., Mitchell, V.W. & Rothwell, M. (2006). 'UK Generation Y fashion consciousness', *Journal of Fashion Marketing and Management*, Vol. 10 No. 2, pp. 169-180.

Bettman, J.R. & Park, C.W. (1980) 'Effects of Prior knowledge and experience and phase of choice processes on consumer decision processes: a protocol analysis.' *Journal of Consumer Research*, 7 (August): pp. 234-48.

Bechara, A., Damasio, H. & Damasio, A.R. (2000) *Emotion, decision making and the orbitofrontal cortex*. *Cereb. Cortex* 10, pp. 295–307

Bhardwaj, V. & Fairhurst, A. (2010) 'Fast fashion: response to changes in the fashion industry.' *The International Review of Retail, Distribution and Consumer Research*, Vol. 20 No.1, pp.165-173.

Birtwistle, G. & Tsim, C. (2005) 'Consumer purchasing behaviour: an investigation of the UK mature women's clothing market'. *Journal of Consumer Behaviour*.

Birtwistle, G., Siddiqui, N. & Fiorito, S. (2003) 'Quick response: perceptions of UK fashion retailers', *International Journal of Retail & Distribution Management*, Vol. 31 No. 2, pp. 118-28.

Birtwistle, G. & Moore, C.M. (2007) 'Fashion clothing – where does it all end up?', *International Journal of Retail & Distribution Management*, Vol. 35 Iss 3 pp. 210 – 216.

Brewer, M.B. & Gardner, W. (1996) 'Who is this 'we'? Levels of collective identity and self-representations', *Journal of Personality and Social Psychology*, Vol. 71 No. 1, pp. 83-93.

- Bruce, M. & Daly, L. (2006) 'Buyer behavior for fast fashion'. *Journal of Fashion Marketing and Management: An International Journal*, Vol. 10 Iss 3 pp. 329 – 344.
- Canan, A. & Sebnem, B. (2010) 'Perceived shopping values of young consumers in fast fashion retailing'. *International Journal of Management Cases*, Special Issue: CIRCLE Conference, pp. 484-498.
- Card, D. (1992) 'Beyond Quality to Customer satisfaction'. *IEEE Software*, 9, pp. 101-102.
- Caro, F. & Martinez-de-Albeniz, V. (2012) 'Product and price competition with satiation effects'. *Management Science* 58 (7) pp. 1357-1373.
- Carrigan, M. & Szmigin, I. (2006) "Mothers of invention": Maternal Empowerment and Convenience Consumption, *European Journal of Marketing*, vol. 40, Issue 9, art. no. 10, pp. 1122- 1142.
- Carroll, B. & Ahuvia, A. (2006) 'Some antecedents and outcomes of brand love'. *Marketing Letters*, Vol. 17 No. 2, pp.79-89.
- Childers, T.L. & Peak, J. (2006) 'If I touch it I have to have it: Individual and environmental influences on impulse purchasing', *Journal of Business Research*, 59, pp. 765–769.
- Christopher, M., Lowson, R. & Peck, H. (2004) 'Creating agile supply chains in the fashion Industry'. *International Journal of Retail & Distribution Management*, Vol. 32 No. 8, pp. 50-61.
- Clark, H. (2008) 'Slow + Fashion – an Oxymoron – or a Promise for the Future...?' *Fashion Theory*. Vol. 12:4, pp. 427–446.
- Cook, D.T. (2008) 'The Missing Child in Consumption Theory'. *Journal of Consumer Culture*, 8: pp. 219.
- Crane, D. (1999) Gender and Hegemony in Fashion Magazines: Women's Interpretations of Fashion Photographs. *The Sociological Quarterly*, Vol. 40, No. 4. pp. 541-563.
- Delhaye, C. (2006) 'The Development of Consumption Culture and the Individualization of Female Identity: Fashion discourse in the Netherlands 1880-1920'. *Journal of Consumer Culture* Vol. 6. pp. 87 -113.
- De Klerk, H. & Lubbe, S. (2010) 'The role of aesthetics in consumers' evaluation of apparel quality: A conceptual framework'. *Journal of Family Ecology and Consumer Sciences /Tydskrif vir Gesinsekologie en Verbruikerswetenskappe*, 32(1).
- Dias, L. P. (2003) 'Generational buying motivations for fashion', *Journal of Fashion Marketing and Management: An International Journal*, Vol. 7 Iss 1 pp. 78 – 86.
- Eckman, M., Damhorst, M. L. & Kadolph, S. J. (1990) 'Toward a model of the in-store purchase decision process: consumer use of criteria for evaluating women's apparel', *Clothing and Textiles Research Journal*, Vol.8 (2), pp.13- 22.
- Ferber, R. (1973) Consumer Economics, a Survey. *Journal of Economic Literature*, Vol. 11, No. 4. pp. 1303-1342.

- Fiore, A.M., Damhorst, M.L. (1991) 'Intrinsic Cues as Predictors of Perceived Quality of Apparel'. *Journal of Consumer Satisfaction, Dissatisfaction and Complaining Behavior*. (5) pp. 168-179.
- Furlow, N.E. (2010) 'Greenwashing in the new millennium', *The Journal of Applied Business and Economics*, 10(6), pp. 22.
- Gabrielli, V., Baghi, I. & Codeluppi, V. (2013) 'Consumption practices of fast fashion products: a consumer-based approach', *Journal of Fashion Marketing and Management: An International Journal*, Vol.17 Iss 2, pp. 206 – 224.
- Gardyn, R. (2002) 'Educated consumers'. *American Demographics* 24 (10), pp. 18–19.
- Garvin, D. (Fall 1984) 'What does "Product Quality" really mean?' *Sloan Management Review*, 26.
- Garvin, D. (November 1987) 'Competing on the Eight dimensions of Quality'. *Harvard Business Review*, 65.
- Heeren, A., Singh, A., Tomas, A., Zwickle, K., Kristina, M., Slagle, A. & McCreery, C. (2016) Is sustainability knowledge half the battle? An examination of sustainability knowledge, attitudes, norms and efficacy to understand sustainable behaviours, *International Journal of Sustainability in Higher Education*, vol. 17, issue 5, pp.613-632.
- Holt, D.B. & Thompson, C. J. (2004) 'Man of Action Heroes: The Pursuit of Heroic Masculinity in Everyday Consumption', *Journal of Consumer Research*, 31, pp. 425-440.
- Hugo, S.H. & Van Aardt, A. M. (2012) 'Evaluative criteria by South African female fashion consumers when purchasing casual daywear', *International journal of Consumer Studies*, 36, pp. 460-471.
- Jackson, T. (2005) *Motivating Sustainable Consumption: A review of evidence on consumer behaviour and behavioural change*, presented within a report to the Sustainable Development Research Network.
- Jacoby, J., Olson, J. C., & Haddock, R. A. (1971) 'Price, Brand Name, and Product Composition Characteristics as Determinants of Perceived Quality'. *Journal of Applied Psychology*, 55: pp. 570-579.
- Kawabata, S. (1980) 'Examination of effect of basic mechanical properties of fabrics on fabric hand'. *Mechanics of Flexible Fiber Assemblies*, NATO Advanced Study Institute Series, Sijthoff & Noordhoff: Germantown, MD.
- Kiel, G.C. & Layton, R.A. (1981). 'Dimensions of consumer information seeking behavior.' *Journal of Marketing Research*, 18 (May): pp. 233-9.
- Kim, B. (2013) 'Competitive priorities and supply chain strategy in the fashion industry'. *Qualitative Market Research: An International Journal*. Vol. 16 No. 2, pp. 214-242
- Laitala, K. & Boks, C. (2012) 'Sustainable clothing design: use matters', *Journal of Design Research*, Vol. 10, pp. 121-139.

- Lazarevic, V. (2012) 'Encouraging brand loyalty in fickle generation Y consumers', *Young Consumers*, Vol. 13. Iss 1, pp. 45 – 61.
- Lo, V. & Yeung, A. (2004) 'Practical framework for strategic alliance in Pearl River Delta manufacturing supply chain: a total quality approach'. *International Journal of Production Economics*, 87 (3).
- Lo, V., Sculli, D., Yeung, A. & Yeung, A. (2005) 'Integrating customer expectations into the development of business strategies in a supply chain environment'. *International Journal of Logistics*, 8 (1).
- Loureiro, S., Kaufmann, H.R. & Vrontis, D. (2012) 'Brand emotional connection and loyalty', *Journal of Brand Management*, 24 February, pp. 1-15.
- Ma, Y.J., Niehm, L.S., (2006) 'Service expectations of older Generation Y customers: an examination of apparel retail settings'. *Managing Service Quality*, Vol.16, No.6, pp. 620–640.
- MacInnis, D. J. & Price, L.L. (1987) "The Role of Imagery in Information Processing: Review and Extensions," *Journal of Consumer Research*, 13 (March), pp. 473–491.
- McDonagh, P. & Prothero, A. (2014) Sustainability Marketing Research: Past, Present and Future. *Journal of Marketing Management*, Vol. 30, Nos 11-12, pp. 1186-1219.
- McGraw, K.O. & Wong, S. P. (1996) Forming inferences about some intraclass correlation coefficients. *Psychological Methods*, Vol. 1, No. 4, pp. 390.
- Nelson, P. (1970) 'Information and Consumer Behaviour'. *Journal of Political Economy*, 78 (March/April), pp. 311 -29.
- Niinimäki, K. (2010) *Eco-Clothing, Consumer Identity and Ideology, Sustainable Development*, Vol.18, pp. 150-162.
- Noble, S.M., Haytko, D.L. & Phillips, J. (2009) 'What drives college-age Generation Y consumers?'. *Journal of Business Research*, Vol. 62 No. 6, pp. 617-628.
- Olson, J.C. & Jacoby, J. (1972) 'Cue utilization in the quality perception process'. Proceedings of the Third Annual Conference, *Association for Consumer Research*, pp. 167– 179.
- Palomo-Lovinski, N. & Hahn, K. (2015) 'Fashion Design Industry Impressions of Current Sustainable Practices'. *Fashion Practice: The Journal of Design, Creative Process & the Fashion Industry*, Vol. 6, No 1, pp. 87-106 (20)
- Pan, N. (2007) 'Quantification and evaluation of human tactile sense towards fabrics'. *Int. Journal of Design & Nature*. Vol. 1, Issue 1.
- Peattie, K. & Crane, A. (2005) Green Marketing: legend, myth, farce or prophesy?. *Qualitative Market Research: An International Journal*, Vol. 8, Issue 4, pp. 357-370.
- Peirce, F.T. (1930) 'The 'handle' of cloth as a measurable quantity'. *Journal of the Textile Institute*, 21.
- Postle, R. (1989) 'Fabric objective measurement technology: Historical and background development'. *Textiles Asia*, 20 (7).

- Pujara, T. & Chaurasia, S. (2011) 'Understanding the Young Consumers' Perception of Clothing Quality' *Quest – Journal of Management & Research*, Vol. 1, No. 2, pp. 53-61.
- Quimby, E. (2006) Ethnography's role in assisting mental health research and clinical practice. *Journal of Clinical Psychology*, 62(7), pp. 857-879.
- Reeves, C. A., & Bednar, D. A. (1994) 'Defining quality: alternatives and implications'. *Academy of management Review*, 19(3), pp. 419-445.
- Ritch, E., & Schroder, M. (2012) Accessing and Affording Sustainability: The Experience of Fashion Consumption within Young Families. *International Journal of Consumer Studies*. 36. pp. 203-210.
- Rocamora, A. (2002) 'Fields of Fashion: Critical insights into Bourdieu's sociology of culture'. *Journal of Consumer Culture*, 2: 341.
- Ruane, L. & Wallace, E. (2013) "Generation Y females online: Insights from brand narratives" *Qualitative Market Research: An International Journal*, Vol. 16 No. 3, pp. 315-335.
- Shanker, A., Cherrier, H. & Canniford, R. (2006) Consumer empowerment: a Foucauldian interpretation. *European Journal of Marketing*. 40 (9/10) pp. 1113-1130.
- Shiv, B. & Huber, J. (2000) The impact of anticipating satisfaction on consumer choice, *Journal of Consumer Research*. 27 (2) pp. 202-17.
- Silverman, L. & Propst, A. (1996) 'Where will they fit in?'. *Quality Progress*, 29, (7).
- Swinker, M. J. & Hines, J. D. (2006) 'Understanding consumers' perception of clothing quality: a multidimensional approach.' *International Journal of Consumer Studies*, Vol. 30, No 2, pp. 218-223.
- Syrett, M. & Lammiman, J. (2004) 'Advertising and millennials.' *Young Consumers: Insights and Ideas for Responsible Marketers*, Vol. 5 No. 4, pp. 62-73.
- Tellis, G. J. & Fornell, C. (1988) 'The Relationship between Advertising and Product Quality over the Product Life Cycle: A Contingency Theory'. *Journal of Marketing Research*, No 25, pp. 64-71.
- Thaler, R. (1985) *Mental accounting and consumer choice*. *Marketing Science* 4, pp.199-214.
- Tokatli, N. & Kizilgun, O. (2009) "From Manufacturing Garments for Ready to Wear to Designing Collections: Evidence from Turkey." *Environment and Planning* 41, pp.146-62.
- Tseelon, E. (2011) 'A critique of the ethical fashion paradigm.' *Critical Studies in Fashion & Beauty*, 2, pp. 03-68.
- Tran, K. (2008) 'Retailing's sweet spot: stores look to lure millennial generation', *Women's Wear Daily*, Vol. 196 No. 2, pp. 1.
- Trudel, R. & Argo, J.J. (2013) The Effect of Product Size and Form Distortion on Consumer Recycling Behavior: *Journal of Consumer Research*, Vol. 40, No. 4, pp. 632-643.



- Walker, B. & Olson, J.C. (1997) 'The Activated Self in Consumer Behavior: A Cognitive Structure Perspective,' *Research in Consumer Behavior*, 8, pp. 135–171.
- Watson, R. T. & Webster, J. (2002) 'Analyzing the Past to Prepare for the Future: Writing a literature review' *MIS Quarterly* Vol. 26 No. 2, pp. xiii-xxiii.
- Watson, M. Z. & Yan, R. (2013) 'An exploratory study of the decision processes of fast versus slow fashion consumers', *Journal of Fashion Marketing and Management: An International Journal*, Vol. 17 Iss 2, pp. 141-159.
- Winchester, S. (1994) Total Quality Management in Textiles. *Journal of the Textile Institute*, Vol.85.
- Wolburg, J.M. & Pokrywczynski, J. (2001) 'A psychographic analysis of Generation Y college Students', *Journal of Advertising Research*, Vol. 41 No. 5, pp. 33-53.
- Yip, T.C.Y. & Chan, K. & Poon, E. (2012) "Attributes of young consumers' favorite retail shops: a qualitative study", *Journal of Consumer Marketing*, Vol. 29 Iss 7 pp. 545 – 552.
- Yu, J. C., Yiu Hing, W. & Ka-Leung, M. (2012) 'Fast Fabric: Development and Production Practices of Dominant Fast Fashion Retailers', *Research Journal of Textile & Apparel*, Vol.16, Iss 3, pp. 1-17.
- Zeithaml, V. A. (1987) 'Defining and Relating Price, Perceived Quality, and Perceived Value,' *Marketing Science Institute Research Program*, Working Paper, pp. 87-101.
- Zielke, S. & Döbbelstein, T. (2007) 'Customer's willingness to purchase new store brands.' *Journal of Product and Brand Management* 16(2), pp. 112-121.
- Zhang, Z., Li, Y., Gong, C. & Wu, H. (2002) 'Casual wear product attributes: A Chinese consumers' perspective, *Journal of Fashion Marketing and Management: An International Journal*, Vol.6, No.1, pp 53-62.

# Online

Aba Research. (2017) *Amazon's foray into fashion: catwalk, cakewalk or big mistake?* [Online] Available at: <https://www.abaresearch.co.uk/single-post/2017/07/06/Amazon%E2%80%99s-foray-into-fashion-catwalk-cakewalk-or-big-mistake> [Accessed 22 Aug. 2017].

About.hm.com. (2018a) *H&M Hennes & Mauritz AB*. [Online] Available at: [https://about.hm.com/content/dam/hmgroup/groupsite/documents/en/cision/2018/03/2145888\\_en.pdf](https://about.hm.com/content/dam/hmgroup/groupsite/documents/en/cision/2018/03/2145888_en.pdf) [Accessed 21 May. 2019].

About.hm.com. (2018b) *H&M Group Sustainability Report 2018*. [Online] Available at: [https://about.hm.com/content/dam/hmgroup/groupsite/documents/masterlanguage/CSR/reports/2018\\_Sustainability\\_report/HM\\_Group\\_SustainabilityReport\\_2018\\_%20FullReport.pdf](https://about.hm.com/content/dam/hmgroup/groupsite/documents/masterlanguage/CSR/reports/2018_Sustainability_report/HM_Group_SustainabilityReport_2018_%20FullReport.pdf) [Accessed 26 Aug. 2019].

Alden, W. (2016) 'Fast Fashion is creating environmental crisis', 09/01/16, [Online] Available at: <http://www.newsweek.com/2016/09/09/old-clothes-fashion-waste-crisis-494824.html> [Accessed: 2 May. 2017].

Balchandani, A., Beltrami, M., Berg, A., Rölken, F., Hedrich, S. & Amed, I. (2019) *The State of Fashion 2019: A year of awakening*. [Online] McKinsey & Company. Available at: <https://www.mckinsey.com/industries/retail/our-insights/the-state-of-fashion-2019-a-year-of-awakening> [Accessed 18 May. 2019].

Bezamat, B. (2019) *We are chasing the cheap needle around the planet, says MP on UK fast fashion - Current Daily*. [Online] Current Daily. Available at: <https://thecurrentdaily.com/2019/03/19/we-are-chasing-the-cheap-needle-around-the-planet-says-mp-mary-creagh-on-the-uks-fast-fashion-industry/> [Accessed 23 Sep. 2019].

Boohoo.com. (2019) *For The Future | Recycled Clothing Collection | boohoo UK*. [Online] Available at: <https://www.boohoo.com/womens/looks/sustainability> [Accessed 25 Aug. 2019].

Borneman, J. (2015) *Man-Made Fibers Continue To Grow | Textile World*. [Online] Textileworld.com. Available at: <https://www.textileworld.com/textile-world/fiber-world/2015/02/man-made-fibers-continue-to-grow/> [Accessed 17 Nov. 2018].

Breyer, M. (2012) *25 shocking fashion industry statistics*. [Online] TreeHugger. Available at: <https://www.treehugger.com/sustainable-fashion/25-shocking-fashion-industry-statistics.html> [Accessed 2 June. 2018].

Candafoundation.org. (2017). *The power of transparency*. [Online] Available at: <https://www.candafoundation.org/latest/news/2017/04/the-power-of-transparency> [Accessed 18 May. 2018].

Centre for Sustainable Fashion (2012). [Online] Available at: <http://www.sustainable-fashion.com> [Accessed: 2 June. 2013].

Circularfashion.com. (2018) *Circular fashion – CIRCULAR FASHION: Supporting A More Circular Fashion Industry*. [Online] Available at: <https://circularfashion.com/circular-fashion-definition/> [Accessed 17 Jun. 2018].

CLASS, [Online] Available at: <http://www.classecohub.org> [Accessed: 23 July. 2014].

Colin Meredith. (2017) *Colin Meredith - Dollar Wears*. [Online] Available at: <https://www.colin-meredith.com/dollarwears#18> [Accessed 17 Jun. 2018].

CORE: TCPS 2. 'Ethical Conduct for Research Involving Humans' [Online] Available at: <http://www.pre.ethics.gc.ca/eng/education/tutorial-didacticiel/> [Accessed 7 June. 2014].

Creagh, M. (2019) *Government rejects recommendations to force fashion industry pay to clean up its act - News from Parliament*. [Online] UK Parliament. Available at: <https://www.parliament.uk/business/committees/committees-a-z/commons-select/environmental-audit-committee/news-parliament-2017/fixing-fashion-government-response-published-17-19/> [Accessed 14 Sep. 2019].

DEFRA. (2010) *Sustainable Clothing Action Plan. Group*. [Online] available at: [www.defra.gov.uk](http://www.defra.gov.uk) [Accessed 19 June. 2014].

DEFRA. (2011) *Sustainable Clothing Road Map Progress report*. [Online] available at: [www.defra.gov.uk](http://www.defra.gov.uk) [Accessed 16 July. 2014].

De Klerk, A. (2020) *Gucci Leaves The Seasonal Fashion-Week Calendar Behind*. [Online] Harper's BAZAAR. available at: <https://www.harpersbazaar.com/uk/fashion/fashion-news/a32665938/gucci-leaves-fashion-week-calendar/> [Accessed 24 June 2020].

DIET PRADA. (2018) *INSTA*. [Online] Available at: <https://www.dietprada.com/> [Accessed 2 Jun. 2018].

Ditty, S. (2018) *Response to CEO of H&M on Guardian article 'reducing consumption will create a social catastrophe' - Fashion Revolution*. [Online] Fashion Revolution. Available at: <https://www.fashionrevolution.org/uk-blog/response-to-ceo-of-hm-on-guardian-article-reducing-consumption-will-create-a-social-catastrophe/> [Accessed 3 Jun. 2018].

DW.COM. (2018) *'Grow your own clothes: three concepts for the fashion for the future' - DW 22.02.2017*. [Online] Available at: <http://www.dw.com/en/grow-your-own-clothes-three-concepts-for-the-fashion-for-the-future/a-37670048> [Accessed 17 June. 2018].

EFF, Ethical Fashion Forum [Online] Available at: <http://www.ethicalfashionforum.com/home> [Accessed: 5 March. 2013].

Ellenmacarthurfoundation.org. (2017) [Online] Available at: [https://www.ellenmacarthurfoundation.org/assets/downloads/publications/A-New-Textiles-Economy\\_Full-Report\\_Updated\\_1-12-17.pdf](https://www.ellenmacarthurfoundation.org/assets/downloads/publications/A-New-Textiles-Economy_Full-Report_Updated_1-12-17.pdf) [Accessed 16 Nov. 2018].

Euromonitor International. (2013) [Online] Available at: <http://www.euromonitor.com> [Accessed 1 Feb. 2015].

Extinction Rebellion. (2019) *London Fashion Week: Rest in Peace - Extinction Rebellion*. [Online] Available at: <https://rebellion.earth/event/london-fashion-week-rest-in-peace/> [Accessed 24 Aug. 2019].

Fashioncopycats.com. (2018) *Fashion Copycats*. [Online] Available at: <http://fashioncopycats.com/> [Accessed 1 Jun. 2018].

Fibre2fashion.com. (2018) *Mass market players top performers of 2016*: Report. [Online] Available at: <http://www.fibre2fashion.com/news/apparel-news/mass-market-players-top-performers-of-2016-report-203353-newsdetails.htm> [Accessed 24 May. 2018].

Fixing fashion: clothing consumption and sustainability. (2019) 16th ed. [ebook] London: House of Commons Environmental Audit Committee, pp. 1-73. Available at: <https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1952/1952.pdf> [Accessed 14 Sep. 2019].

Fletcher, K. & Tham, M. (2004) *Lifetimes*. [Online] Available at: <http://www.katefletcher.com/lifetimes> [Accessed 20 May. 2013].

Forever21.com. (2018a) *About Us | Forever 21*. [Online] Available at: <https://www.forever21.com/uk/shop/Info/AboutUs> [Accessed 25 May. 2018].

Forever21.com. (2018b) *Shop Forever 21 UK | Forever 21*. [Online] Available at: [https://www.forever21.com/us/shop/catalog/product/f21/dress\\_romper/2000295053](https://www.forever21.com/us/shop/catalog/product/f21/dress_romper/2000295053) [Accessed 13 May. 2018].

Forever21. (2018c) *New Arrivals*. [Online] Available at: [https://www.forever21.com/us/shop/catalog/category/f21/dress\\_romper#pageno=1&pageSize=120&filter=price:0,250](https://www.forever21.com/us/shop/catalog/category/f21/dress_romper#pageno=1&pageSize=120&filter=price:0,250) [Accessed 13 May. 2018].

Forever21. (2018d) *Accessories*. [Online] Available at: <https://www.forever21.com/us/shop/catalog/category/f21/acc> [Accessed 25 May. 2018].

Fung Global Retail & Technology (2017) *Fast fashion speeding towards ultrafast fashion*. [Online] Available at: <https://www.fungglobalretailtech.com/research/fast-fashion-speeding-toward-ultrafast-fashion/> [Accessed 21 Aug. 2017].

GreenBiz. (2018) Supply chain tool for Gap, H&M, *Levi's gets a makeover*. [Online] Available at: <https://www.greenbiz.com/blog/2013/12/12/sustainable-apparel-resource-higg-index-gets-makeover> [Accessed 24 May. 2018].

Greenpeace. (2016) *Timeout for fast fashion*, [Online] Available at: <http://www.greenpeace.org/international/Global/international/briefings/toxics/2016/Fact-Sheet-Timeout-for-fast-fashion.pdf> [Accessed 18 November 2018].

Greenpeace, (2017) After the binge, the hangover: Insights into the minds of clothing consumers. [Online] Available at: <https://www.greenpeace.org/international/publication/6884/after-the-binge-the-hangover/> [Accessed 1 December 2018].

H&M. (2018a) *Conscious – Sustainable Style | H&M GB*. [Online] Available at: [http://www2.hm.com/en\\_gb/ladies/shop-by-concept/conscious-sustainable-style.html](http://www2.hm.com/en_gb/ladies/shop-by-concept/conscious-sustainable-style.html) [Accessed 24 May. 2018].

H&M. (2018b) *About* [Online] Available at: <http://about.hm.com/en.html> [Accessed 15 November. 2018].

H&M. (2018c) *Sustainability* [Online] Available at: <http://about.hm.com/en/sustainability.html> [Accessed 15 November. 2018].

- H&M. (2018d) *Sustainability Summary 2017* [Online] Available at: <http://about.hm.com/en/sustainability/sustainability-summary2017.html> [Accessed 15 November. 2018].
- H&M. (2018e) *Garment Collecting* [Online] Available at: [http://www2.hm.com/en\\_gb/ladies/shop-by-feature/16r-garment-collecting.html](http://www2.hm.com/en_gb/ladies/shop-by-feature/16r-garment-collecting.html) [Accessed 10 May. 2018].
- Hendriksz, V. (2018) *Boohoo, Asos & Missguided pave the way for 'Ultrafast Fashion'*. [Online] Fashionunited.uk. Available at: <https://fashionunited.uk/news/fashion/boohoo-asos-missguided-pave-the-way-for-ultrafast-fashion/2017052424625> [Accessed 16 Nov. 2018].
- Heywood, L. (2017) *Seasonless Fashion: Preparing For A New Era Of Retail*. [Online] Retail-week.com. Available at: <https://www.retail-week.com/download?ac=3066638> [Accessed 24 June. 2020].
- Honest by. (2018) *FASHION FAST 2018*. [Online] Available at: <http://www.honestby.com/en/news/254/fashion-fast-2018.html> [Accessed 17 Jun. 2018].
- Human Rights Watch. (2017) *More Brands Should Reveal Where Their Clothes are Made*. [Online] Available at: <https://www.hrw.org/news/2017/04/20/more-brands-should-reveal-where-their-clothes-are-made> [Accessed 1 Jun. 2018].
- Inditex.com. (2019) *Article - inditex.com*. [Online] Available at: <https://www.inditex.com/en/article?articleId=630055&title=Pablo+Isla+sets+out+Inditex%27s+global+sustainability+commitments> [Accessed 25 Aug. 2019].
- Kering.com. (2019) *Sustainability: crafting tomorrow's Luxury | Kering*. [Online] Available at: <https://www.kering.com/en/sustainability/> [Accessed 26 Aug. 2019].
- Kleideri.com. (2018) *Kleideri - Leihen statt Kaufen*. [Online] Available at: <http://kleideri.com/> [Accessed 17 Jun. 2018].
- Logistics*, [Online] 8 (1), pp.37-50. Available at: <http://dx.doi.org/10.1080/13675560512331338170> [Accessed 07 June. 2014].
- Love Your Clothes. (2017) *Love Your Clothes*. [Online] Available at: <https://www.loveyourclothes.org.uk> [Accessed 17 May. 2018].
- LVMH. (2018) *Environment - LVMH Commitment*. [Online] Available at: <https://www.lvmh.com/group/lvmh-commitments/social-environmental-responsibility/> [Accessed 26 Aug. 2019].
- Martinko, K. (2015) *H&M has been hoodwinked by its own sustainability mandate*. [Online] TreeHugger. Available at: <https://www.treehugger.com/sustainable-fashion/hm-has-been-hoodwinked-its-own-sustainability-mandate.html> [Accessed 2 Jun. 2018].
- Mistra Future Fashion. (2018) *New research pushing the limits for 'fast' and 'slow' fashion - Mistra Future Fashion*. [Online] Available at: <http://mistrafuturefashion.com/new-research-pushing-limits-fast-slow-fashion/> [Accessed 2 Feb. 2019].

Mowbray, J. (2018) Breakthrough claimed in textile recycling | Fashion & Retail News | Ecotextile News. [Online] Ecotextile.com. Available at: <https://www.ecotextile.com/2017091122956/fashion-retail-news/breakthrough-claimed-in-textile-recycling.html> [Accessed 24 May. 2018].

Npr.org. (2018) *NPR Choice page*. [Online] Available at: <https://www.npr.org/sections/parallels/2017/04/30/525858799/4-years-after-rana-plaza-tragedy-whats-changed-for-bangladeshi-garment-workers> [Accessed 1 Jun. 2018].

Nudie Jeans. (2019) *Nudie Jeans*. [Online] Available at: [https://www.nudiejeans.com/stores/?gclid=EAIaIQobChMIjr-X2Z3q5AIVEpSyCh2regGUEAAAYASAAEgKyQvD\\_BwE](https://www.nudiejeans.com/stores/?gclid=EAIaIQobChMIjr-X2Z3q5AIVEpSyCh2regGUEAAAYASAAEgKyQvD_BwE) [Accessed 24 Sep. 2019].

NICE, Nordic Initiative Clean & Ethical [Online] Available at: <http://nordicfashionassociation.com> [Accessed 4 June. 2014]

Oxfamapps.org. (2019) *Second Hand September* | *Oxfam GB*. [Online] Available at: <https://oxfamapps.org/secondhandseptember/> [Accessed 2 Sep. 2019].

Parry, M. (2018) *The true cost of fast fashion*. [Online] Fairtrade.org.uk. Available at: <https://www.fairtrade.org.uk/Media-Centre/Blog/2018/April/The-true-cost-of-fast-fashion> [Accessed 23 Sep. 2019].

Pre.ethics.gc.ca. (2015) *Ethics Framework: The Interagency Advisory Panel on Research Ethics (PRE)*. [Online] Available at: <http://www.pre.ethics.gc.ca/eng/policy-politique/initiatives/tcps2-eptc2/chapter1-chapitre1/> [Accessed 12 Jan. 2016].

Primark.com. (2019) *Our Ethics* | *Primark UK*. [Online] Available at: <https://www.primark.com/en/our-ethics> [Accessed 26 Aug. 2019].

“Pulse of the Fashion Industry” (2017) *Global Fashion Agenda and The Boston Consulting Group, Inc.*, May 2017, [Online] Available at - [https://www.copenhagenfashionsummit.com/wp-content/uploads/2017/05/Pulse-of-the-Fashion-Industry\\_2017.pdf](https://www.copenhagenfashionsummit.com/wp-content/uploads/2017/05/Pulse-of-the-Fashion-Industry_2017.pdf) [Accessed 5 November. 2018].

PYMNTS.com. (2017) *Zara Plans To Bring Augmented Reality To Its Stores*. [Online] Available at: <https://www.pymnts.com/news/retail/2018/zara-augmented-reality-retail-shopping/> [Accessed 21 May. 2018].

QUALITATIVE AND QUANTITATIVE ANALYSIS OF INDITEX. (2013) [Online] *diposit.ub.edu\_dspace\_bitstream\_2445\_46831\_1\_Qualitative and Quantitative Analysis of Inditex.pdf* [Accessed 23 May. 2014]

Remy, N., Speelman, E. & Swartz, S. (2016) *Style that's sustainable: A new fast-fashion formula*. [Online] McKinsey & Company. Available at: <https://www.mckinsey.com/business-functions/sustainability/our-insights/style-thats-sustainable-a-new-fast-fashion-formula> [Accessed 10 Jan. 2019].

Repair Café. (2019) *Visit a Repair Café - Repair Café*. [Online] Available at: <https://repaircafe.org/en/visit/> [Accessed 24 Sep. 2019].

Responsibility.pvh.com. (2019) *PVH Forward Fashion*. [Online] Available at: <https://responsibility.pvh.com/> [Accessed 26 Aug. 2019].

Richards, S. & Tull, E. (2019) *Fast Fashion Therapy - Fast Fashion Therapy*. [Online] Fast Fashion Therapy. Available at: <http://www.fastfashiontherapy.co.uk/2019/02/20/fast-fashion-therapy/> [Accessed 25 Sep. 2019].

RITE Group [Online] Available at: <http://www.ritegroup.org/news.html> [Accessed 2 May. 2012].

Rockström, J.W., Steffen, K., Noone, Å., Persson, F. S., Chapin, III, E., Lambin, T. M., Lenton, M., Scheffer, C., Folke, H., Schellnhuber, B., Nykvist, C. A., De Wit, T., Hughes, S., van der Leeuw, H., Rodhe, S., Sörlin, P.K., Snyder, R., Costanza, U., Svedin, M., Falkenmark, L., Karlberg, R. W., Corell, V. J., Fabry, J., Hansen, B., Walker, D., Liverman, K., Richardson, P., Crutzen & J. Foley. (2009). *Planetary boundaries: exploring the safe operating space for humanity*. *Ecology and Society* 14(2): 32. [Online] Available at: <http://www.ecologyandsociety.org/vol14/iss2/art32/> [Accessed 7 Aug. 2014].

Sekules, K. (2019) *Visible Mending*. [Online] [visiblemending](http://visiblemending.com/). Available at: <https://visiblemending.com/> [Accessed 24 Sep. 2019].

Static.inditex.com. (2018a) *Annual Report 2018*. [Online] Available at: [http://static.inditex.com/annual\\_report\\_2018/en/letter-chairman.html](http://static.inditex.com/annual_report_2018/en/letter-chairman.html) [Accessed 25 Aug. 2019].

Static.inditex.com. (2018b) *Annual Report 2018*. [Online] Available at: [http://static.inditex.com/annual\\_report\\_2018/en/sustainable-strategy.html](http://static.inditex.com/annual_report_2018/en/sustainable-strategy.html) [Accessed 25 Aug. 2019].

Stockholm Resilience Centre. [Online] Available at: <http://www.stockholmresilience.org/21/about.html> [Accessed 8 March. 2014]

storiesbehindthings. (2018) *HOME*. [Online] Available at: <https://www.storiesbehindthings.com> [Accessed 17 Jun. 2018].

Sweeney, G. (2015) *It's the Second Dirtiest Thing in the World—And you're Wearing It*. [Online] Available at: <http://www.alternet.org/environment/its-second-dirtiest-thing-world-and-youre-wearing-it> [Accessed 26 May. 2018].

Swordandplough.com. (2018) *Sword & Plough*. [Online] Available at: <https://www.swordandplough.com> [Accessed 24 May. 2018].

Textile School. (2017) *Blended Fabrics*. [Online] Available at: <https://www.textileschool.com/265/blended-fabrics-textile-composites/> [Accessed 10 Jun. 2018].

Thereformation.com. (2018a) *Reformation*. [Online] Available at: <https://www.thereformation.com/> [Accessed 4 May. 2018].

Thereformation.com. (2018b) *Jumpsuits - Reformation*. [Online] Available at: [https://www.thereformation.com/categories/jumpsuits?utf8=%E2%9C%93&sort=price\\_desc&authenticity\\_token=%2FdEt8tClg07TDf4KthH19leJFtlut5WO2TmHxehNpmDmUEKJTigpNismSSjR7R2s6zBfDuAk49eq5AR3uRvdLg%3D%3D](https://www.thereformation.com/categories/jumpsuits?utf8=%E2%9C%93&sort=price_desc&authenticity_token=%2FdEt8tClg07TDf4KthH19leJFtlut5WO2TmHxehNpmDmUEKJTigpNismSSjR7R2s6zBfDuAk49eq5AR3uRvdLg%3D%3D) [Accessed 6 May. 2018].

- Thereformation.com. (2018c) *Birch Jumpsuit*. [Online] Available at: <https://www.thereformation.com/products/birch-jumpsuit?color=May+Check&via=Z2lkOi8vcmb3JtYXRpb24td2VibGluYy9Xb3JrYXJlYTo6Q2F0YWxvZzo6Q2F0ZWdvcnkvNWE2YWWRmZDNmOTJlYUExNmNmMDRIOWNi> [Accessed 12 May. 2018].
- Thompson, K. (2017) Silver Bean. *Fast Fashion: What Retailers Can Learn From The Leaders Of The Pack*. [Online] Available at: <https://www.silverbean.com/blog/fast-fashion-brand-study/> [Accessed 22 Aug. 2017].
- Thrift+. (2015) #FashionForGood. [Online] Available at: <https://thrift.plus/#> [Accessed 10 Feb. 2019].
- UAL. *Research Degree Handbook and Regulations. 2013/2014*. [Online] Available at: <http://www.arts.ac.uk/media/arts/research/documents/Research-Degrees-Handbook-2013-14.pdf> [Accessed 07 June. 2014].
- UAL. *Research Degree Handbook and Regulations. 2018/2019*. [Online] Available at: [https://www.arts.ac.uk/\\_data/assets/pdf\\_file/0022/35356/Research-Degrees-Handbook-and-Regulations-2018-19.pdf](https://www.arts.ac.uk/_data/assets/pdf_file/0022/35356/Research-Degrees-Handbook-and-Regulations-2018-19.pdf) [Accessed 12 Sept. 2019].
- Unwin, S. (2019) *Remade Network – Campaigning and training for reuse and repair*. [Online] Remade.network. Available at: <https://remade.network/> [Accessed 24 Sep. 2019].
- World Bank. (2017) *World Bank Group Announcements at One Planet Summit*. [Online] Available at: <https://www.worldbank.org/en/news/press-release/2017/12/12/world-bank-group-announcements-at-one-planet-summit> [Accessed 25 Aug. 2019].
- WRAP. (2012a) *Valuing our Clothes: The true cost of how we design, use and dispose of clothing in the UK*. [Online] Available at: <http://www.wrap.org.uk/sites/files/wrap/VoC%20FINAL%20online%202012%2007%2011.pdf> [Accessed 22 June. 2013].
- WRAP. (2012b) *Guidance on design for longevity of clothing: Tender Invitation Document*. [Online] Available at: [http://www.wrap.org.uk/sites/files/wrap/WRAP\\_Textiles\\_collections\\_procurement\\_guide.pdf](http://www.wrap.org.uk/sites/files/wrap/WRAP_Textiles_collections_procurement_guide.pdf) [Accessed 23 June. 2013].
- WRAP. (2017) *Mapping clothing impacts in Europe: the environmental cost. Banbury, prepared by Sarah Gray*. [Online] Available at: <http://www.ecap.eu.com/wp-content/uploads/2018/07/Mapping-clothing-impacts-in-Europe.pdf> [Accessed 4 July. 2018].
- Zero Waste Daniel. (2017) [Online] Available at: <http://zerowastedaniel.com/> [Accessed 22 August. 2017].



# Conference paper

Benkirane, R. 2019, *Session 1: A performance and consumer based lifespan evaluation for T-shirt eco-design*, presentation of research paper, Plate Conference, Berlin, delivered 18 Sept 2019.

Birtwistle, G. & Moore, C.M. (2006) 'Fashion adoption in the UK: a replication study', *paper presented at Anzmac Conference*, Brisbane.

Cooper T., Oxborrow L., Claxton S., Goworek H., Hill H. & McLaren A. (2017) '*New product development and testing strategies for clothing longevity: an overview of a UK research study*', PLATE Conference proceedings, 2017.

Cramer, J. 2019, *Session 6: Designing useful fashion: a new conceptual model of the garment lifetime*, presentation of research paper, Plate Conference, Berlin, delivered 20 Sept 2019.

Jackson, T. (2005) *Motivating Sustainable Consumption: A review of evidence on consumer behaviour and behavioural change*, presented within a report to the Sustainable Development Research Network.

Özkan, N. 2019, *Session 6: Again and Again: triple perspective on design and repair*, presentation of research paper, Plate Conference, Berlin, delivered 20 Sept 2019.

Saricam, C., Kalaoglu, F., Ozduygu, Y.S. & Orun, H. (2012) "Apparel Product Evaluation and Quality Perception of Turkish Consumers", *RMUTP International Conference: Textiles & Fashion*, Bangkok Thailand.

Skov, L. & Melchior, M.R. (2008) '*Research Approaches to the Study of Dress and Fashion*' Creativity at work Conference: Copenhagen Business School, Creative Encounters Working Paper No. 19.

Skov, L. (2011) '*Entering the space of the wardrobe*'. Creativity at work Conference: Copenhagen Business School, Creative Encounters Working Paper No. 58.

Wieser, H. (2017) '*Ever-faster, ever-shorter? Replacement cycles of durable goods in historical perspective*', PLATE Conference proceedings, 2017.

Wester, A. H. & McIntyre, M.P. (2016) '*The paradox of sustainable fashion: handling change with consumption diaries*', Global Fashion Conference proceedings.

## Cited within another source

Arnthorsson, A., Berry, W.E. & Urbany, J. E. (1991) 'Difficulty of Pre-Purchase Quality Inspection: Conceptualization and Measurement', In: Holman, R.H., & Solomon, M.R., (eds.) *Advances in Consumer Research*. Volume 18, Provo, Utah: Association for Consumer Research, pp. 217-224.

Briggs, A. (2013) Capitalism's Favourite Child: The Production of Fashion. In: *Fashion cultures revisited: theories, explorations and analysis*. London: Routledge, pp. 186-199.

Cody, K., Lawlor, K. & Maclaran P. (2010) 'Threshold Lives: Exploring the Liminal Consumption of Tweens', In: Campbell, M.C., Inman, J. & Pieters, R., (eds.) *Advances in Consumer Research*. Duluth, MN: Association for Consumer Research.

Farrer, J. (2011) 'Remediation: Discussing Fashion Textiles and Sustainability'. In: Gwilt, A. & Rissanen, T., (eds.) *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothing*. Washington: Earthscan, pp. 19-34.

Fernie, J. (2004) 'Retail logistics'. In: Bruce, M., Moore, C. & Birtwistle, G., (eds.) *International Retail Marketing*. Oxford: Butterworth-Heinemann, pp. 39-63.

Gibson, C. & Staines, E. (2011) 'Is Green the New Black?: Exploring Ethical Fashion Consumption. In: Lewis, T. & Potter, E., (eds.) *Ethical Consumption: A Reader*. London: Routledge.

Gnanapragasam, A., Cooper, T., Cole, C. & Oguchi, M., (2017) Consumer perspectives on product lifetimes: a national study of lifetime satisfaction and purchasing factors. In: *PLATE*. Delft: Delft University of Technology and IOS Press, pp. 144 - 148.

Guba, E.G. & Lincoln, Y.S., (1994) 'Competing paradigms in qualitative research' In: Denzin, N.K. & Lincoln, Y.S., (eds.) *Handbook of Qualitative Research*. Thousand Oaks: Sage, pp. 105-117.

Hethorn, J. (2015) User Centered Innovation: Design Thinking and Sustainability. In: *Sustainable Fashion what's next? A conversation about issues, practices & possibilities*. London: Bloomsbury, pp. 51-75.

Kilbourne, W. & Mittelstaedt, J., (2012) From Profligacy to Sustainability: Can We Get There from Here?: Transformation the Ideology of Consumption. In: Mick, D., Pettigrew, S., Pechmann, C. & Ozanne, J., (eds.) *Transformative Consumer Research for Personal and Collective Well-Being*. New York: Routledge.

Klepp, I. G. (2005) Demonstrations of feminine purity the meaning of cleanliness and the growth of laundry. In: Hagemann, G. & Roll-Hansen, H., (eds.) *Twentieth-Century Housewives. Meanings and implications of unpaid work*. Oslo: Unipub Oslo Academic Press.

Kumar, K. (1995) From Post-industrial to Post-modern Society. In: Brown, P., Halsey, A.H., Lauder, H. & Stuart Wells, A., (eds.) "The transformation of education and society: an introduction". *Education: Culture, Economy, Society*. Oxford: Blackwells.

- Lipovetsky, G. (2011) The hyperconsumption society. In: Ekstrom, K, M. & Glans, B., (eds.) *Beyond the consumption bubble*. London: Routledge, p. 25-26.
- Obermiller, C. (1988) 'When Do Consumers Infer Quality From Price?' In: Houston, M.J., *Advances in Consumer Research*, Volume 15. Provo, UTAH: Association for Consumer Research, pp. 304-310.
- Peterson, D. (2015) Social Media as a Tool for Social Change. In: *Sustainable Fashion what's next?: a conversation about issues, practices & possibilities*. London: Bloomsbury London, pp. 76 – 99.
- Phillips, D, M., Olson, J.C. & Baumgartner, H. (1995), 'Consumption Visions in Consumer Decision Making,'. In: Kardes, F. & Sujaan, M., (eds.) *Advances in Consumer Research*. Provo, UTAH: Association for Consumer Research, pp. 280–284.
- Phillips, D, M. (1996) '*Anticipating the Future: The Role of Consumption Visions in Consumer Behavior*,' In: Brucks, M. & MacInnis, D.J., (eds.) *Advances in Consumer Research*. Provo, UTAH: Association for Consumer Research, pp. 70–75.
- Richins, M. L. (2007) "Consumption Emotions," In: Schifferstein, H. N. J., & Hekkert, P. (eds). *Product Experience: Perspectives on human-Product Interactions*. Amsterdam: Elsevier, pp. 399-422.
- Southerton, D., Warde, A. & Hand, M. (2004) 'The Limited Autonomy of the Consumer: Implications for Sustainable Consumption'. In: D. Southerton, H. Chappells, & B. Van Vliet (eds.) *Sustainable consumption: the implications of changing infrastructures of provision*. London: Edward Elgar, pp. 32-48.
- Tham, M. & Jones, H. (2008) 'Metadesign Tools: Designing the seeds for shared processes of change'. In: *Changing the Change: Design, Visions, Proposals and Tools*. Proceedings. Turin, Italy 10th - 12th July 2008. [Workshop Item]
- Twigg, J. (2013) Fashion, the Body and Age. In: Black, S., Entwistle, J., de la Haye, A., Rocamora, A., Root, R & Thomas, H., (eds.) *The Handbook of Fashion Studies*. London: Bloomsbury Academic, pp. 78-94.

# Thesis

Cluver, B. G. (2008) *Consumer Clothing Inventory Management*. PhD Thesis, Oregon State University.

Crommentuijn-Marsh, P. J. (2018) *Understanding Consumer Behaviour Regarding the Sustainable Consumption of Clothing*. PhD Thesis, The Open University.

Finn, A. L. (2014) *Designing fashion: An exploration of practitioner research within the university environment*. PhD Thesis, Queensland University of Technology.

Gill, A. (2002) *Wearing Clothes*. PhD Thesis, University of Technology, Sydney.

Hiller, A. (2016) *Consumption as Consummatory Experience: An exploration of trade-offs and the role of value in morality in clothing consumption*. PhD Thesis, Nottingham, Nottingham Trent University.

Maldini, I. (2019) *Can design confront consumerism: A critical study of clothing volumes personalization, and the wardrobe*. PhD Thesis, Amsterdam, Vrije Universiteit.

Rigby, E.D. (2016) *Fashion Design and Laundry Practices: Practice-Orientated Approaches to Design for Sustainability*. PhD Thesis, University of the Arts London.

Ritch, E. (2012) *Mothers' Experience of Sustainable Fashion Consumption: An Existential Phenomenological Exploration Within Edinburgh*. PhD. Edinburgh, Queen Margaret University.

Rissanen, T. (2013) *ZERO-WASTE FASHION DESIGN: A study at the intersection of cloth, fashion design and pattern cutting*. PhD Thesis, University of Technology, Sydney.

Tham, M. (2008) *Lucky People Forecast - A Systemic Futures Perspective on Fashion And Sustainability*. Ph.D. Goldsmiths, University of London.

# Event

Centre for Sustainable Fashion. (2018) *Habit(AT)*. [Online] Available at: <http://sustainable-fashion.com/projects/habitat/> [Accessed 28 May. 2018].

Fletcher, K. (2014) *Craft of Use*: Event held at London College of Fashion. London, 26 March. 2014.

Soper, K. (2015) '*Ethical Consumption and the Politics of Prosperity*'  
[Ethics in Consumption: Interdisciplinary Perspectives seminar series] Consumption Ethics and the Individual. Royal Holloway University of London. 06 Feb. 2015.

Thøgersen, J. (2015) '*Morality and Green consumer behaviour: A psychological perspective*'  
[Ethics in Consumption: Interdisciplinary Perspectives seminar series] Consumption Ethics and the Individual. Royal Holloway University of London. 6 Feb. 2015.

# APPENDICES

## Appendices

### Appendix A. Documents supporting the invention stage of research activity

#### A.1 – A.7 Exploratory research design stage

- A.1 UAL approved participant information sheet example
- A.2 UAL approved participant consent form example
- A.3 60 questions experiment question list
- A.4 60 questions captured responses
- A.5 Online pilot-study 1 (report)
- A.6 Online pilot-study 2 '*I want that one*' example of questionnaire
- A.7 '*I want that one*' tabulated responses

## Participant Information Sheet

Date – 18/07/14

**Purpose of the Project:** - As part of my PhD study, I am interested in investigating the ways in which fashion shoppers consider garments for purchase.

**Participant selection:** - You have been selected for this investigation because you shop in store on the UK high street.

From the data collected from the participants we will be able to cross-reference the findings, to see if there are any similarities in how garments are inspected for purchase.

Within this study, your participation is voluntary and you may discontinue participation at any time.

If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form.

**What will participation involve? : -**

If you do decide to participate, you will be observed and recorded inspecting clothing as if for purchase, you will also be questioned about the actions you are undertaking. You will be asked questions about the garments, for example what material do you think this is made of? How well do you think it is constructed and why?

Your answers will help generate a profile of how you physically inspect and select garments for purchase. There will also be photographs taken of you looking at the clothes so that so that the action and any other specific details may be recorded. The whole process will last approximately 30mins.

As this study will be asking personal questions about your clothing and shopping habits, your identity will be kept strictly confidential. After this initial study, and if you agree, you may be contacted to participate in a further study.

Many thanks for your participation in this research project.

If you require further information, including questions about the research and your rights – please contact the following: -

For further information please contact

**Prof Sandy Black**

Professor of Fashion & Textile Design & Technology  
Centre for Sustainable Fashion  
University of the Arts London  
UAL, 20 John Princes Street, London W1G 0BJ

T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

**University of the Arts London  
Research Support Office**

Granary Building, 1 Granary Square,  
London N1C 4AA

T: 020 7514 7444, E: research@arts.ac.uk



## Participant Consent Form

Study title: Exploring how customers inspect clothes for purchase.

You are being invited to take part in a research project. Before you decide to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

<i>Initial the right if you agree with the statement to the left</i>		
1	I agree to participate in Photos/Interviews/ Observational studies. I confirm that I have read and understand the information sheet which I have been given a copy of for my own records, dated _____ explaining the above research project and I have had the opportunity to ask questions about the project.	
2	I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
3	I understand that my responses will be kept strictly confidential. I give permission for the student named below and his supervisors, to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.	
4	I agree for the data collected from me to be used in future research	
5	I hereby fully and freely consent to participation in the study, which has been fully explained to me and will inform the principal investigator should my contact details change.	

Participant's name (BLOCK CAPITALS): \_\_\_\_\_

Participant's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Principal investigator's (name (BLOCK CAPITALS): \_\_\_\_\_

Principal staff/student investigator's signature: \_\_\_\_\_ Date: \_\_\_\_\_

For further information please contact

### Prof Sandy Black

Professor of Fashion & Textile Design & Technology  
Centre for Sustainable Fashion  
University of the Arts London  
UAL, 20 John Princes Street, London W1G 0BJ  
T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

### University of the Arts London Research Support Office

Granary Building, 1 Granary Square,  
London N1C 4AA  
T: 020 7514 7444, E: research@arts.

P. This garment lets the world know that I am...

.....  
.....  
.....

P. If I could I would...

.....  
.....  
.....

P. Sustainability to me is...

.....  
.....  
.....

P. This coat is...

.....  
.....  
.....

P. To be sustainable you have to...

.....  
.....  
.....

P. This garment is not sustainable because...

.....  
.....  
.....

P. This garment is sustainable because...

.....  
.....  
.....

P. To be sustainable is to be...

.....  
.....  
.....

G. The whole world needs to...

.....  
.....  
.....

C. My next-door neighbor should....

.....  
.....  
.....

C. A community should be able to...

.....  
.....  
.....

P. Being sustainable makes me feel...

.....  
.....  
.....

P. Buying clothes is good because....

.....  
.....  
.....

P. Buying clothes is bad because....

.....  
.....  
.....

P. My wardrobe is full of....

.....  
.....  
.....

P. The best way to be sustainable is to...

.....  
.....  
.....

P. I learn about sustainability from...

.....  
.....  
.....

P. The best book on sustainability is...

.....  
.....  
.....

P. I won't step foot in...

.....  
.....  
.....

P. The one piece of clothing that I love the most is...

.....  
.....  
.....

P. I always shop at...

.....  
.....  
.....

C. To teach children about sustainably we could...

.....  
.....  
.....

P. To recycle is to...

.....  
.....  
.....

P. When a garment is past its usefulness I normally...

.....  
.....  
.....

P. The problem with sustainability is...

.....  
.....  
.....

P. For clothing to last only as long as it needs to last, is...

.....  
.....  
.....

P. The celebrity that is most passionate about sustainability is...

.....  
.....  
.....

P. Leather should not be used because...

.....  
.....  
.....

P. The reason I love leather is ...

.....  
.....  
.....

P. Up-cycling is the practice of...

.....  
.....  
.....

P. Make do and mend is when...

.....  
.....  
.....

P. To consume is to...

.....  
.....  
.....

P. For me Fashion is...

.....  
.....  
.....

P. Clothing should have the ability to...

.....  
.....  
.....

P. My favorite sustainable brand is ...

.....  
.....  
.....

P. Localised/spot cleaning of garments is a good idea because...

.....  
.....  
.....

P. Seasons are good for fashion because...

.....  
.....  
.....

P. I never wear my...

.....  
.....  
.....

P. I feel attached to my garments because...

.....  
.....  
.....

P. Durability in fashion means...

.....  
.....  
.....

P. After today I will never...

.....  
.....  
.....

P. My favorite sustainable designer is...

.....  
.....  
.....

P. Disposable clothing is great because...

.....  
.....  
.....

G. The idea of disposable clothing is...

.....  
.....  
.....

P. The most sustainable textile is...

.....  
.....  
.....

G. The best place on the planet to produce clothing is...

.....  
.....  
.....

C. Fashion designers should always think about...

.....  
.....  
.....

N. It should be made law that we...

.....  
.....  
.....

P. Technology can be used to...

.....  
.....  
.....

P. To make a garment last longer I could...

.....  
.....  
.....

P. Slow fashion means...

.....  
.....  
.....

G. 20 years from now fashion will be...

.....  
.....  
.....

G. The most sustainable country in the world is...

.....  
.....  
.....

P. The first time I heard the word sustainability was...

.....  
.....  
.....

P. From this day on I will always...

.....  
.....  
.....

G. Fast fashion is...

.....  
.....  
.....

P. The best way to recycle clothes is to...

.....  
.....  
.....

C. To be sustainable we must...

.....  
.....  
.....

N. To support sustainability the government should...

.....  
.....  
.....

P. Sustainability to me is...

in product: personal / longevity / made with considered  
production methods + materials  
in life: doing no harm to the environment.  
as little as possible (in future!)  
consuming in a considered way

P. When a garment is past  
its usefulness I normally...

give it away

C. To be sustainable we  
must...

BE BETTER

P. For me Fashion is...

a personal reflection  
of my creative sense

P. The most sustainable  
textile is...

one that has meaning; a story

P. My favorite sustainable  
designer is...

KATHERINE HAMNET

G. Fast fashion is...

fast turn around -  
from catwalk to  
Zara!

P. The reason I love  
leather is ...

well! I'm not such a fan of  
leather to be honest

P. The best way to recycle  
clothes is to...

gift to a friend, re-use  
then dispose of mindfully

P. Durability in fashion  
means...

Clothes that are made well enough  
to last years

P. The celebrity that is  
most passionate about  
sustainability is...

Leonardo de  
Caprio

P. I won't step foot in...

'Eco Age' in Chiswick -  
(apart from the fact it's closed  
down now... it was really bad).

P. Up-cycling is the  
practice of...

Reusing unwanted/waste  
textiles & clothing and  
creating another object/garment

P. The best way to be  
sustainable is to...

be mindful & ~~care~~ reflective...  
about your actions



P. For clothing to last only as long as it needs to last, is...

...eating a <sup>the</sup> answer.

P. To consume is to...

...make a choice.

P. My favorite sustainable brand is...

...Here Today. Here Tomorrow  
(Dakston)

P. Localised/spot cleaning of garments is a good idea because...

I know I won't damage or change the overall appearance of a beloved garment through incorrect laundering.

P. Clothing should have the ability to...

...Give Pleasure in its Colour.

C. A community should be able to...

...communicate with society  
Use Technology

P. I learn about sustainability from...

CSF  
websites  
books and articles

P. Make do and mend is when...

...I can see through a hole

G. The whole world needs to...

...to fix

N. It should be made law that we...

ONLY TAKE AS MUCH AS WE NEED.

G. The idea of disposable clothing is...

...sad

C. Fashion designers should always think about...

FABRIC

not P. Disposable clothing is great because...

P. If I could I would... time travel.



P. Slow fashion means...

*Art - Taking time to think  
about beauty, aesthetics and details.*

P. Buying clothes is bad because...

*\* can perpetuate the fast fashion cycle  
\* potentially detrimental impacts from dyes  
\* waste etc. & can potentially be the source  
of unfair & poor practices*

P. To make a garment last longer I could...

*The garment was given to me by a  
friend, so I could pass it on...  
to another friend, if I ever get sick of it :)*

P. My wardrobe is full of...

*...JEANS, CARDIES + BLOUSES!*

P. This garment is sustainable because...

*It was made in the UK & it works  
as both a jacket and a cardigan*

P. The problem with sustainability is...

*Bodies, emotions, ecology, ethics are all connected - sustainability issues only focus on initial sourcing / trade / waste...*

*Sustainable body and beauty ideals will and must follow. Bio diversity is understood - is individual diversity in need of thought too!*

P. The one piece of clothing that I love the most is...

*My black woolen jumper*

C. To teach children about sustainably we could...

*Take away all technology and  
start playing out again!!*

G. The best place on the planet to produce clothing is...

*Depending which  
clothes... China is good.  
Peru / Vietnam / Indonesia*

P. I feel attached to my garments because...

*I am*

P. This garment lets the world know that I am...

*...I am a girl*

## Dynamic Pilot: Results report

A comparative analysis; between fashion designers and non-designers. Investigating the meaning of clothing and the reasons to keep a garment over an extended period of time.

FAO: Professor Sandy Black and Dr Kate Fletcher

By Paul Yuille

PhD Research student at London College of Fashion

17<sup>th</sup> April 2012

## **1. Introduction**

This dynamic pilot will be used to inform the next stage of the ongoing study, the structure of this report will not only discuss the results provided but will also comment on the compositions of the questions asked.

The format of this report will be as follows; The question with tabulated answers and discussion of these answers in relation to the hypothesis's being tested, followed by; Notes which will comment on the suitability of the question's design; and finally the most salient points which relate to the study will be covered in the Key finding section.

### **1.1. Hypotheses**

This pilot study will investigate three main hypotheses: -

H1. There are differences between fashion designers and non-fashion designers, namely why they keep clothing for extended periods of time.

H2. The reasons one keeps a garment can relate to personal experiences and values associated with the garment.

H3. The respondent groups believe that garments should be able to last much longer than they currently do.

Furthermore, this study will test some additional research questions that are of interest to the study, namely: -

- The origins of the long life garment? (Gift? Hand-me-down? Etc)
- The type of clothing that has been kept for an extended period and why?
- What are the needs that are fulfilled with the garment?
- The reasons for discarding clothing?

### **1.2. Methodology**

For this study 25 people were contacted, comprising of fashion designers (group D) and non-fashion designers (group ND) Out of the 25 people contacted 22 responded; 11 from both groups, all participants are known to have a high level of fashion interest. The questionnaire was compiled using survey building software, Survey Monkey <sup>™</sup> The majority of the questions were designed to test the three main hypotheses; the rest of the questions were selected to test secondary issues or future interests which may pertain to the study. The questionnaire was delivered online therefore it was required to make some format changes to the layouts and the grammar used in some of the questions, a full unabridged version of the questionnaire can be found in the appendix.

Each participant was known in a professional capacity, each was contacted via email, with a message of invitation to take part in the study; this contained an embedded hyperlink, which took them directly to the survey, they were identified through their full names and email address, which were then coded into a grouped sequence. As there were quantifiable questions as well as some that invited the interviewee to explain in their own words, this was therefore a semi-structured survey.

As there was no active proofing within the survey, all written responses have been checked for spelling within the post survey analysis. Whenever possible the responses have been placed into a comparison between the groups. If there were additional points made in the 'Other' section been included within the table.

Along with the invite, the participants were provided with a Participant information sheet and a Consent form (see appendix) along with the following statement: -

**By clicking the NEXT button below you understand and agree to the following terms and conditions:**

- 1. Your data will be kept private and confidential.**
- 2. You agree to share your information with the researcher.**
- 3. You can choose to opt out of this survey at any point.**

Due to all of the respondents selecting the NEXT button, to continue the study, it can be concluded that there was a clear understanding and acceptance of the conditions required to participate in the survey. After the survey was sent, a period of 14 days was allowed to pass, then the respondent was contacted with a request to complete the survey or opt out.

When the survey was completed and returned all of the data was transcribed and tabulated into the following results section.

#### **4. Results**

##### **Q.1 Full name**

##### **Q.2 Gender**

##### **Q.3 Age**

##### **Answers**

<b>Gender</b>	<b>Group D</b>	<b>Group ND</b>
Male	2	6
Female	9	5

Age	Group D	Group ND
18 to 24	1	2
25 to 34	5	6
35 to 44	5	3
45 to 54	0	0
55 to 64	0	0
65 plus	0	0

The name of each respondent was recorded and assigned with a code that indicated their group; D for designers and ND for non-designers; group D was assigned numbers from 0001 to 0011; group ND was allocated 0012 to 0022.

With regards to the gender of the respondents, this was not an aspect considered initially – however it can be seen that there is a peak for the amount of fashion designers who are female which is a clear reflection of the profession. Furthermore the age range is more or less as expected as both of the groups were known in a recent professional capacity. However some analysis of the key consumer age pertaining to when the majority of ‘long-life’ garments are acquired is highlighted.

#### Notes

As this was a controlled and hand selected group, the email address, full names and professions were already known and required only for tracking and organisation purposes. Future and potentially larger open studies would require a developed set of classification questions, which would then help with the codification of the groups automatically.

Also the career was already known prior to contacting the respondent - however, there were certain specifics which could have been sought to further refine the groups – i.e. length of time employed as a designer? To what level they were trained? Etc. This also highlighted the lack of a social/demographic question, which would have provided further insight into the study.

Furthermore both geographical location and demographic information should have been captured, thus creating a Geo-demographic<sup>1</sup> profile. The background and location of the respondents could have a potential impact on the opinions regarding the hypotheses, and research questions being tested. Within future studies these aspects will be considered; this pilot attracted respondents from a dozen countries:

-

Australia  
China  
Finland

---

<sup>1</sup> Geo-demographic is the combination of consumer demographics and geographical location (p64) cited from Jackson, T & Shaw, D. (2001) *Mastering: Fashion Buying and merchandising management*. London: Palgrave.

France  
Hong Kong  
India  
Iran  
Norway  
South Africa  
Thailand  
UK  
Zimbabwe

#### Key findings

- A full Geo-demographic profile could be created for future studies.

#### **Q.4 Please estimate the age of the oldest piece of clothing you own? (Please answer in years)**

#### Answers

Years	Group D	Group ND
0		
1-4		
5-9		1
10-14	2	1
15-19		1
20-24		1
25-29		1
30-34	1	3
35-39		
40-44	2	1
45-49		
50-54	1	
55-59		
60-64		
65-69		
70-74	1	
75-79		
80-84	3	
85-89		
90-94		1
95-99		
100 +	1	1
<b>Sum</b>	630	426
<b>Mean</b>	57.3	38.7

As can be seen both groups have estimated the age of the oldest garment they own. This was an open-ended question therefore the tabulated results are taken directly from the responses. As can be seen by the overall sum for group D – the average age of the garment is significantly higher than that of the ND group.

### Notes

The interest to the main research question relates to garments that are still in use, not merely owned. Furthermore this question was not phrased as definitively as was required for this study. The results are focused on the oldest piece of clothing in the person's wardrobe – not necessarily the most significant or the item they have owned for the longest period. However there is some insight provided by the way the numbers are split between the two groups. The resulting responses are useful for this comparative analysis; these would be refined for use in the main study as the question tended to focus mainly on vintage items – which relate to a separate set of reasons.

Finally, this study is interested in clothing only, as several respondents selected an accessory or shoes.

### Key findings

- Designers own garments which are older than non-designers
- The question should relate to the significance of a garment, as well as the length of time the garment has been owned and used solely by the individual.

### **Q.5 How long have you personally owned this piece of clothing? (Please answer in years)**

#### Answers

Years	Group D	Group ND
< 1		1
1-4	3	1
5-9	2	3
10-14	3	3
15-19	2	1
20-24	1	2
<b>Sum</b>	<b>134</b>	<b>141</b>
<b>Mean</b>	<b>12.1</b>	<b>12.8</b>

Asking the respondents how long they have personally owned the garment helps to better position the questionnaire. The results show that the ND group has owned the garment for a slightly longer period than the D group. Finally there seems to be the potential for a garment to be owned for extended periods of time and that many have selected vintage<sup>2</sup> pieces; 57.3 years old, owned for 12.1 years for group D and group ND the age of the garment is 38.7 years old and owned for 12.8 years.

## Notes

The question was fairly well designed, however consideration may have been taken for other items in the respondent's wardrobe that are not vintage pieces, a full wardrobe analysis would provide this. Furthermore, if the selection of the garment was not down to only age but other more relevant factors, the item selected may also be different.

## Key findings

- There is a slight, but not significant increase from Group ND when compared to Group D, with regards to the length of time a garment has been owned.
- The age of the garment bears little impact on the length of time it is owned, as many garments have been pre-owned, due to the ratio of age over ownership.

## **Q.6 Please give a brief description of the piece of clothing i.e. style, colour, material, brand etc**

## Answers

Detail	Group D	Group ND
Style	10	11
Colour	9	4
Material (General)	8	7
Material (Technical)	6	2
Material (Weight)		2
Brand	4	6
No Label evident	3	
Era	2	
Intended use (Specific)	5	2
Embellishment	1	
User involvement	1	
Detail (Technical)	3	2
Detail (Handmade)		1
Detail (Interior)	1	1
Detail (Finishing)		1
Construction method	3	1
Fastenings (General)	3	3
Fastenings (Type)	1	1

---

<sup>2</sup> The Fairchild Dictionary of Fashion states 'vintage' as; second-hand clothing dating back between 25 to 100 years from its initial production: - Calasibetta C., Tortora P., Abing, B (2003). *The Fairchild dictionary of fashion*. 3rd ed. London: Fairchild



Fastenings (Amount)		1
Origin (Country)	1	4
Origin (Personal)		4
Type of fit	1	1
Wash		2
Print (General)		2
<b>Amount of points made</b>	<b>62</b>	<b>58</b>
<b>Garment type</b>	<b>Group D</b>	<b>Group ND</b>
Dress	4	2
Ladies top	0	1
Cardigan	1	0
Shirt	0	1
Jacket	3	1
Coat	1	1
Shoes	0	1
Jeans	1	2
Jumper	1	1
Trousers	0	1
<b>Range of items</b>	<b>6</b>	<b>9</b>

This was an open-ended question inviting the respondents to provide descriptions of the item of clothing; from these descriptions an exhaustive list of aspects was created. The final amount of points made is clearly dependant on the garment selected; however listing the details is a decent indicator of interest shown for that specific garment.

Also the details on a garment can have a large influence on the final reasons to buy<sup>3</sup>. Furthermore as both groups have a high fashion interest, there was only a slight difference in the amount of points made between the groups; Group ND made 58 points overall and Group D made 62 points. The top three points made were style, colour and basic material description. Interestingly, certain observations that would be expected when discussing a fashion garment namely, the size, appropriateness of fit, condition and fabric handle were not used in any of the descriptions. This may be due to the piece of clothing being only imagined as the item of clothing was not necessarily present at the time of the question, also the garment may not be regularly worn, only owned.

Finally as can be seen at the bottom of the detail listing, a wide a range of clothing items were selected by the respondents; resulting in nine garment categories, the first most popular item being the Dress with six responses in total and the second being Jackets with four responses in total. This is a clear indicator that each product story is unique to the owner. This shows that there is either potential for a larger degree of range being designed into this study – or a single garment category should

---

<sup>3</sup> Page 20, "the details of a garment are as equally important as the silhouette, as these will often be the selling feature once it is given closer examination by the buyer" by - Seivewright, S. (2007). *Research and design. Switzerland. AVA academia* asibetta C., Tortora P., Abbing, B (2003). *The Fairchild dictionary of fashion*. 3rd ed. London: Fairchild

be selected for clarity. In any event, future garment analysis will be used to inform the practice stage of this research project.

### Notes

This question would have clearly benefited from a face-to-face garment analysis, as well as confirmation that the garment was present. Future versions of this question will be constructed around an interview with the garment present, this will allow for a detailed account to be made. Additionally, for the ease of response and for more effective information, an exhaustive list of potential details would have prompted more results and a clear artefact analysis to take place. Specific and relevant observations detailing the grouping of features relevant to the items selected and whether this has had any impact on the reasons of collecting the garment could be noted and considered at the practice stage.

As aforementioned, for this study all respondents contacted had a high level of fashion interest; however future studies should scale the level of fashion interest (and potentially fashion knowledge) from the respondents, this can be done by questioning the interest they have relating to the industry, where they shop and how often, their average spend or even the sources they use to kept up to date with the industry etc.

### Key findings

- Fashion interest could be shown more effectively using a different set of questions.
- A comparison to the features seen as important, after a period of time after the original purchase.
- Decisions towards either a range of garment categories or a single item should be considered.
- The three top aspects normally related clothing purchase was not selected as notable features of the garment

## **Q.7 In your opinion how long should this sort of clothing last?**

### Answers

<b>Designer responses</b>	
<b>Coded</b>	<b>Response</b>
D0001	Forever
D0002	A very long time
D0003	A long time
D0004	30-50 years
D0005	150 years if looked after properly and made well
D0006	Three years
D0007	If treasured it should last for generations
D0008	It depends if you wear them or not
D0009	If it's handmade, it should last for 50+ years with necessary repairs
D0010	50+ years
D0011	It should be immortal.

<b>Non-Designer responses</b>	
<b>Coded</b>	<b>Response</b>
ND0012	Depends entirely on how it is cared for if very well then hundreds of years
ND0013	For my great grand kids to have
ND0014	If worn often then 1 to 2 years
ND0015	10 years if frequently used (monthly use) longer if less frequented
ND0016	20 years
ND0017	A good coat should last a lifetime of careful use
ND0018	Forever
ND0019	10 Years at least, probably more like 20
ND0020	A life time
ND0021	Another 30 years if stored and cared for carefully
ND0022	6 years

This question relates to the third hypothesis (H.3) 'The respondent groups believe that garments should be able to last much longer than they currently do.'

The majority of respondents believe the garment should last for exceptionally extended periods time, from 50 years to an entire lifetime; even forever. Furthermore within the results almost half of the respondents indicated that how the garment is cared for, and how often it is worn directly relates to how long it lasts. From the results it should be noted that the respondents stated how many 'years' the garment should last, this may have been as a result of the previous questions using years as a frame of reference. Moreover, there is no mention of the garments being seasonal or pertaining to this as a scale, this may have influenced the respondents chosen time scale.

On the other hand, the idea that the garment must accomplish something; like being 'For my great grand kids to have' could be considered as points of achievement for the garment, rather than it existing for a certain length of time. This is an extremely relevant consideration for this study as the second hypothesis (H.2) 'The reasons one keeps a garment can relate to personal experiences and values associated with the garment' could be considered as a benchmarking point or achievement reached. Finally how well the garment is constructed was noted as a key factor in determining on how long it should last.

### Notes

The results are extremely varied and wide-ranging, as the question was intentionally open ended, future studies may work on a different and more relevant scale, which relates to experiences and use. Aftercare and storage was considered as required for the garment to be kept in good condition, this would be factored into the main study.

### Key findings

- There was an understanding that ‘frequency of use’ has a direct correlation with how long the garment lasts.
- As the frame of time reference selected, was not based on modern fashion seasons, there is potential to investigate ‘personal milestones’ within the life of the garment as a scale, rather than years of existence.
- How the garment is constructed and maintained should be a considered part of this study.

### **Q.8 Where did you get this garment?**

#### Answers

Selection	Group D	Group ND
Online new		
Online second hand		
In a shop new	1	4
In a shop second hand	4	4
From my partner		
From a friend		
Received as a gift		1
Other (please specify)		
From my Father	1	1
Fashion Market	1	
From my Mother	1	1
Auction – second hand	1	
No answer	2	

This initial list was not exhaustive, therefore the ‘Other’ section allowed for a decent range of results to be provided (these additional responses can be seen above within the cells with the bold outline) The majority of the items are from a ‘second hand shop’ or ‘in a shop new’ which is more or less to be as expected for items which are considered as the oldest in the participants wardrobe. However, neither of the online options was selected by any of the participants. Additionally, ‘From my partner’ and ‘From a friend’ were also not chosen.

Overall, when all of the responses are calculated and grouped, the responses which can be considered as passed-on/second hand, this becomes the main area from which these garments have originated, with more than 50% of the entire study selecting this as the garments origin.

Additionally, within the designer group several of the respondents did not answer this question, it may be presumed that they could not recall where it was from and left it blank, alternatively, they did not wish to state its origins.

### Notes

The results are very different from what conventional retail purchase models suggest. And this may be due to the original 'garment selection' question at the beginning of the survey, potentially influencing the respondents to pick 'oldest' garment in the wardrobe, and not necessarily the most meaningful or relevant.

The question was valuable to the study and will be refined for the next survey. Also the clustering and range evidenced within acquiring second-hand, will be sectioned into a more exhaustive and detailed list i.e. type of second-hand shop, from vintage collection shop, sample sales event, fashion market, second hand auction, charity shop etc as well as a detailed list of family members. These will be included in the main study as well as 'can't remember' and 'I'd rather not say'

### Key findings

- The next study should place focus on the meaningful and personally relevant items in the respondent's wardrobe – regardless of age.
- A more detailed range of where garments can be obtained should be created.

### **Q.9 Does this piece of clothing have any special meaning to it? (please explain)**

#### Answers

	D group	ND group
Yes	9	7
No	2	4

It can be assumed that if a garment has a special meaning to it, it is likely to be kept for a longer period of time. Therefore this question tests the first hypothesis (H.1) 'There are differences between fashion designers and non-fashion designers, namely why they keep clothing for extended periods of time' As can be seen, there is only a slight difference in the way the question has been answered in favour of Group D.

Another hypothesis to be tested is the second within this survey (H.2) 'The reasons one keeps a garment can relate to personal experiences and values associated with the garment' As can be seen from the answers shown, the responses are mainly stories that relate to the garment; some are very personal others are more practical. However, overall there is limited difference between the groups. Also some of the respondents, did not provide a straight forward yes or no – but began to explain the special meaning or significance of the garment – therefore the answers were analysed as affirmative or negative retrospectively.

Almost all of the responses deal with different stages of the garments life; be the garment story prior to them owning it as well as since they have owned it and the experiences they have had with it, or even the changes they may have made to it.

This question did not challenge the hypothesis directly by asking 'have you kept this garment due to the personal experiences and values associated with it?' however the question does manage to provide sufficient evidence that individual insights, experiences and memories, which are significant enough, can be assigned to a garment, which in turn, can provide special meaning and value to the owner.

<b>Designer responses</b>	
<b>Coded</b>	<b>Response</b>
D0001	Yes it was given by a wonderful woman, friend, to whom it was custom made when she was young
D0002	For me it represents a point in time. A piece of the past still visible and useable in the future. I don't have a personal connection to it (i.e. it was not given to my by someone that once wore it, it does not have a story, I don't know what the history may be...) but I love the idea that it has belonged, been worn, had an existence. It also represents craftsmanship and skill in terms of its construction. I really appreciate that. I was taught to make garments using couture techniques so again it affirms those skills. That way of making. That is not always visible in garments. Also I suppose it's special but it happened to cost me very little. So there is value in it's 'lack of cost'....
D0003	my first pair of jeans that I then changed into shorts
D0004	It was bought in my local fashion market you reminds me of the local area. It also has a custom built pocket on the inside for storing extra goods like a bottle so brings a story with it which also brings meaning.
D0005	yes, it was my late grandmothers dress, worn in a time where clothes lasted a long time and labels were not the reason to buy or wear them
D0006	fits me perfect always
D0007	Sentimental value, significant garment in my grandmothers and mothers wardrobe. It's beautiful.
D0008	yes in a way. it is a very old specific type of lace dress. typical of the early 20th century. It is more of a collector piece than a clothing piece
D0009	No, not to me, because I bought it for myself and I don't know its history.
D0010	Yes, it's a traditional garment from Brittany where I was born. So it has a sentimental family heritage meaning to it.
D0011	No

<b>Non-Designer responses</b>	
<b>Coded</b>	<b>Response</b>
ND0012	Yes - I bought it with my husband to be in my dear friends shop - I love its story/mystery as a garment and wore it on my wedding day.
ND0013	Yes - I will wear it on my wedding day - so when I bought it is special
ND0014	no
ND0015	Reminds me of my youth (being more athletic back then) and some awesome outdoor trips where this garment made a difference between an enjoyable or cold and unpleasant trip. When I put them on I know its going to be an adventure:)
ND0016	Not a special meaning as such but it is a regular staple in my wardrobe and I have worn it every year I have had it.
ND0017	It was a gift from my step-father so it does have sentimental value but I genuinely like the coat and wear it regularly. It's a bit big though.
ND0018	sentimental value - my father had it 20 years too.
ND0019	It used to belong to my brother
ND0020	No
ND0021	My mum had it when she was a teenager and she gave it me when I was - she didn't want to throw it away, and I love it. Never work in though and the cotton is really thin and it can't be replaced.
ND0022	Not really I just find it hard to find a similar colour or fit of jeans nowadays

### Notes

The groupings that were created can be tested within a new study to help focus the question further. Using the term 'special meaning' was intentionally vague to allow for the respondent to expand and explore. Furthermore, 'special meaning' was taken in most cases as sentimental meaning, and in many cases the garment may represent a sentimental meaning, but this may not be the reason why the garment has been kept.

### Key findings

- Asking 'Why have you kept this garment?' Would help clarify the motivations further.
- From the results the respondents 'Special meaning' was felt due to the following conditions:
  - How the garment was made
  - Who gave them the garment
  - The unique history of the garment
  - How well it fits
  - Changes they made to the garment
  - Individual memory made possible due to the item
  - Memory of a place or time

### **Q.10 Have you worn this item in the past 6 months? Yes or No? (Please state your reasons)**

#### Answers

	<b>D group</b>	<b>ND group</b>
Yes	5	6
No	6	5

<b>Designer responses</b>		
<b>Coded</b>	<b>Worn in past 6 months?</b>	<b>Response</b>
D0001	N	Too precious to wear
D0002	N	No real reason. Perhaps the feeling that it may be ruined by me... but actually I love that fact that it's not new and perfect. Will try it on and see if it fits!
D0003	Y	*left blank*
D0004	Y	It's warm so perfect for winter
D0005	N	I will not wear this ever, it means too much to me to possibly get it damaged.
D0006	Y	One of my favorite
D0007	Y	Wear it on occasion; it's a little threadbare now.
D0008	N	I have only ever worn it once or twice in 18 years. It is very fragile.
D0009	N	I still haven't worn it! It needs a repair and the right occasion.
D0010	N	The weather hasn't been cold enough! Also its stored elsewhere.
D0011	Y	It's a timeless piece.

<b>Non-Designer responses</b>		
<b>Coded</b>	<b>Worn in past 6 months?</b>	<b>Response</b>
ND0012	N	Its very delicate and hard to find an occasion for as it does look very 'costume'
ND0013	N	Bought for specific user occasion prev. Mentioned
ND0014	Y	3 Months ago
ND0015	Y	Skiing trip in a very cold climate
ND0016	N	Due to weather – it's a sprint summer jacket.
ND0017	Y	It's a favorite coat
ND0018	Y	At least once a week
ND0019	Y	*left blank*
ND0020	Y	Work
ND0021	N	I never wear it
ND0022	N	I think my style may be changing or even maturing now as I'm becoming more comfortable in a more diverse fit of trousers

As can be seen there is a fairly equal balance between the groups to how much the item has been worn in the past six months. However when the reasons are analysed contrast between the groups is evident.

For Group D, if it is a vintage or precious due to its age, it may be considered as being too fragile to wear, meaning that the garment is being kept for reasons not directly pertaining to the original purpose or intended use. Whereas Group ND are much more pragmatic and reasonable about the garment, citing reasons relating to the conditions you would wear the garment in, e.g. it's a seasonal item, and not the condition of the garment.

#### Notes

As can be seen there is a clearly a difference to why and item would to be worn regularly or not at all. Further questions should be created that investigate the occasions that the item was worn in. Also several respondents merely stated when they wore it last – further improvements of the question design will be made to ensure an increased understanding.



## Key findings

- Participants in the study should bring a garment that is both significant and wearable.
- The occasions or even locations the garment would be suitable for (including fictional) should be recorded.
- This question should be included within the garment analysis stage.

## Q.11 How many times in the [Q5] would you estimate you have worn this garment?

### Answers

In this instance [Q5] was auto-filled with the response from question 5, which pertained to the amount of years the garment has been owned for.

Designer responses								
Coded	Owned Years	x Worn		10 - 20	20 - 30	30 - 50	> 50	AWR
		Never	1 - 10					
D0001	10		yes					1:1
D0002	5		yes					2:1
D0003	10						yes	5:1
D0004	3			yes				7:1
D0005	15	yes						0
D0006	10			yes				2:1
D0007	20						yes	2.5:1
D0008	18		yes					1:2
D0009	3	yes						0
D0010	8		yes					1:1
D0011	2						yes	25:1
<b>Sum</b>								<b>46.5:1</b>
<b>Sum &gt;</b>								<b>46 x per year</b>
<b>Mean</b>								<b>46.5/11 = 4.22</b>

Non-Designer responses								
Coded	Owned Years	x Worn		10 - 20	20 - 30	30 - 50	> 50	AWR
		Never	1 - 10					
ND0012	5		yes					2:1
ND0013	>1	yes						0
ND0014	10				yes			3:1
ND0015	17				yes			2:1
ND0016	10			yes				2:1
ND0017	5						yes	10:1
ND0018	20						yes	2.5:1
ND0019	20				yes			0.75:1
ND0020	3						yes	16:1
ND0021	10	yes						0
ND0022	6						yes	25:1
<b>Sum</b>								<b>63.25:1</b>
<b>Sum &gt;</b>								<b>63 x per year</b>
<b>Mean</b>								<b>63.25/11 = 5.75</b>

As can be seen from the responses, there are large variants on how many times the garments have been worn. This may be due to in part; the difficulty faced when attempting to gauge an exact number of times one has worn the garment. These results were divided by the years the garment has been owned; resulting is an 'Annual Wear Ratio' (AWR) for each respondent. This was then calculated to create a sum number for both groups, which is then divided by the amount in the group to provide a group specific mean.

Group D = **4.22 AWR**

Group ND = **5.75 AW**

It is clear from the results that Group ND wear the selected garment 1.5 times more than Group D, supporting the (H.1) that claims 'There are differences between fashion designers and non-fashion designers, namely why they keep clothing for extended periods of time.' However as there may be other factors that would need to be investigated to confirm the hypothesis – namely, an exhaustive analysis of each group member's wardrobe and an AWR assigned to each garment, it only supports there may be differences, and is not wholly conclusive.

### Notes

The future parameters and constraints on the garments, which could be selected for the study, will be better defined. As the results contain ambiguities with regards to the garment choice; ranging from the current location of the garment or even the type of garment selected i.e. wedding dress; specialist winter wear; fragile vintage item.

Also there is difficulty in establishing what exactly constitutes a wear? when it was tried on prior to purchase? when the user has put it on then changed outfit? 1 hour? And entire day? A memorable occasion? A 'wear scale' should be developed, helping with the grading of frequency of wear, rather than attempting to state exact amounts. This can also be supported by a longitudinal study, which could accurately record the time the garment has been worn and for what purpose, i.e. 'I wear this item at least once a week when I go shopping'.

### Key insights

- Specific profiles of clothing should be used for this question.
- Frequency of wear is potentially more important than a defined amount of times 'worn'.
- Future garment analysis could consider the AWR as a selection condition.
- A definition of what length of time a garment should be worn for it to constitute a single 'wear' is possible to generate.

**Q.12 Please consider the garment and grade how well it fulfils the following needs**

Answers

<b>Group D responses</b>							
1 = Extremely well to 5 = Not at all							
	1	2	3	4	5	NA	Response Rate
Freedom	5	1	1	2	2	0	100%
Identity	7	1	2	1	0	0	100%
Recreation	1	2	6	1	0	1	100%
Creation	4	5	0	2	0	0	100%
Participation	3	2	3	1	1	1	100%
Understanding	3	3	1	0	0	3	91%
Affection	5	2	2	0	0	2	100%
Protection	3	2	2	0	4	0	100%
Subsistence	3	2	3	1	1	1	100%

<b>Group ND responses</b>							
1 = Extremely well to 5 = Not at all							
	1	2	3	4	5	NA	Response Rate
Freedom	1	3	4	0	1	2	100%
Identity	2	1	5	0	3	0	100%
Recreation	1	1	5	1	2	1	100%
Creation	1	3	1	2	1	1	82%
Participation	0	1	4	2	1	3	100%
Understanding	0	1	2	2	2	4	100%
Affection	3	5	1	0	2	0	100%
Protection	0	2	3	1	5	0	100%
Subsistence	2	2	2	1	2	2	100%

The question was used to further test the first hypothesis (H.1) 'There are differences between fashion designers and non-fashion designers, namely why they keep clothing for extended periods of time' The final results show that there was a clear and significant variance between the groups with regards to what needs are met from the selected garment.

There is of course the potential to use a relevant or refined theory for the next stage of this study – however at this point it was useful to indicate how clothing fulfils these needs. On the other hand, as since some of the participants selected a garment they do not or cannot wear; this should be considered when viewing the results. Overall, there is some indication that there is a difference of understanding with regards to the purpose of clothing within the groups – these are shown in the following summations.

**Freedom** – 45% of Group D felt that the garment fulfilled their need to express their freedom 'Extremely well' whereas only a single member of Group ND agreed with

this; with 36% of respondents from this group opting for the neutral point on the scale<sup>4</sup>– finally 18% felt this was ‘not applicable’

There is a stark difference between the groups with regards to their fulfilment of ‘Freedom’ through clothing, it may be claimed that due to Group D having more awareness and knowledge within fashion that they feel a confidence and freedom not afforded to the Group ND who have no fashion design training or experience. Freedom, could be considered as a desirable trait for the clothing which will be selected for artefact analysis. Therefore as Group D felt there was a larger importance on clothing being used to display their freedom than Group ND, they’re at this stage more appropriate to the main survey.

**Identity** – For Group D 64% agreed that the garment they selected fulfilled their need for identity ‘Extremely well’ On the other hand only 18% of Group ND felt this and 45% making the middle-ground their favoured option, and with a further 27% selecting ‘not at all’ This is the highest percentage seen within this question, – as well the most stark difference between the groups. The sense that fashion is entirely important for fulfilling the needs of expressing Identity – could rationally be assumed as a clear purpose of a garment – however there may be some abnormalities within the answer as the item which has been selected for this study may have been so due to non-fashion related reasoning. The variance of 46% within this particular question is high enough to warrant deeper consideration of the garment choice for future garment analysis.

**Recreation** – Between the groups this was a fairly balanced comparison. In total – 50% of the respondents selected the ‘neutral’ point signifying that the garment they had selected was not considered particularly for recreation, however - they did not select in any great numbers that it was ‘not at all’ appropriate for recreation, none of Group D felt this and only several from Group ND selected this.

Additionally this question is dealing with a single pre-selected garment and not the participants entire wardrobe, therefore this question does not test their general view on clothing, these specific responses regard the ‘oldest garment’ in their wardrobe. There is the opportunity to complete a side-by-side comparison of other items in their wardrobe, which in turn could result in items being selected because they best fulfil certain needs.

**Creation** – The responses for this point are vastly different; 82% of Group D felt it was either in category 1 or 2 with the remaining 18% selecting the neutral. However, Group ND, had both a reduced response rate for this question (only 82%)

---

<sup>4</sup> As there was a full ranged ‘Likert’ scale used for these questions; 1 = Extremely well; 2 = Well; 3= Neutral; 4=Not really; 5= Not at all.

and a fairly even spread over the length of the scale. Overall, this is a clear and understandable indicator that Group D feels that the garment they selected can represent Creation.

It can be assumed that the high-level response felt by Group D may be considered through one or several portals, namely - creating a 'look' by using the garment, taking inspiration from the garment to create other items, or finally – the actual garment itself representing the industrial activity of creation. Speculation aside, in future studies there should be an indicator of the participants' profession, to go towards explaining such contradictory results.

**Participation** – For both groups this question brings a contrasting set of results; Group D 45% felt Participation was 'Extremely well' or 'Well' fulfilled by the garment they selected; whereas only a single person from Group ND felt it was 'Well' fulfilled; the majority of 64% selecting either 'Neutral' or 'NA'.

As the question is can be easily understood by utilising some well known fashion theory<sup>5</sup> it is possible that the Group D feels slightly more confident with the concept of social grouping and participation through the use of fashion.

**Understanding** – For Group D there was a slight drop in response to 91% - the differences between the groups are evident, Group ND had 36% opting for the negative responses and another 36% selecting 'NA'. On the other hand Group D (with the response rate factored in) had a clear 60% selecting an answer within the affirmative with another 30% in the 'NA' category.

A very mixed set of responses, the only trace of similarity being both the groups had a similar amount of respondents agreeing with the select 'NA', which when accumulated is one third of the entire group.

**Affection** – The final question that pertains to the 'non-physical' needs selection. Both groups' selections exhibited similar patterns; Group D had 64% agreeing with the statement and Group ND had 73% percent agreeing to this statement to some degree.

---

<sup>5</sup> "Identification with and active participation in a social group always involves the human body and its adornment and clothing" (p20) Polhemus, T and Procter, L. (1978) *Anti-fashion as social identification: Fashion and Anti fashion*. London: Cox & Wyman Ltd.

Due to several of the respondents having received the garment as a gift – or deciding that passing it on to another person would be a suitable way to dispose of the garment, it is not surprising that affection has 68% of the entire group agreeing with this point.

**Protection** - Within the responses it is evident that the garments originally selected by the groups are extremely varied, resulting in limited agreement being shown within a single group. However, there is one area that the respondents more or less agreed – 45% for Group ND and 36% for Group D – both stated that their need for Protection was ‘not at all’ fulfilled. This is a very interesting result, only partly explained by the original garment selection.

Furthermore there may be additional study within the aspect of what needs are fulfilled by a garment that has been kept for an extended period – there is also reason to investigate if there is an evolution of needs as well as feelings towards the garment.

**Subsistence** – The results show a wide and shallow spread of responses from both groups. The largest selection being ‘Neutral’ and ‘Extremely well’ from Group D, both at 27% respectively. The rest are spread almost equally between the other available choices. For Group ND the results are almost the same – each option except one, receiving two responses each.

Clearly there has been confusion with regards to the meaning of the question. As a neither ‘neutral’ or ‘NA’ were not particularly chosen, furthermore there was a 100% response rate from both groups, so it could be assumed that there was initial confidence in the comprehension of the question from the majority of respondents.

### Notes

For this question, a table of fundamental human needs<sup>6</sup> was used, which ranges from the physical/ material needs to non-physical/emotional needs. The arrangement of the needs within the question structure went from emotional to physical. The scaling used was an adapted five point Likert scale; with a NA column included.

In retrospect, a more fashion relevant set of needs may have been generated for this question, related to everyday practical situations. This potentially would result in a more systematic and considered approach to the order and nature of the questions. Additionally, providing the respondents the opportunity to attach a reasoning or personal insight to their choices would help clarify any ambiguity. Overall, the

---

<sup>6</sup> Max-Neef, M. (1992), *Development and human needs*, in P. Ekins and M. Max-Neefs (eds), *Real-life Economics*, London: Routledge, pp197-214 – Cited in Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys*. London: Earthscan Publications, Page 121 (Table 5.1)

response rate was high considering the potential confusion or frustration resulting from this question.

### Key Findings

- Restricting this question a single garment constrains the results severely
- A garment that has been owned for an extended period fulfils a non-uniform set of emotional and physical needs.
- The users needs, which are answered by the garment, develop and evolve when dealing with an extended period of ownership.
- Designers have different views on the needs fulfilled by clothing than non-designers.

### **Q.13 Why do you think you have kept this piece of clothing for so long? (more than one selection can be made)**

#### Answers

Selection	Group D	Group ND
It looks amazing	5	0
It's a collectors piece and worth money	3	1
I might need it one day	2	4
It would be impossible to replace	3	1
There are important memories associated with it	5	5
It fits so well	5	3
It has a good characteristic i.e. fabric/detail/colour (please specify)	See below	See below

Additional points – Group D
It is representative of past moment in time. Not a personal time. Something else...
Intricate. Beautifully made
The colour is classic and the wool is of good quality, keeps me very warm

Additional points – Group ND
Its unusual and I have never seen any one else with anything similar
Its not something you wear everyday, but on occasions where technical performance of the garment supersedes your style/identity expression needs. Having said that, having an old technical garment is a strong signal that you are no rookie when in these environments and social situations associated with it.
Its current and vintage, which I like
It's warm, comfy and classic
It's unusual in appearance

This question was developed to further test (H.1) 'There are differences between fashion designers and non-fashion designers, namely why they keep clothing for extended periods of time' As well as also considering (H.2) 'The reasons one keeps a garment can relate to personal experiences and values associated with the garment'

As more than one selection could be relevant; multiple answers could be selected, the results show that the responses from Group D provide a good and level spread with regards to the reasons. There is a notable difference however in the 'looks amazing' category which is supported by the 'fits so well' choice by Group D; Group ND opting instead for the practical 'I might need it one day'. A clear convergence is shown when both groups have an equal selection of 'there are important memories associated with it' This result goes some way in clearly proving (H.2) as both groups have almost 50% of the responders selecting this option.

Overall there is limited conclusive proof that (H.1) is validated, a general difference; supported in part by the 'Additional points' may be that Group ND cite more practical reasons for the item to be kept, whereas Group D take more consideration of the items craftsmanship, history and worth. However, both groups concurred on the uniqueness or unusualness of their items and the difficulty of replacing them, further negating (H1).

### Notes

This question was fairly well designed and effective as the chance to expand on the selection, allowed for some of the stories linked to the garments to emerge. This was in some cases related to the memories associated with the garment. Therefore an aspect of open discussion should be included in future versions of this question.

### Key findings

- There are evident differences between the groups regarding (H.1)
- These findings show that there is an equal amount of level responses regarding (H.2)
- As each respondent will have a personal reason to keeping a garment, this should be a semi-structured question in future studies.



**Q.14 Do you think it would not be easy or difficult to replace the item?  
(please use the box below to explain)**

Answers

<b>Designer responses</b>		
<b>Coded</b>	<b>Difficult to replace?</b>	<b>Reasoning</b>
D0001	Y	Difficult, its antique, but the materials and the craftsmanship is very difficult to find
D0002	Y	Yes in terms of other pieces from a similar period / style / design perspective. But not in reality as it was hand made and is a one off.
D0003	Y	They were a bargain and they fit me so well, I wear them in the winter and in the summer to find a replacement would be difficult
D0004	Y	It would be easy to find a replica however the make up quality and overall feel is unique to the period which makes it impossible to replace
D0005	Y	It is irreplaceable for me in particular
D0006	N	Easy to replace because the design and fabric is nothing amazing but the fit it gives me is worth holding on to.
D0007	Y	I'm sure there are others in existence, although very difficult to find. Something special about knowing who has worn this particular garment, hearing loved ones speak of experiences wearing it. That cannot be replaced.
D0008	N	It would not be easy but not impossible to find something similar
D0009	Y	I think it would be difficult to replace, it's very original and that's why I can't get rid of it.
D0010	Y	I have seen a similar make and look as this jumper before in stores. But I think it's special value to me and my family makes it hard to replace.
D0011	Y	It would be hard because it's vintage.

<b>Non-Designer responses</b>		
<b>Coded</b>	<b>Difficult to replace?</b>	<b>Reasoning</b>
ND0012	Y	As its clearly hand stitched I believe it is a very old custom made garment and would maybe be easy to replicate but not to replace.
ND0013	Y	Before user occasion, easy to replace, afterwards irreplaceable I think.
ND0014	Y	Difficult as its an usual and interesting top
ND0015	Y	Yes, the garment is not in production anymore. The model name/brand still exists, but has been through countless iterations to evolve it over time. Replacing it with a new garment would mean giving up on old school street cred when buying a technically superior product. And I don't think I would go to the effort of trying to find this garment second hand, as they get used very roughly. Mine has lots of duct tape on it:)
ND0016	N	Fairly easy with some research. The classic cut and finish means that I could probably find something to replace it if I needed to.
ND0017	Y	Eh? Strangely worded question. It would be easy to get another coat in a similar style but very difficult if not impossible to get the same coat again.
ND0018	Y	They still make the same jumpers today
ND0019	Y	Easy enough
ND0020	Y	Relatively easy
ND0021	N	I think they stopped making them about 30 years ago, but you could probably find something similar on eBay or online.
ND0022	N	Pretty straight forward to get another pair

From both groups there was a clear majority to the item being difficult to replace; However there was differences in the amounts - Group D had 82% feeling the item was 'difficult to replace' also 73% from Group ND responded in the same way.

Some of the respondents had the feeling that the garment could be replicated, however after there was interaction with the garment, made it impossible to replace: "Before user occasion, easy to replace, afterwards irreplaceable I think"<sup>7</sup> Overall the garment in some cases could be easily replaced – but the memories, the fit and the authenticity in particular would be impossible to replicate: "It would be easy to find a replica however the make up quality and overall feel is unique to the period which makes it impossible to replace"<sup>8</sup>

This is more than a semantic observation between, 'replicate' and 'replace' An interaction or occasion in several cases altered the users view of the garment, making it irreplaceable. This is further enforced by the observation that even 'hearing loved ones speak of experiences wearing it. That cannot be replaced.'<sup>9</sup> This is interesting, as the stories could indeed continue as these already exist and could be recalled without the aid of the garment, yet – if the garment was to be replaced it is felt they would be lost.

Also there is perceived value with the garment being 'vintage' or 'antique' this provides the designers specifically with a sense of austerity that is imbued into the garment. This continues in more practical terms, with regards to the materials being hard to source as well as the level of skill needed to make the item again.

Finally, even though they have not been instructed or invited to dispose of the item – there was an indication of protectiveness towards the garment, evidently it is straightforward to copy or replicate – however the memories are not so easy to find.

### Notes

This question would be better discussed face to face with the garment on hand, so that more haptic and tactile considerations could be used to discuss the aspects, which may make replacement difficult.

### Key findings

- There are differences between designers and non-designers with regards to the level of superficial observations of the garments; however the deeper more meaningful sentiments are the same.
- The garment is often seen as 'impossible to replicate' after long-term use.
- When the garment has history this becomes as important as the stitching detail
- A garment analysis would be a better mode of delivery for this question.

---

<sup>7</sup> Respondent ND0023 discussing their Wedding dress; with the aim is to pass the garment onto her grand children.

<sup>8</sup> Respondent D0004 discussing their garment; worn on average seven times per annum.

<sup>9</sup> Respondent D0007, their garment was passed on from their Grandmother

**Q.15 What typically are the reasons for you to discarded clothing?  
(please select any that apply)**

Answers

Selection	Group D	Group ND
Out of style	4	6
Does not fit anymore	4	5
It needs altered or repaired	1	4
I have a replacement	2	2
Negative memories associated with it	1	2
I just don't like it	10	7
Other (please specify)	3	2
It suits someone else (friend or family) better now so I pass it on.		1
It annoys me every time I see it in my wardrobe because I don't wear it anymore due to one or more of above reasons= it now creates a negative feeling		1
It's beyond repair	1	
Not good quality and/or too much in the trend of a season to be carried forward to the next one	1	
Generally I hoard... However when I do discard clothing it's because I realise I have too much. I do keep things for alteration, or I think the fabric / aspects can be reused. Most recently I have given stuff to charity (perhaps to feel less greedy / guilty? but more to make space) However if I am really honest, unless I have made a bad purchase I tend to keep and store and think about what can be done with it one day. I buy lots from vintage / interesting fabrics for those reasons. If I do discard, it's the spontaneous purchases (perhaps a trend or bargain) that tend to be the things that don't have life with me and I am more willing to part with. Just call me a sad mad woman.	1	

This directly tests the research question 'The reasons for discarding clothing?' as it is of interest to investigate why a garment is no longer desired. Additionally to this point the questionnaire was focused on a single garment, chosen from the respondents wardrobe; this question however tests why they discard clothing items in general.

Surprisingly, only 18% of the entire survey group admitted to getting rid of a garment due to a 'negative memory or feeling associated with it' Also several of these optional answers were seen as too basic as the respondent felt a need to be more specific about their personal reasoning i.e. the option of 'Out of style' was not selected – rather the respondent commented 'Not good quality and/or too much in the trend of a season to be carried forward to the next one' was input – also the optional answer of, 'it needs altered or repaired' was not selected – instead 'its beyond repair' was manually inserted.

What can be seen assumed is that the reasons to discard clothing are often very personal and unique to not only the user, but to each specific garment. Also, it may be hypothesised that by further investigating the reasons behind, why they 'just don't like it anymore' would potentially provide stronger reasons for what was provided by the consumption of the item at its point of original acquisition.

Additionally there was an indication that there was a 'value' inherent within the garment, which was evidenced as many were 'discarded' by the action of passing it on to a friend or a family member. It was also noted that Group D were less likely to discard something due to it being in need of alteration or repair.

91% of Group D selected I just don't like it anymore as a reason to discard, and 64% of the Group ND picked this as a reason to discard. However the conventional and assumed reasons why they would discard a garment were listed; and not selected to a significant level – 'not liking it anymore' can mean a combination of factors, The decrease from Group D for the point 'out of style' is surprising, as it may be assumed that additional exposure and influence from the industry, would influence and to ensure change and selection is constant and more evolved then Group ND.

### Notes

The reasons that stop someone making a purchase, fits badly, wrong colour, etc are not the same reasons used when discarding the garment. These are reason that are common at point of acquisition, and are overcome, so the purchase is made. However, there is an entirely unique set of requirements used when a garment is 'passed on' or gifted. These need to be investigated and further understood. Finally, the main reasons to take ownership of an item should be looked at and compared to the reasons cited when the garment is owned for an extended period – as deciding to take ownership is not the same as making a conscious decision to retain it for an extended time. Additionally, there needs to be investigation in what feelings are associated with a garment that is owned but not worn.

### Key findings

- Simply 'not liking' an item is reason enough to discard.
- Negative memory is not a strong enough reason to get rid of a garment
- The reasons to discard clothing are specific to an individual
- Designers are more likely to repair an item rather than discard it
- The garment no longer fitting or being out of style were popular reasons also to discard.

## Q.16 What method of disposal would you normally use?

### Answers

Group D Responses	Options				
Selection	Most of the time	Some of the time	Hardly ever	Never	Would not consider
Return to producer	0	1	2	4	2
Recycle into something else (duster etc)	1	5	3	1	0
Place with household domestic waste	0	3	1	2	2
Charity shop donation	8	2	0	0	0
Sell (online or at clothing market)	3	0	5	2	0
Textile Recycle (local authority)	3	3	2	0	1
Pass to a friend	6	4	1	0	0
Other (please specify)	No additional responses.				

Group ND Responses	Options				
Selection	Most of the time	Some of the time	Hardly ever	Never	Would not consider
Return to producer	0	0	1	3	3
Recycle into something else (duster etc)	0	5	1	2	1
Place with household domestic waste	0	2	4	1	1
Charity shop donation	4	5	1	0	0
Sell (online or at clothing market)	1	1	6	1	0
Textile Recycle (local authority)	3	1	1	3	1
Pass to a friend	5	3	2	0	1
Other (please specify)	Pass onto a family member				

The most favoured means of disposal for the Group ND is to pass the unwanted clothes onto a friend – and with the additional title of ‘Family member’ this brings the amount of ‘passing on’ the unwanted garment to a friend or family member, in-line with the Group D at 55%.

It would also seem that even though the garment does not have an obvious and conventional ‘value’ – shown by the lack of selling the item, also its is clear that the item being considered is in some way still useable and has ‘worth’ as there is overwhelming evidence from previous questions that it is still fit to be ‘passed on’ in some form. Furthermore the reasons for the garment being disposed are mostly personal– the top three reasons shown from the previous question.<sup>10</sup> But not so personal, that it could cause discomfort when the item is seen again<sup>11</sup>.

As this was an online survey – there was little opportunity to have a follow up question – an interview scenario would allow for this. Therefore it is difficult to ascertain if the results are a balance of the easiest and most responsible means of disposal with an attempt to further increase the life of the garment, in some shape or form, this needs further investigation as it is currently only partially supported by the results from the question of whether they would recycle the garment into something else? i.e. a duster – almost half of the entire study responded in the affirmative, specifically as only five members from each group would do this ‘some of the time’

Furthermore the value of the garment – is not being considered necessarily from a monetary point of view – 64% of the entire study, admitted to being unwilling to sell the garment either online or at a clothing market. Group D had a higher response to donating unwanted clothes to a Charity shop with 73% doing this ‘most of the time’ and the remainder of the group doing this ‘some of the time’. This is reflected to a lesser extent with Group ND, with 82% would use this as a means of disposal. Finally, the option of ‘returning to the producer’ was not at all popular, five members of the entire group claiming they would ‘not consider’ this option.

### Notes

The phrasing of this question was very considered, the verb used was ‘disposal’ a fairly blunt and obvious term; used so as not to sway or influence the direction of the responses. For example - if the question read ‘how do you recycle your unwanted clothing’ the results would be rather forced as that would leading with the assumption that the respondents should only discuss ‘recognised methods of textile recycling’ – and not for example place with domestic waste – which five of the respondents did ‘some of the time’ and, surprisingly only three out of the 22 ‘would not consider’ Furthermore the initial testing of two of the three R’s, Reduce, Reuse and Recycle<sup>12</sup> – provided clear evidence that ‘Reuse’ by passing-on the garment was the most popular choice.

### Key Findings

- The utilisation of ‘charity shops’ for unwanted garments is twice as popular with designers than non-designers.
- ‘Passing-on’ the garment in some form for further use was the most popular option of disposal.
- A non-monetary value is contained within the garment – even when it is no longer desired.

---

<sup>10</sup> From question 15 – the top three reasons cited by the groups were - ‘I just don’t like it anymore’ its ‘out of style’ and ‘it does not fit’ in descending order.

<sup>11</sup> ‘Negative memories associated with it’ from question 15; received was only chosen by 14% of the entire study.

<sup>12</sup> Gwilt, A. & Rissanen, T (2011) *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothes*. London: Earthscan.

### **Q.17 Thank you for your time**

**I may contact you about taking part in future aspects of this study, would that be ok?**

#### Answers

	D group	ND group
Yes	11	11
No	0	0

As can be seen the entire group would be happy to be included in future aspects of this study.

#### Notes

Aspects of the next stages should have been alluded to at this stage, so that the respondents may have understood that the future studies may require more involvement and commitment.

### **3. Key insight summary**

As can be seen from this results document, the questionnaire was too large with too varied a set of hypotheses – this meant that the final analysis of it was significantly longer than needed for a dynamic pilot. However, as can be seen from the following list of Key insights summary<sup>13</sup> (see appendix ii) the results provide some interesting findings.

### **4. Next steps**

This study was intended to inform what the group should be for the main study, and to test out some hypotheses' around the research area. The next steps will use slightly refined research methods, which will included structured interviews and further questionnaires, which in turn may lead to a user diary being kept by the participants.

Furthermore aspects of passing on the garment to another through donation or gifting will be investigated further.

---

<sup>13</sup> The 'Key insight' list has had duplicate observations removed as well as any that pertain to the design of the study or the specific question.

## **5. Conclusion**

Overall the results provided some decent primary insight into the subject area in particular the concept that the garment could be replaced, but the meaning and the memories could not be. This aspect will require further unpicking for the next stage study. I am very satisfied that both groups managed to speak so openly and coherently about their garments, the initial assumption of their being stark contrast between designers and non-designers is largely unsupported.

Therefore to exclude designers would also mean excluding anyone who works in the Fashion industry as they may have more insight into the garment or the practice; this would include, fashion retail staff and would include anyone working in an associated field, media, advertising etc. Furthermore this would allow encompass, those who at some point worked in fashion or received any training. To exclude this group from my study would not only be difficult to implement, but unnecessary.

## **6. Appendix**

### **6.1 Participant information sheet**

### **6.2 Consent form**

### **6.3 Blank questionnaire**

### **6.4 Key insight summary**

### **6.1 Participant information sheet**

\*not sent within results draft due to size

### **6.2 Consent form**

\*not sent within results draft due to size

### **6.3 Blank questionnaire**

Sent previously, 'dynamic pilot blank.pdf'

### **6.4 Key Insight Summary**

- Designers own garments which are older than non-designers
- There is a slight, but not significant increase from Group ND when compared to Group D, with regards to the length of time a garment has been owned.
- The age of the garment bears little impact on the length of time it is owned, as many garments have been pre-owned, due to the ratio of age over ownership.
- The three top aspects normally related clothing purchase was not selected as notable features of the garment



- There was an understanding that 'frequency of use' has a direct correlation with how long the garment lasts.
- As the frame of time reference selected, was not based on modern fashion seasons, there is potential to investigate 'personal milestones' within the life of the garment as a scale, rather than years of existence.
- From the results the respondents 'Special meaning' was felt due to the following conditions :-
  - How the garment was made
  - Who gave them the garment
  - The unique history of the garment
  - How well it fits
  - Changes they made to the garment
  - Individual memory made possible due to the item
  - Memory of a place or time
- Frequency of wear is potentially more important than a defined amount of times 'worn'.
- Future garment analysis could consider the AWR as a selection condition.
- A definition of what length of time a garment should be worn for it to constitute a single 'wear' is possible to generate.
- A garment that has been owned for an extended period fulfils a non-uniform set of emotional and physical needs.
- The users needs, which are answered by the garment, develop and evolve when dealing with an extended period of ownership.
- Designers have different views on the needs fulfilled by clothing than non-designers.
- There are differences between designers and non-designers with regards to the level of superficial observations of the garments; however the deeper more meaningful sentiments are the same.
- The garment is often seen as 'impossible to replicate' after long-term use.
- When the garment has history this becomes as important as the stitching detail
- Simply 'not liking' an item is reason enough to discard.
- Negative memory is not a strong enough reason to get rid of a garment
- The reasons to discard clothing are specific to an individual
- Designers are more likely to repair an item rather than discard it
- The garment no longer fitting or being out of style were popular reasons also to discard.
- The utilisation of 'charity shops' for unwanted garments is twice as popular with designers than non-designers.
- 'Passing-on' the garment in some form for further use was the most popular option of disposal.
- A non-monetary value is contained within the garment – even when it is no longer desired.

## A.6 Online pilot-study 2 'I want that one' example of questionnaire

An online fashion survey 'I want that one' that investigated the point of purchase considerations of fashion consumers. The questionnaire was compiled using online survey building software Survey Monkey. From the original group of 150 that were contacted, 89 responded.

These 89 answered the vast majority of the questions - however several of the respondents didn't fully understand a couple of the questions so declined to answer (- 2.25%).

## I want that one...

You have been contacted to take part in a study that looks at the reasons you buy clothing. The answers you provide will be used to form part of a study that investigates the lifetime of garments.

This survey should take around 5-7 minutes to complete.  
Thank you for taking part in this survey.

Regards

Paul Yuille

If you require further information or have any questions about this research then please contact:

Professor Sandy Black  
Director of Centre for Fashion Science,  
London College of Fashion, UAL  
20 John Princes Street, London W1G 0BJ  
T: 0207 514 7440, E: [s.black@fashion.arts.ac.uk](mailto:s.black@fashion.arts.ac.uk)

University of the Arts London  
Research Support Office  
6th Floor, 272 High Holborn, London WC1V 7EY  
T: 0207 514 9389, E: [research@arts.ac.uk](mailto:research@arts.ac.uk)

## I want that one...

By clicking the NEXT button below you understand and agree to the following terms and conditions:

1. Your data will be kept private and confidential.
2. You agree to share your information with the researcher.
3. You can choose to opt out of this survey at any point.

**1. Gender?**

☐ Male ☐ Female

**2. Your age?**

☐ 18 to 24

☐ 25 to 34

☐ 35 to 44

☐ 45 to 54

☐ 55 to 64

☐ 65 plus

**3. Please list the five clothing stores you usually shop at?**

1.	<input type="text"/>
2.	<input type="text"/>
3.	<input type="text"/>
4.	<input type="text"/>
5.	<input type="text"/>

**4. How often do you shop for new clothing?**

- ☐ Daily
- ☐ Twice a week
- ☐ Weekly
- ☐ Twice a month
- ☐ Monthly
- ☐ Seasonly

Other (please specify)

**5. Do you ever look at the composition label when shopping?**

- ☐ Always
- ☐ Sometimes
- ☐ Never

**6. Do you look at the care instructions on a garment when shopping?**

- ☐ Always
- ☐ Sometimes
- ☐ Never

**7. Would you say that fashion seasons have an influence on new purchases?**

- ☐ Yes
- ☐ No

**8. What are the needs you consider when buying clothing? (please provide five)**

1.	<input type="text"/>
2.	<input type="text"/>
3.	<input type="text"/>
4.	<input type="text"/>
5.	<input type="text"/>

**9. Do you agree that you would consciously consider these needs when shopping?**

- ☐ Yes
- ☐ No
- ☐ Don't know



**10. After you have bought the item, do you still think of the reasons you considered when buying it?**

- ☐ Yes
- ☐ No
- ☐ Don't know

**11. Would you agree or disagree with the following statement: -**

**“the more reasons I have to buy something the longer I will use it for”**

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither Agree or Disagree
- ☐ Disagree
- ☐ Strongly Disagree

**12. Would you agree or disagree with the following statement: -**

**“the less reasons I like something when I buy it, the fewer times I will wear it”**

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither Agree or Disagree
- ☐ Disagree
- ☐ Strongly Disagree

**13. Would you agree or disagree with the following statement: -**

**“I would buy clothes that were designed to last for a set amount of wears”**

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neither Agree or Disagree
- ☐ Disagree
- ☐ Strongly Disagree

**14. Please consider the item of clothing you have had for the longest period of time, how long have you owned itfor? (please answer using years and months)**

**15. How many times in the would you estimate you have worn this garment?**

- ☐ 1-10
- ☐ 10-20
- ☐ 20-30
- ☐ 30-50
- ☐ More than 50 times

**16. Why do you think you have kept this piece of clothing for so long?**

- ☐ I can't afford a new one
- ☐ I just have not been bothered to get rid of it
- ☐ I still wear it
- ☐ I will probably wear it again one day

If Other (please specify below)

**17. What might cause you to get rid of a garment? (please select any that apply)**

- ☐ Out of style
- ☐ Does not fit anymore
- ☐ It needs altered or repaired
- ☐ I have a replacement
- ☐ It looks old or worn
- ☐ Difficult to clean
- ☐ Negative memories associated with it
- ☐ I just don't like it
- ☐ Other (please specify)

**18. When you no longer wear a garment, what do you do with it?**

	Most of the time	Some of the time	Hardly ever	Never	Would not consider
Return to producer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recycle into something else (cushion cover, dusters etc)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Place with household domestic waste	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Charity shop donation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sell (online or at clothing market)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Textile Recycle (local authority)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pass to a friend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leave it in my closet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

**19. Finished!**

**Thank you for your time**

**If you are interested in learning the outcomes of this study please contact: -**

**Paul Yuille - [p.yuille@fashion.arts.ac.uk](mailto:p.yuille@fashion.arts.ac.uk) or alternatively - provide your email address below.**

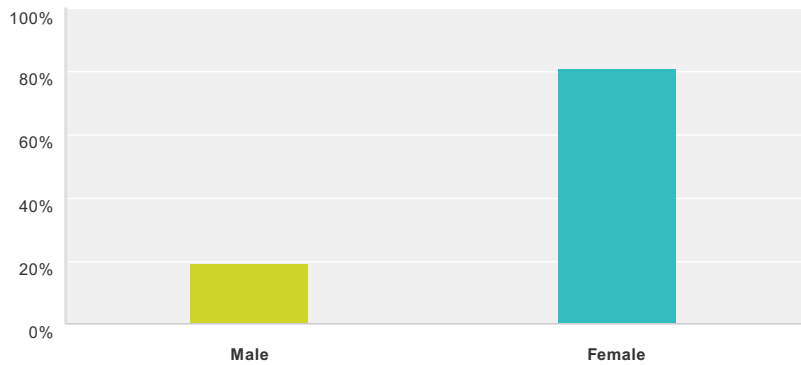


A.7 ‘I want that one’ tabulated responses

I want that one...

Q1 Gender?

Answered: 89 Skipped: 0

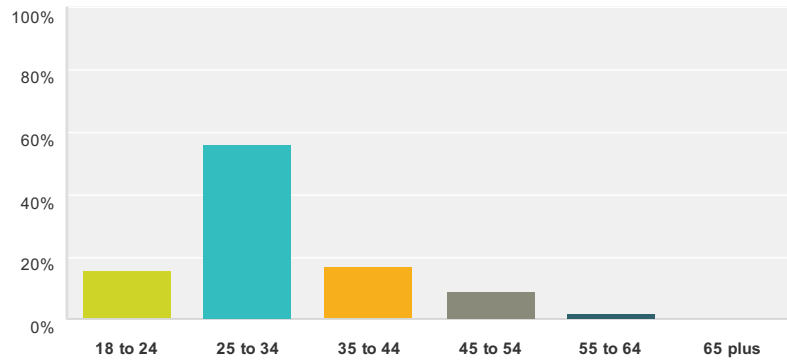


Answer Choices	Responses	
Male	19.10%	17
Female	80.90%	72
Total		89

I want that one...

## Q2 Your age?

Answered: 89 Skipped: 0



Answer Choices	Responses	
18 to 24	15.73%	14
25 to 34	56.18%	50
35 to 44	16.85%	15
45 to 54	8.99%	8
55 to 64	2.25%	2
65 plus	0%	0
Total		89

I want that one...

### Q3 Please list the five clothing stores you usually shop at?

Answered: 87 Skipped: 2

Answer Choices	Responses
1.	100% 87
2.	100% 87
3.	100% 87
4.	97.70% 85
5.	94.25% 82

#	1.	Date
1	Urban Outfitters	11/15/2013 8:07 AM
2	Cos	11/15/2013 3:15 AM
3	Boss	11/14/2013 8:55 AM
4	Primark	11/14/2013 1:05 AM
5	Zara	11/13/2013 5:09 AM
6	M & S	11/13/2013 4:37 AM
7	Woolworths South Africa	11/13/2013 4:28 AM
8	Jigsaw	11/13/2013 2:54 AM
9	Massimo Dutti	11/13/2013 2:36 AM
10	French Connection	11/13/2013 12:59 AM
11	Zara	11/13/2013 12:42 AM
12	flea market	11/12/2013 1:22 PM
13	Maharishi	11/12/2013 12:42 PM
14	2nd hand designer pieces & vintage online	11/12/2013 11:56 AM
15	Cos	11/12/2013 11:07 AM
16	H&M	11/12/2013 10:58 AM
17	Acne	11/12/2013 10:55 AM
18	American Apparel	11/12/2013 10:24 AM
19	Banana Republic	11/12/2013 6:11 AM
20	Whistles	11/12/2013 5:39 AM
21	ZARA	11/12/2013 4:54 AM
22	uniqlo	11/12/2013 3:21 AM
23	Debenhams	11/12/2013 3:11 AM
24	Zara	11/12/2013 1:23 AM
25	Cos	11/11/2013 12:30 PM
26	Topshop	11/11/2013 12:07 PM
27	Vintage and second hand stores	11/11/2013 11:22 AM
28	Anthropologie	11/11/2013 10:12 AM
29	Topman	11/11/2013 9:25 AM
30	And other stores	11/11/2013 7:54 AM
31	Urban Outfitters	11/11/2013 6:23 AM
32	River Island	11/11/2013 4:47 AM

# I want that one...

33	Zara	11/11/2013 4:38 AM
34	Uniqlo	11/11/2013 4:32 AM
35	H&M	11/11/2013 3:22 AM
36	Topshop	11/11/2013 3:18 AM
37	asos	11/11/2013 3:12 AM
38	H&M	11/11/2013 3:03 AM
39	John Lewis	11/11/2013 2:57 AM
40	Zara	11/11/2013 2:33 AM
41	topshop	11/11/2013 2:28 AM
42	Carlings	11/11/2013 2:27 AM
43	River Island	11/11/2013 2:19 AM
44	Cos	11/11/2013 2:11 AM
45	Topshop	11/11/2013 2:03 AM
46	H & M	11/11/2013 1:49 AM
47	Zara	11/11/2013 1:43 AM
48	Tommy Hilfiger	11/11/2013 1:33 AM
49	H&M	11/11/2013 1:24 AM
50	Charity shops & Vintage shops	11/11/2013 1:14 AM
51	Zara	11/11/2013 12:47 AM
52	zara	11/11/2013 12:21 AM
53	H&M	11/11/2013 12:20 AM
54	asos	11/10/2013 11:55 PM
55	Trenery	11/10/2013 10:19 PM
56	Nordstrom	11/10/2013 10:54 AM
57	Zara	11/10/2013 8:49 AM
58	Zara	11/10/2013 6:28 AM
59	Zara	11/10/2013 12:51 AM
60	david jones	11/9/2013 5:02 PM
61	Zara	11/9/2013 4:14 PM
62	joseph	11/9/2013 2:27 PM
63	local department store	11/9/2013 11:51 AM
64	Zara	11/9/2013 10:45 AM
65	Harare Flea market!!!!	11/9/2013 9:51 AM
66	Marshalls	11/9/2013 8:46 AM
67	Wolsey	11/9/2013 8:23 AM
68	Nicci	11/9/2013 4:51 AM
69	Zara	11/9/2013 1:35 AM
70	Debenhams	11/9/2013 1:22 AM
71	charity shops	11/9/2013 12:20 AM
72	Neiman Marcus	11/8/2013 10:36 PM
73	Country Road	11/8/2013 10:33 PM
74	Paper Dress Vintage	11/8/2013 1:12 PM
75	Cos	11/8/2013 1:11 PM
76	second hand	11/8/2013 12:51 PM
77	Topshop	11/8/2013 12:44 PM

### I want that one...

78	Myer	11/8/2013 12:37 PM
79	Zara	11/8/2013 12:02 PM
80	Asos	11/8/2013 11:59 AM
81	intemporel	11/8/2013 11:48 AM
82	zara	11/8/2013 11:37 AM
83	TopShop	11/8/2013 11:14 AM
84	Topshop	11/8/2013 11:06 AM
85	Edgars	11/8/2013 11:00 AM
86	h&m	11/8/2013 11:00 AM
87	tk maxx	11/4/2013 5:37 AM
#	2.	Date
1	ASOS	11/15/2013 8:07 AM
2	Zara	11/15/2013 3:15 AM
3	Tesco	11/14/2013 8:55 AM
4	New Look	11/14/2013 1:05 AM
5	Urban Outfitters	11/13/2013 5:09 AM
6	Uniqlo	11/13/2013 4:37 AM
7	Hilton Weiner South Africa	11/13/2013 4:28 AM
8	Cos	11/13/2013 2:54 AM
9	Pull and bear	11/13/2013 2:36 AM
10	Topman	11/13/2013 12:59 AM
11	Guess	11/13/2013 12:42 AM
12	woolworths	11/12/2013 1:22 PM
13	Uniqlo	11/12/2013 12:42 PM
14	independent designer/maker shops when i'm in Barcelona	11/12/2013 11:56 AM
15	H&M	11/12/2013 11:07 AM
16	Cos	11/12/2013 10:58 AM
17	Cos	11/12/2013 10:55 AM
18	Asos	11/12/2013 10:24 AM
19	Uniglo	11/12/2013 6:11 AM
20	Zara	11/12/2013 5:39 AM
21	H&M	11/12/2013 4:54 AM
22	zara	11/12/2013 3:21 AM
23	Wallis	11/12/2013 3:11 AM
24	Topshop	11/12/2013 1:23 AM
25	Gap	11/11/2013 12:30 PM
26	asos	11/11/2013 12:07 PM
27	Citadium	11/11/2013 11:22 AM
28	Love in Tokyo	11/11/2013 10:12 AM
29	Urban Outfitters	11/11/2013 9:25 AM
30	COS	11/11/2013 7:54 AM
31	Topshop	11/11/2013 6:23 AM
32	Yumi	11/11/2013 4:47 AM
33	Topshop	11/11/2013 4:38 AM
34	Urban Outfitters	11/11/2013 4:32 AM

# I want that one...

35	Carhartt	11/11/2013 3:22 AM
36	Cos	11/11/2013 3:18 AM
37	j.crew	11/11/2013 3:12 AM
38	Topshop	11/11/2013 3:03 AM
39	Jaeger Boutique	11/11/2013 2:57 AM
40	Whistles	11/11/2013 2:33 AM
41	zara	11/11/2013 2:28 AM
42	H&M	11/11/2013 2:27 AM
43	Asos	11/11/2013 2:19 AM
44	Jigsaw	11/11/2013 2:11 AM
45	Zara	11/11/2013 2:03 AM
46	Zara	11/11/2013 1:49 AM
47	Oasis	11/11/2013 1:43 AM
48	Mango	11/11/2013 1:33 AM
49	TOPSHOP	11/11/2013 1:24 AM
50	Liberty	11/11/2013 1:14 AM
51	H&M	11/11/2013 12:47 AM
52	H&M	11/11/2013 12:21 AM
53	Primark	11/11/2013 12:20 AM
54	topshop	11/10/2013 11:55 PM
55	Country Road	11/10/2013 10:19 PM
56	H&M	11/10/2013 10:54 AM
57	Moschino (when on sale)	11/10/2013 8:49 AM
58	Asos	11/10/2013 6:28 AM
59	H&m	11/10/2013 12:51 AM
60	myers	11/9/2013 5:02 PM
61	Top shop	11/9/2013 4:14 PM
62	zara	11/9/2013 2:27 PM
63	local small brand shops	11/9/2013 11:51 AM
64	Asos	11/9/2013 10:45 AM
65	Woolworth (RSA)	11/9/2013 9:51 AM
66	Boathouse	11/9/2013 8:46 AM
67	Cos	11/9/2013 8:23 AM
68	Woolworths	11/9/2013 4:51 AM
69	Topshop	11/9/2013 1:35 AM
70	Next	11/9/2013 1:22 AM
71	independent boutiques i don't know the name of	11/9/2013 12:20 AM
72	Net-a-porter	11/8/2013 10:36 PM
73	Jenni Button	11/8/2013 10:33 PM
74	Beyond Retro	11/8/2013 1:12 PM
75	Selfridges	11/8/2013 1:11 PM
76	charity donated clothing to Africa (bale)	11/8/2013 12:51 PM
77	Asos market place	11/8/2013 12:44 PM
78	David jones	11/8/2013 12:37 PM
79	Selfridges	11/8/2013 12:02 PM

### I want that one...

80	Zara	11/8/2013 11:59 AM
81	topshop	11/8/2013 11:48 AM
82	monki	11/8/2013 11:37 AM
83	Urban outfitters (jeans and shoes only)	11/8/2013 11:14 AM
84	Zara	11/8/2013 11:06 AM
85	Y.D.E	11/8/2013 11:00 AM
86	mango	11/8/2013 11:00 AM
87	& other stories	11/4/2013 5:37 AM
#	3.	Date
1	Topman	11/15/2013 8:07 AM
2	Bravissimo	11/15/2013 3:15 AM
3	superdry	11/14/2013 8:55 AM
4	H & M	11/14/2013 1:05 AM
5	Topshop	11/13/2013 5:09 AM
6	Zara	11/13/2013 4:37 AM
7	Big Blue South Africa	11/13/2013 4:28 AM
8	Zara	11/13/2013 2:54 AM
9	Cos	11/13/2013 2:36 AM
10	TK Maxx	11/13/2013 12:59 AM
11	Woolworths (south Africa)	11/13/2013 12:42 AM
12	mr price	11/12/2013 1:22 PM
13	Muji	11/12/2013 12:42 PM
14	selfridges	11/12/2013 11:56 AM
15	And Other Stories	11/12/2013 11:07 AM
16	Asos	11/12/2013 10:58 AM
17	Filippa K	11/12/2013 10:55 AM
18	Nudie Jeans	11/12/2013 10:24 AM
19	H&M	11/12/2013 6:11 AM
20	Topshop	11/12/2013 5:39 AM
21	GAP	11/12/2013 4:54 AM
22	all saints	11/12/2013 3:21 AM
23	Marks & Spencer	11/12/2013 3:11 AM
24	Mango	11/12/2013 1:23 AM
25	Topshop	11/11/2013 12:30 PM
26	h&m	11/11/2013 12:07 PM
27	H&M	11/11/2013 11:22 AM
28	Woolworths	11/11/2013 10:12 AM
29	River Island	11/11/2013 9:25 AM
30	Russell Bromley	11/11/2013 7:54 AM
31	American Apparel	11/11/2013 6:23 AM
32	H&M	11/11/2013 4:47 AM
33	Primark	11/11/2013 4:38 AM
34	online	11/11/2013 4:32 AM
35	Asos	11/11/2013 3:22 AM
36	American Apparel	11/11/2013 3:18 AM

I want that one...

37	tiger of sweden	11/11/2013 3:12 AM
38	Pull&Bear	11/11/2013 3:03 AM
39	Hobbs NW3	11/11/2013 2:57 AM
40	Topshop	11/11/2013 2:33 AM
41	h&m	11/11/2013 2:28 AM
42	Zara	11/11/2013 2:27 AM
43	Primark	11/11/2013 2:19 AM
44	Zara	11/11/2013 2:11 AM
45	Cos	11/11/2013 2:03 AM
46	Beyond Retro	11/11/2013 1:49 AM
47	Topshop	11/11/2013 1:43 AM
48	Guru	11/11/2013 1:33 AM
49	NEW LOOK	11/11/2013 1:24 AM
50	Muji	11/11/2013 1:14 AM
51	Sigma Sport	11/11/2013 12:47 AM
52	Next	11/11/2013 12:21 AM
53	New Look	11/11/2013 12:20 AM
54	nasty gal	11/10/2013 11:55 PM
55	Urban	11/10/2013 10:19 PM
56	Avalon Exchange	11/10/2013 10:54 AM
57	Harrods (when on sale)	11/10/2013 8:49 AM
58	The Outnet	11/10/2013 6:28 AM
59	Harrods	11/10/2013 12:51 AM
60	guess	11/9/2013 5:02 PM
61	Selfridges	11/9/2013 4:14 PM
62	h&M	11/9/2013 2:27 PM
63	local small brand shops	11/9/2013 11:51 AM
64	Topshop	11/9/2013 10:45 AM
65	Truworths (RSA)	11/9/2013 9:51 AM
66	H&M	11/9/2013 8:46 AM
67	Liberty	11/9/2013 8:23 AM
68	Marks & Spencers	11/9/2013 4:51 AM
69	Asos	11/9/2013 1:35 AM
70	Matalan	11/9/2013 1:22 AM
71	x	11/9/2013 12:20 AM
72	Anthropology	11/8/2013 10:36 PM
73	Hilton Weiner	11/8/2013 10:33 PM
74	Primark	11/8/2013 1:12 PM
75	H&m	11/8/2013 1:11 PM
76	boutiques	11/8/2013 12:51 PM
77	Whistles	11/8/2013 12:44 PM
78	Forever new	11/8/2013 12:37 PM
79	Harvey Nichols	11/8/2013 12:02 PM
80	The Outnet	11/8/2013 11:59 AM
81	zara	11/8/2013 11:48 AM



# I want that one...

82	all saints	11/8/2013 11:37 AM
83	H&M	11/8/2013 11:14 AM
84	Other Stories	11/8/2013 11:06 AM
85	Woolworths	11/8/2013 11:00 AM
86	forever21	11/8/2013 11:00 AM
87	zara	11/4/2013 5:37 AM
#	4.	Date
1	Primark	11/15/2013 8:07 AM
2	Urban outfitters	11/15/2013 3:15 AM
3	affliction	11/14/2013 8:55 AM
4	Top Shop	11/14/2013 1:05 AM
5	H&M	11/13/2013 5:09 AM
6	Massimo Dutti	11/13/2013 4:37 AM
7	Aca Joe South Africa	11/13/2013 4:28 AM
8	H&M	11/13/2013 2:54 AM
9	Zara	11/13/2013 2:36 AM
10	Hugo Boss	11/13/2013 12:59 AM
11	Country Road	11/13/2013 12:42 AM
12	truworths	11/12/2013 1:22 PM
13	Bench	11/12/2013 12:42 PM
14	charity shops	11/12/2013 11:56 AM
15	Asos	11/12/2013 11:07 AM
16	Zara	11/12/2013 10:58 AM
17	Høyer	11/12/2013 10:55 AM
18	Maharishi	11/12/2013 10:24 AM
19	Next	11/12/2013 6:11 AM
20	ASOS	11/12/2013 5:39 AM
21	NEW LOOK	11/12/2013 4:54 AM
22	bang bang clothing	11/12/2013 3:21 AM
23	Next	11/12/2013 3:11 AM
24	Primark	11/12/2013 1:23 AM
25	Hush	11/11/2013 12:30 PM
26	warehouse	11/11/2013 12:07 PM
27	& Other Stories	11/11/2013 11:22 AM
28	Urban	11/11/2013 10:12 AM
29	Fred Perry	11/11/2013 9:25 AM
30	Reis	11/11/2013 7:54 AM
31	Whistles	11/11/2013 6:23 AM
32	Zara	11/11/2013 4:47 AM
33	ASOS	11/11/2013 4:38 AM
34	tk max	11/11/2013 4:32 AM
35	Urban Outfitters	11/11/2013 3:22 AM
36	John Lewis	11/11/2013 3:18 AM
37	zara	11/11/2013 3:12 AM
38	Primark	11/11/2013 3:03 AM

I want that one...

39	Whistles	11/11/2013 2:57 AM
40	River Island	11/11/2013 2:33 AM
41	whistles	11/11/2013 2:28 AM
42	Levi's Store	11/11/2013 2:27 AM
43	Dorothy Perkins	11/11/2013 2:19 AM
44	Clarks	11/11/2013 2:11 AM
45	&Other Stories	11/11/2013 2:03 AM
46	Ebay	11/11/2013 1:49 AM
47	H&M	11/11/2013 1:43 AM
48	Guess	11/11/2013 1:33 AM
49	PRIMARK	11/11/2013 1:24 AM
50	Cos	11/11/2013 1:14 AM
51	Reiss	11/11/2013 12:47 AM
52	Oasis	11/11/2013 12:21 AM
53	Tesco	11/11/2013 12:20 AM
54	asos green store	11/10/2013 11:55 PM
55	Top Shop	11/10/2013 10:19 PM
56	Marshals	11/10/2013 10:54 AM
57	Marks & Spencer	11/10/2013 8:49 AM
58	Various vintage stores	11/10/2013 6:28 AM
59	Asos	11/10/2013 12:51 AM
60	noni b	11/9/2013 5:02 PM
61	French Connection	11/9/2013 4:14 PM
62	charity shops	11/9/2013 2:27 PM
63	local small brand shops	11/9/2013 11:51 AM
64	h&m	11/9/2013 10:45 AM
65	Monsoon (RSA)	11/9/2013 9:51 AM
66	Maurices	11/9/2013 8:46 AM
67	Selfridges	11/9/2013 8:23 AM
68	Zara	11/9/2013 4:51 AM
69	H&M	11/9/2013 1:35 AM
70	H&M	11/9/2013 1:22 AM
71	x	11/9/2013 12:20 AM
72	Reiss	11/8/2013 10:36 PM
73	Cotton On	11/8/2013 10:33 PM
74	H&M	11/8/2013 1:12 PM
75	markets	11/8/2013 12:51 PM
76	Zara	11/8/2013 12:44 PM
77	Bardot	11/8/2013 12:37 PM
78	Topshop	11/8/2013 12:02 PM
79	H&M	11/8/2013 11:59 AM
80	h&m	11/8/2013 11:37 AM
81	Primark	11/8/2013 11:14 AM
82	M&S	11/8/2013 11:06 AM
83	Stuttafords	11/8/2013 11:00 AM

# I want that one...

84	topshop	11/8/2013 11:00 AM
85	h&m	11/4/2013 5:37 AM
#	5.	Date
1	Pull and Bear	11/15/2013 8:07 AM
2	Topshop	11/15/2013 3:15 AM
3	Miss Selfridge	11/14/2013 1:05 AM
4	French Connection	11/13/2013 4:37 AM
5	Cape Union Mart South Africa	11/13/2013 4:28 AM
6	Whistles	11/13/2013 2:54 AM
7	Primark	11/13/2013 2:36 AM
8	TM Lewin	11/13/2013 12:59 AM
9	Trener	11/13/2013 12:42 AM
10	edgars	11/12/2013 1:22 PM
11	Diesel	11/12/2013 12:42 PM
12	john lewis	11/12/2013 11:56 AM
13	Liberty	11/12/2013 11:07 AM
14	Whistles	11/12/2013 10:58 AM
15	Tatler	11/12/2013 10:55 AM
16	The original store	11/12/2013 10:24 AM
17	M&S	11/12/2013 6:11 AM
18	& other stories	11/12/2013 5:39 AM
19	TOPSHOP	11/12/2013 4:54 AM
20	john lewis	11/12/2013 3:21 AM
21	East	11/12/2013 3:11 AM
22	New Look	11/12/2013 1:23 AM
23	Oasis	11/11/2013 12:30 PM
24	zara	11/11/2013 12:07 PM
25	Galleries Lafayette	11/11/2013 11:22 AM
26	Nicci	11/11/2013 10:12 AM
27	Pull and Bear	11/11/2013 9:25 AM
28	Primark	11/11/2013 7:54 AM
29	H&M	11/11/2013 6:23 AM
30	Primark	11/11/2013 4:47 AM
31	Whistles	11/11/2013 4:38 AM
32	office	11/11/2013 4:32 AM
33	Top Man	11/11/2013 3:22 AM
34	Independent Boutiques	11/11/2013 3:18 AM
35	topshop	11/11/2013 3:12 AM
36	New Look	11/11/2013 3:03 AM
37	Cos	11/11/2013 2:57 AM
38	H&M	11/11/2013 2:33 AM
39	Urban	11/11/2013 2:27 AM
40	New Look	11/11/2013 2:19 AM
41	Marks and Spencer	11/11/2013 2:11 AM
42	Urban Outfitters	11/11/2013 2:03 AM

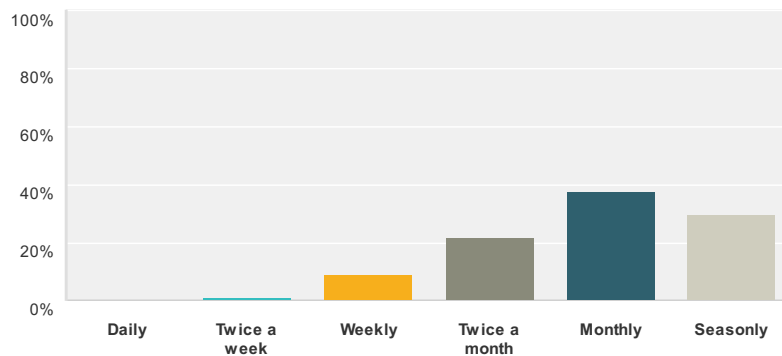
### I want that one...

43	Top Shop	11/11/2013 1:49 AM
44	Dorothy Perkins	11/11/2013 1:43 AM
45	Coast	11/11/2013 1:33 AM
46	WAREHOUSE	11/11/2013 1:24 AM
47	TK Maxx	11/11/2013 1:14 AM
48	Dorothy Perkins	11/11/2013 12:47 AM
49	Warehouse	11/11/2013 12:21 AM
50	Sainsburys and Asda	11/11/2013 12:20 AM
51	zara	11/10/2013 11:55 PM
52	Zara	11/10/2013 10:19 PM
53	Urban Outfitters	11/10/2013 10:54 AM
54	Victorias Secret	11/10/2013 8:49 AM
55	Mbare Market Harare	11/10/2013 6:28 AM
56	Massimo dutti	11/10/2013 12:51 AM
57	suzanne gae	11/9/2013 5:02 PM
58	H&M	11/9/2013 4:14 PM
59	urban outfitters	11/9/2013 2:27 PM
60	local small brand shops	11/9/2013 11:51 AM
61	Local boutiques	11/9/2013 10:45 AM
62	Foshini	11/9/2013 9:51 AM
63	RW & CO	11/9/2013 8:46 AM
64	Article	11/9/2013 8:23 AM
65	Big Blue	11/9/2013 4:51 AM
66	Cos	11/9/2013 1:35 AM
67	New look	11/9/2013 1:22 AM
68	x	11/9/2013 12:20 AM
69	Shinsegae	11/8/2013 10:36 PM
70	Witchery	11/8/2013 10:33 PM
71	M&S/peacocks/gap	11/8/2013 1:12 PM
72	markets	11/8/2013 12:51 PM
73	Vintage	11/8/2013 12:44 PM
74	Quick silver	11/8/2013 12:37 PM
75	Netaporter	11/8/2013 12:02 PM
76	Banana Republic	11/8/2013 11:59 AM
77	pop up young designer shops	11/8/2013 11:37 AM
78	Charity Shops	11/8/2013 11:14 AM
79	Urban Outfitters	11/8/2013 11:06 AM
80	Foschini	11/8/2013 11:00 AM
81	warehouse	11/8/2013 11:00 AM
82	topshop	11/4/2013 5:37 AM

I want that one...

#### Q4 How often do you shop for new clothing?

Answered: 87 Skipped: 2



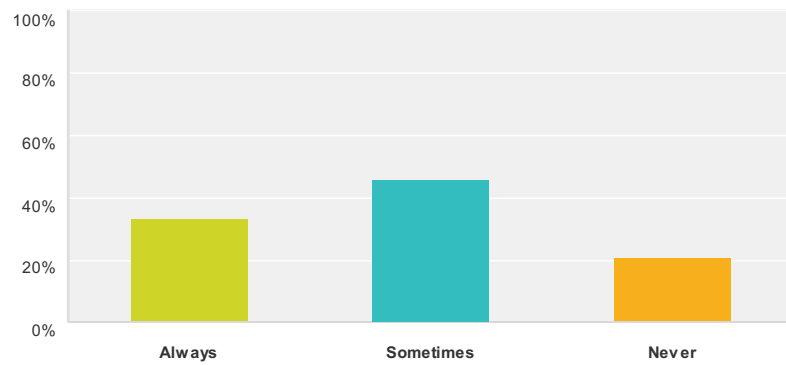
Answer Choices	Responses
Daily	0% 0
Twice a week	1.15% 1
Weekly	9.20% 8
Twice a month	21.84% 19
Monthly	37.93% 33
Seasonly	29.89% 26
Total	87

#	Other (please specify)	Date
1	Very Rarely	11/15/2013 8:07 AM
2	Annually	11/13/2013 4:28 AM
3	When you have money left over from your budget at the end of the month	11/13/2013 12:42 AM
4	as and when i need	11/12/2013 11:56 AM
5	Bi-Monthly	11/11/2013 4:32 AM
6	Sometimes seasonally	11/11/2013 3:18 AM
7	Sporadically - When I see something through advertising or want something specific, I don't find the act of shopping fun any more unless its vintage	11/11/2013 1:49 AM
8	once maybe twice a year. When I don't fit into my wardrobe or want something for an occasion.	11/11/2013 1:33 AM
9	1-2 a year! - due to no shops available really	11/9/2013 9:51 AM
10	for an 'occasion' otherwise its see, like, buy.	11/8/2013 12:51 PM
11	randomly	11/8/2013 11:48 AM
12	I hardly do any clothes shopping...	11/8/2013 11:14 AM
13	varies	11/4/2013 5:37 AM

I want that one...

**Q5 Do you ever look at the composition label when shopping?**

Answered: 87 Skipped: 2

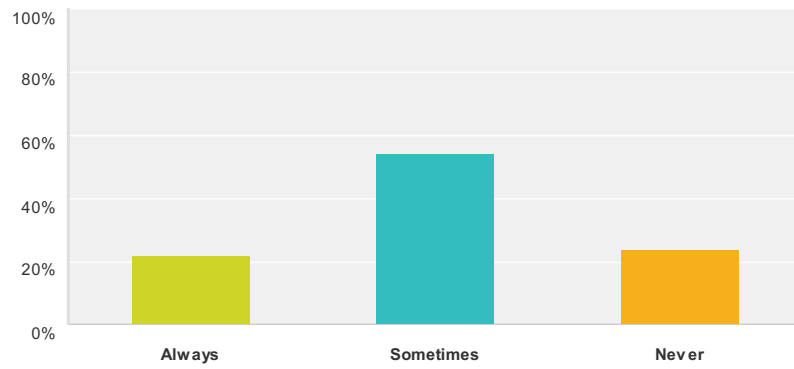


Answer Choices	Responses	
Always	33.33%	29
Sometimes	45.98%	40
Never	20.69%	18
Total		87

I want that one...

**Q6 Do you look at the care instructions on a garment when shopping?**

Answered: 87 Skipped: 2

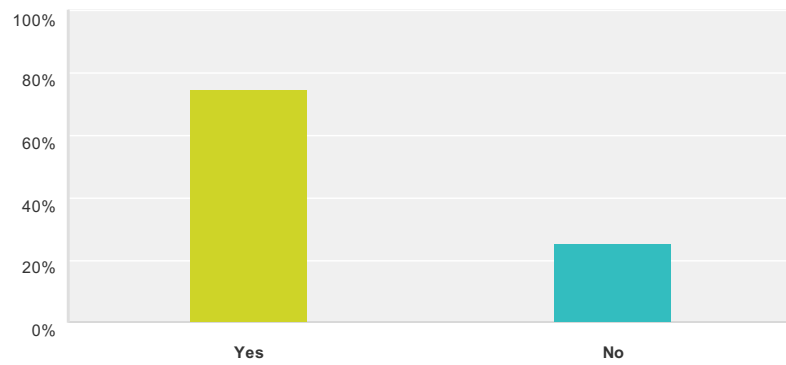


Answer Choices	Responses	
Always	21.84%	19
Sometimes	54.02%	47
Never	24.14%	21
Total		87

I want that one...

**Q7 Would you say that fashion seasons have an influence on new purchases?**

Answered: 87 Skipped: 2



Answer Choices	Responses	
Yes	74.71%	65
No	25.29%	22
Total		87



I want that one...

### Q8 What are the needs you consider when buying clothing? (please provide five)

Answered: 87 Skipped: 2

Answer Choices	Responses	
1.	100%	87
2.	100%	87
3.	100%	87
4.	97.70%	85
5.	91.95%	80

#	1.	Date
1	Aesthetic	11/15/2013 8:09 AM
2	Occasion	11/15/2013 3:17 AM
3	color	11/14/2013 8:57 AM
4	cost	11/14/2013 1:08 AM
5	Season (summer/winter) bikinis/boots etc	11/13/2013 5:17 AM
6	Fit	11/13/2013 4:39 AM
7	Versatility	11/13/2013 4:31 AM
8	Is it suitable for work	11/13/2013 2:57 AM
9	aesthetic	11/13/2013 2:37 AM
10	Practicality	11/13/2013 1:01 AM
11	Comfortable	11/13/2013 12:44 AM
12	comfort	11/12/2013 1:24 PM
13	Clever tailoring	11/12/2013 12:49 PM
14	flattering fit & timeless style for frequent wear & longterm keep	11/12/2013 12:02 PM
15	Quality	11/12/2013 11:16 AM
16	Personal style	11/12/2013 11:10 AM
17	Flexibility- Combination with existing clothing	11/12/2013 10:57 AM
18	Washable	11/12/2013 10:25 AM
19	Needs to be practical	11/12/2013 6:13 AM
20	Design	11/12/2013 5:40 AM
21	FIT	11/12/2013 4:55 AM
22	fit	11/12/2013 3:25 AM
23	Ease of ironing	11/12/2013 3:16 AM
24	Good value	11/12/2013 1:27 AM
25	Timelessness	11/11/2013 12:33 PM
26	fit	11/11/2013 12:08 PM
27	Comfort	11/11/2013 11:24 AM
28	Feels good	11/11/2013 10:14 AM
29	Useful	11/11/2013 9:27 AM
30	quality of fabric	11/11/2013 7:55 AM
31	How flattering it is	11/11/2013 6:25 AM
32	quality	11/11/2013 4:50 AM

### I want that one...

33	Do I LOVE it	11/11/2013 4:40 AM
34	cost	11/11/2013 4:33 AM
35	Fabric	11/11/2013 3:25 AM
36	Is it good quality/longevity	11/11/2013 3:21 AM
37	style	11/11/2013 3:14 AM
38	Quality	11/11/2013 3:08 AM
39	What can I wear this with	11/11/2013 3:05 AM
40	what clothes at home can i wear it with	11/11/2013 2:35 AM
41	Style	11/11/2013 2:34 AM
42	Colour	11/11/2013 2:32 AM
43	Price	11/11/2013 2:27 AM
44	Decent quality	11/11/2013 2:24 AM
45	Style	11/11/2013 2:12 AM
46	style / look/ colour / pattern	11/11/2013 2:07 AM
47	Fit	11/11/2013 2:04 AM
48	I need to look fabulous so will this give me that desired look?	11/11/2013 1:40 AM
49	SIZING	11/11/2013 1:26 AM
50	Fits well	11/11/2013 1:18 AM
51	comfort	11/11/2013 12:53 AM
52	Value for Money	11/11/2013 12:23 AM
53	the look of the garment	11/11/2013 12:21 AM
54	comfort	11/10/2013 11:56 PM
55	Easy to Wash (i.e Dry Clean only is not top of my list)	11/10/2013 10:21 PM
56	Price	11/10/2013 10:58 AM
57	Fit	11/10/2013 8:50 AM
58	Perfect fit	11/10/2013 6:35 AM
59	Newness	11/10/2013 12:53 AM
60	suitable for office wear	11/9/2013 5:05 PM
61	Quality	11/9/2013 4:15 PM
62	durability	11/9/2013 2:33 PM
63	quality	11/9/2013 11:52 AM
64	Quality	11/9/2013 10:49 AM
65	do they fit nicely for my shape	11/9/2013 9:53 AM
66	Change	11/9/2013 8:49 AM
67	Fit	11/9/2013 8:25 AM
68	Look Good	11/9/2013 4:54 AM
69	Seasonal appropriate	11/9/2013 1:39 AM
70	Cost	11/9/2013 1:27 AM
71	comfort	11/9/2013 12:22 AM
72	Fit	11/8/2013 10:37 PM
73	confidence factor	11/8/2013 10:35 PM
74	Quality (fabric/stitching)	11/8/2013 1:16 PM
75	Practical	11/8/2013 1:13 PM
76	that it looks good on	11/8/2013 12:53 PM
77	Style	11/8/2013 12:45 PM

### I want that one...

78	Perfect fit	11/8/2013 12:39 PM
79	Needs to fit nicely	11/8/2013 12:07 PM
80	Comfort	11/8/2013 12:00 PM
81	attraction to the garment	11/8/2013 11:52 AM
82	quality fabric	11/8/2013 11:41 AM
83	The fit - I need to feel comfortable.	11/8/2013 11:22 AM
84	style	11/8/2013 11:07 AM
85	price	11/8/2013 11:03 AM
86	style	11/8/2013 11:02 AM
87	whether it feels breathable/ natural fibres for everyday wear	11/4/2013 5:42 AM
#	2.	Date
1	Weather / Temperature	11/15/2013 8:09 AM
2	Item	11/15/2013 3:17 AM
3	feel	11/14/2013 8:57 AM
4	fit	11/14/2013 1:08 AM
5	What will work with the clothes I already have	11/13/2013 5:17 AM
6	Comfort	11/13/2013 4:39 AM
7	Everyday Wear	11/13/2013 4:31 AM
8	Will it last	11/13/2013 2:57 AM
9	comfort	11/13/2013 2:37 AM
10	What items of clothing I am lacking	11/13/2013 1:01 AM
11	Best suited for my figure	11/13/2013 12:44 AM
12	quality fabric	11/12/2013 1:24 PM
13	What girlfriend recommends	11/12/2013 12:49 PM
14	good quality material and tailoring - durability	11/12/2013 12:02 PM
15	Warmth	11/12/2013 11:16 AM
16	Quality	11/12/2013 11:10 AM
17	Quality	11/12/2013 10:57 AM
18	Colour Palette	11/12/2013 10:25 AM
19	easy to care for and non creasing or easy to iron	11/12/2013 6:13 AM
20	Fit	11/12/2013 5:40 AM
21	VALUE FOR MONEY	11/12/2013 4:55 AM
22	comfort	11/12/2013 3:25 AM
23	Colour	11/12/2013 3:16 AM
24	Style	11/12/2013 1:27 AM
25	Quality	11/11/2013 12:33 PM
26	on trend	11/11/2013 12:08 PM
27	Style	11/11/2013 11:24 AM
28	Looks good	11/11/2013 10:14 AM
29	Looks good	11/11/2013 9:27 AM
30	wrinkle free	11/11/2013 7:55 AM
31	How appropriate it is for work	11/11/2013 6:25 AM
32	eye catching	11/11/2013 4:50 AM
33	Does it suit/flatter me	11/11/2013 4:40 AM
34	'niceness'	11/11/2013 4:33 AM

### I want that one...

35	Fit	11/11/2013 3:25 AM
36	can it work with several other items I already own	11/11/2013 3:21 AM
37	materials (feel of fabric/fitings)	11/11/2013 3:14 AM
38	Longevity	11/11/2013 3:08 AM
39	Is is classic or fad	11/11/2013 3:05 AM
40	can i afford it	11/11/2013 2:35 AM
41	Fit	11/11/2013 2:34 AM
42	fit	11/11/2013 2:32 AM
43	Quality of material	11/11/2013 2:27 AM
44	How well it fits	11/11/2013 2:24 AM
45	Quality	11/11/2013 2:12 AM
46	Price	11/11/2013 2:07 AM
47	Style	11/11/2013 2:04 AM
48	The outfit needs to fit in with the look of th event. I buy for occasions.	11/11/2013 1:40 AM
49	QUALITY OF MATERIAL	11/11/2013 1:26 AM
50	Fabric feels good and is good quality	11/11/2013 1:18 AM
51	quality	11/11/2013 12:53 AM
52	Fit	11/11/2013 12:23 AM
53	the feel of the garment	11/11/2013 12:21 AM
54	matreial	11/10/2013 11:56 PM
55	Price	11/10/2013 10:21 PM
56	Style	11/10/2013 10:58 AM
57	Quality	11/10/2013 8:50 AM
58	Superior tailoring and finish	11/10/2013 6:35 AM
59	Keeping up to date	11/10/2013 12:53 AM
60	does not require dry cleaning	11/9/2013 5:05 PM
61	Longevity	11/9/2013 4:15 PM
62	protection	11/9/2013 2:33 PM
63	fit	11/9/2013 11:52 AM
64	Timeless	11/9/2013 10:49 AM
65	price	11/9/2013 9:53 AM
66	want	11/9/2013 8:49 AM
67	Quality	11/9/2013 8:25 AM
68	Match other clothes already in wardrobe	11/9/2013 4:54 AM
69	Wear and tear	11/9/2013 1:39 AM
70	Suitability for weather	11/9/2013 1:27 AM
71	it has to suit me and my body shape	11/9/2013 12:22 AM
72	Quality	11/8/2013 10:37 PM
73	expensive	11/8/2013 10:35 PM
74	Price	11/8/2013 1:16 PM
75	Easy to wear	11/8/2013 1:13 PM
76	that it is funky	11/8/2013 12:53 PM
77	Value	11/8/2013 12:45 PM
78	Comfort	11/8/2013 12:39 PM
79	Material should feel good, prefer natural materials	11/8/2013 12:07 PM

### I want that one...

80	Functionality	11/8/2013 12:00 PM
81	fit	11/8/2013 11:52 AM
82	interesting, innovative cut	11/8/2013 11:41 AM
83	The make quality - my clothes need to last.	11/8/2013 11:22 AM
84	on trend	11/8/2013 11:07 AM
85	quality	11/8/2013 11:03 AM
86	Price	11/8/2013 11:02 AM
87	fixtures look expensive/quality (zips, buttons etc)	11/4/2013 5:42 AM
#	3.	Date
1	Colour	11/15/2013 8:09 AM
2	Season	11/15/2013 3:17 AM
3	cut	11/14/2013 8:57 AM
4	style	11/14/2013 1:08 AM
5	What I already have that's old/tired and needs replacing	11/13/2013 5:17 AM
6	Style	11/13/2013 4:39 AM
7	Quality	11/13/2013 4:31 AM
8	Does it fit/ make me feel good	11/13/2013 2:57 AM
9	cost	11/13/2013 2:37 AM
10	Styles or items I have seen elsewhere that I like	11/13/2013 1:01 AM
11	Colour	11/13/2013 12:44 AM
12	good fit	11/12/2013 1:24 PM
13	Fit	11/12/2013 12:49 PM
14	ethical sourcing & environmental impact	11/12/2013 12:02 PM
15	Well fitting	11/12/2013 11:16 AM
16	Ethical Standards	11/12/2013 11:10 AM
17	Novelty	11/12/2013 10:57 AM
18	Fit	11/12/2013 10:25 AM
19	good quality fabric that will last	11/12/2013 6:13 AM
20	Price	11/12/2013 5:40 AM
21	EXCHANGE POLICY	11/12/2013 4:55 AM
22	quality	11/12/2013 3:25 AM
23	Style	11/12/2013 3:16 AM
24	Durability	11/12/2013 1:27 AM
25	Fit	11/11/2013 12:33 PM
26	is it flattering	11/11/2013 12:08 PM
27	Production origin	11/11/2013 11:24 AM
28	Price	11/11/2013 10:14 AM
29	Cost effective	11/11/2013 9:27 AM
30	non shrinkable	11/11/2013 7:55 AM
31	Weather	11/11/2013 6:25 AM
32	the feel of clothing	11/11/2013 4:50 AM
33	Is it wearable/washable	11/11/2013 4:40 AM
34	warmth	11/11/2013 4:33 AM
35	Appearance	11/11/2013 3:25 AM
36	is it unusual	11/11/2013 3:21 AM

### I want that one...

37	quality	11/11/2013 3:14 AM
38	Individuality	11/11/2013 3:08 AM
39	Is it flattering	11/11/2013 3:05 AM
40	will i wear it enough to justify it's purchase	11/11/2013 2:35 AM
41	Quality	11/11/2013 2:34 AM
42	Quality	11/11/2013 2:32 AM
43	Size	11/11/2013 2:27 AM
44	The fabric	11/11/2013 2:24 AM
45	Function	11/11/2013 2:12 AM
46	Fabric & Washcare	11/11/2013 2:07 AM
47	Material	11/11/2013 2:04 AM
48	I need to be able to afford it	11/11/2013 1:40 AM
49	VALUE FOR MONEY	11/11/2013 1:26 AM
50	Functionality, wearability, comfort	11/11/2013 1:18 AM
51	seson	11/11/2013 12:53 AM
52	Quality	11/11/2013 12:23 AM
53	the practicality of the garment	11/11/2013 12:21 AM
54	style	11/10/2013 11:56 PM
55	Material	11/10/2013 10:21 PM
56	Fit	11/10/2013 10:58 AM
57	Price	11/10/2013 8:50 AM
58	As little synthetic content as possible	11/10/2013 6:35 AM
59	Replacing old	11/10/2013 12:53 AM
60	does not date	11/9/2013 5:05 PM
61	Price	11/9/2013 4:15 PM
62	combination	11/9/2013 2:33 PM
63	style	11/9/2013 11:52 AM
64	Price	11/9/2013 10:49 AM
65	matching with other clothes	11/9/2013 9:53 AM
66	Trend	11/9/2013 8:49 AM
67	Durability	11/9/2013 8:25 AM
68	Well made so they last	11/9/2013 4:54 AM
69	Fashionable	11/9/2013 1:39 AM
70	Do they have my size	11/9/2013 1:27 AM
71	good colours (no browns greys blacks if i can avoid them)	11/9/2013 12:22 AM
72	Style	11/8/2013 10:37 PM
73	fashionable	11/8/2013 10:35 PM
74	Fit	11/8/2013 1:16 PM
75	Good quality	11/8/2013 1:13 PM
76	fabric is good against my skin	11/8/2013 12:53 PM
77	Quality	11/8/2013 12:45 PM
78	Quality	11/8/2013 12:39 PM
79	Needs to be in fashion	11/8/2013 12:07 PM
80	Quality	11/8/2013 12:00 PM
81	need	11/8/2013 11:52 AM

### I want that one...

82	well made	11/8/2013 11:41 AM
83	Easy to wash.	11/8/2013 11:22 AM
84	fit	11/8/2013 11:07 AM
85	trends	11/8/2013 11:03 AM
86	Fabric	11/8/2013 11:02 AM
87	flattering	11/4/2013 5:42 AM
#	4.	Date
1	Feel on skin	11/15/2013 8:09 AM
2	Weather	11/15/2013 3:17 AM
3	style	11/14/2013 8:57 AM
4	colour	11/14/2013 1:08 AM
5	If I'm going to wear it more than once	11/13/2013 5:17 AM
6	Functionality	11/13/2013 4:39 AM
7	Must be complimentary to my shape	11/13/2013 4:31 AM
8	Is the fabric good quality	11/13/2013 2:57 AM
9	quality of material/longevity	11/13/2013 2:37 AM
10	If I can afford the item	11/13/2013 1:01 AM
11	Occasion	11/13/2013 12:44 AM
12	value for money	11/12/2013 1:24 PM
13	Breathable/ weatherproof	11/12/2013 12:49 PM
14	function	11/12/2013 12:02 PM
15	comfortable	11/12/2013 11:16 AM
16	Timelessness	11/12/2013 11:10 AM
17	Comfort	11/12/2013 10:25 AM
18	fabric with stretch helps cover 'fat' days	11/12/2013 6:13 AM
19	Fashionability	11/12/2013 5:40 AM
20	REQUIREMENT	11/12/2013 4:55 AM
21	not dry clean	11/12/2013 3:25 AM
22	Quality	11/12/2013 3:16 AM
23	Colour	11/12/2013 1:27 AM
24	Style	11/11/2013 12:33 PM
25	price	11/11/2013 12:08 PM
26	Durability in quality	11/11/2013 11:24 AM
27	Easy to travel with	11/11/2013 10:14 AM
28	Durable	11/11/2013 9:27 AM
29	perfect fit	11/11/2013 7:55 AM
30	How on trend it is	11/11/2013 6:25 AM
31	whether classic or seasonal clothing - depending on my needs	11/11/2013 4:50 AM
32	Can I afford it	11/11/2013 4:40 AM
33	comfort	11/11/2013 4:33 AM
34	Warmth	11/11/2013 3:25 AM
35	where does the garment come from	11/11/2013 3:21 AM
36	brand	11/11/2013 3:14 AM
37	Natural materials	11/11/2013 3:08 AM
38	Is it value for money	11/11/2013 3:05 AM

### I want that one...

39	is it comfortable	11/11/2013 2:35 AM
40	Price	11/11/2013 2:34 AM
41	Machine wash	11/11/2013 2:32 AM
42	Style	11/11/2013 2:27 AM
43	How often will I wear it	11/11/2013 2:24 AM
44	Fit	11/11/2013 2:12 AM
45	Do I need it?!	11/11/2013 2:07 AM
46	Price	11/11/2013 2:04 AM
47	Do I really need it?	11/11/2013 1:40 AM
48	VERSATILITY	11/11/2013 1:26 AM
49	The colour or print are appealing/unusual	11/11/2013 1:18 AM
50	fit	11/11/2013 12:53 AM
51	purpose	11/11/2013 12:23 AM
52	Will it suit me	11/11/2013 12:21 AM
53	size	11/10/2013 11:56 PM
54	Fashionable	11/10/2013 10:21 PM
55	Season/Weather	11/10/2013 10:58 AM
56	Cost per wear (if expensive)	11/10/2013 8:50 AM
57	Can I wear this in 10 years?	11/10/2013 6:35 AM
58	Traveling - need warmer/seasonal clothes	11/10/2013 12:53 AM
59	able to mix and match	11/9/2013 5:05 PM
60	Fit	11/9/2013 4:15 PM
61	fashion	11/9/2013 2:33 PM
62	Style	11/9/2013 10:49 AM
63	can i pack it all in my suitcase to take home...	11/9/2013 9:53 AM
64	colour	11/9/2013 8:49 AM
65	Fabric	11/9/2013 8:25 AM
66	Type of fabric - does it breath?	11/9/2013 4:54 AM
67	Fits right	11/9/2013 1:39 AM
68	How it looks when on	11/9/2013 1:27 AM
69	good raw materials (cotton, linen, wool), v little acrylics and other synthetics if I can avoid them	11/9/2013 12:22 AM
70	Event - purpose	11/8/2013 10:37 PM
71	comfort	11/8/2013 10:35 PM
72	Colour	11/8/2013 1:16 PM
73	Right fit	11/8/2013 1:13 PM
74	colour	11/8/2013 12:53 PM
75	Care	11/8/2013 12:45 PM
76	Price	11/8/2013 12:39 PM
77	Needs to be easy to clean / washable.	11/8/2013 12:07 PM
78	Fashionable	11/8/2013 12:00 PM
79	price/quality	11/8/2013 11:52 AM
80	where its made	11/8/2013 11:41 AM
81	I avoid clothes that need ironing.	11/8/2013 11:22 AM
82	material	11/8/2013 11:07 AM
83	will I be able to wear it often	11/8/2013 11:03 AM



### I want that one...

84	Fit	11/8/2013 11:02 AM
85	different in it's style (i.e.. no one will know for sure where i bought it)	11/4/2013 5:42 AM
#	5.	Date
1	Smell	11/15/2013 8:09 AM
2	longevity	11/14/2013 8:57 AM
3	quality	11/14/2013 1:08 AM
4	How practical/versatile it is for work/social etc	11/13/2013 5:17 AM
5	Price	11/13/2013 4:39 AM
6	Do I already have this type of item	11/13/2013 4:31 AM
7	Is the garment well made	11/13/2013 2:57 AM
8	universality	11/13/2013 2:37 AM
9	How often I will wear it	11/13/2013 1:01 AM
10	Season	11/13/2013 12:44 AM
11	flattering colours	11/12/2013 1:24 PM
12	Hard wearing	11/12/2013 12:49 PM
13	washing ease	11/12/2013 12:02 PM
14	Style	11/12/2013 11:16 AM
15	Practicality	11/12/2013 11:10 AM
16	Pattern Design	11/12/2013 10:25 AM
17	needs to be a good 'basic'	11/12/2013 6:13 AM
18	Quality	11/12/2013 5:40 AM
19	whetehr I actually need it - gap in wardrobe	11/12/2013 3:25 AM
20	Classic tailoring	11/12/2013 3:16 AM
21	Comfort	11/12/2013 1:27 AM
22	Good colour	11/11/2013 12:33 PM
23	how much i will wear it	11/11/2013 12:08 PM
24	Care (I hardly every buy anything that needs dry cleaning)	11/11/2013 11:24 AM
25	light	11/11/2013 10:14 AM
26	Easy to take care of	11/11/2013 9:27 AM
27	price	11/11/2013 7:55 AM
28	Material (not for garment care but for fashion e.g. leather skirt)	11/11/2013 6:25 AM
29	If the piece of clothing will go with existing wardrobe/pieces	11/11/2013 4:50 AM
30	Do I have something to wear it with	11/11/2013 4:40 AM
31	how much of a badass I'll look like wearing	11/11/2013 4:33 AM
32	longevity	11/11/2013 3:25 AM
33	ethical practise of producer/designer	11/11/2013 3:21 AM
34	price	11/11/2013 3:14 AM
35	Good value	11/11/2013 3:08 AM
36	Do I really need it	11/11/2013 3:05 AM
37	can i wear it for any special occasion coming up	11/11/2013 2:35 AM
38	Care	11/11/2013 2:34 AM
39	slim fit	11/11/2013 2:32 AM
40	Is it worth the money	11/11/2013 2:24 AM
41	Price	11/11/2013 2:12 AM
42	Can I afford it?!	11/11/2013 2:07 AM

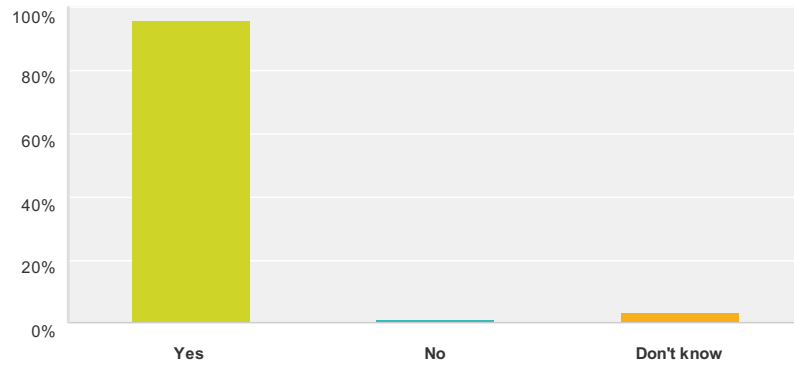
### I want that one...

43	Quality	11/11/2013 2:04 AM
44	It needs to last at least the year & be quality stitched & fabric	11/11/2013 1:40 AM
45	I feel myself in the garment	11/11/2013 1:18 AM
46	trends	11/11/2013 12:53 AM
47	Style	11/11/2013 12:23 AM
48	Will it make me feel good about myself	11/11/2013 12:21 AM
49	colour	11/10/2013 11:56 PM
50	Good mix and match item	11/10/2013 10:21 PM
51	Color	11/10/2013 10:58 AM
52	Function	11/10/2013 8:50 AM
53	Unique, unless it's a basic such as white tees or blue jeans	11/10/2013 6:35 AM
54	Retail therapy - for fun! No reason!	11/10/2013 12:53 AM
55	no frills or flounces	11/9/2013 5:05 PM
56	Colour	11/9/2013 4:15 PM
57	iconic	11/9/2013 2:33 PM
58	Flattering	11/9/2013 10:49 AM
59	feel of the material	11/9/2013 9:53 AM
60	size	11/9/2013 8:49 AM
61	Reason for buying it	11/9/2013 8:25 AM
62	Designer - but not high on my list	11/9/2013 4:54 AM
63	Comfortable	11/9/2013 1:39 AM
64	Quality of material	11/9/2013 1:27 AM
65	try to not buy mass made clothes	11/9/2013 12:22 AM
66	Origin of garment	11/8/2013 10:37 PM
67	price	11/8/2013 10:35 PM
68	Whether it suits me	11/8/2013 1:16 PM
69	Right brand	11/8/2013 1:13 PM
70	comfort	11/8/2013 12:53 PM
71	Use	11/8/2013 12:45 PM
72	Style	11/8/2013 12:39 PM
73	Works with other items in Wardrobe	11/8/2013 12:00 PM
74	usage	11/8/2013 11:52 AM
75	good fitting	11/8/2013 11:41 AM
76	Mix and match.	11/8/2013 11:22 AM
77	quality	11/8/2013 11:07 AM
78	does it match other items I own?	11/8/2013 11:03 AM
79	Quality	11/8/2013 11:02 AM
80	whether i can wear it for work (make the most of the purchase/ justify spend)	11/4/2013 5:42 AM

I want that one...

**Q9 Do you agree that you would consciously consider these needs when shopping?**

Answered: 87 Skipped: 2

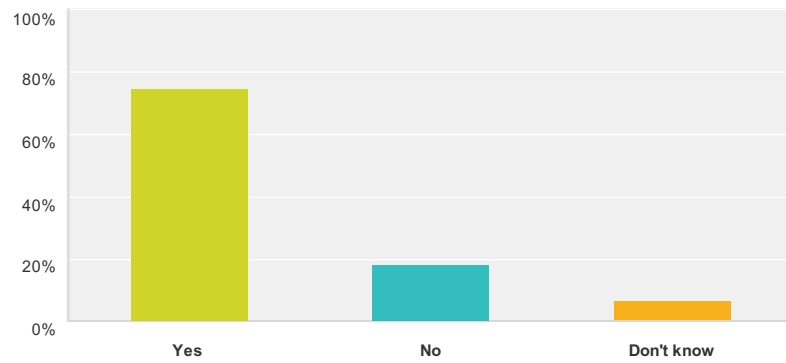


Answer Choices	Responses	
Yes	95.40%	83
No	1.15%	1
Don't know	3.45%	3
Total		87

I want that one...

**Q10 After you have bought the item, do you still think of the reasons you considered when buying it?**

Answered: 87 Skipped: 2

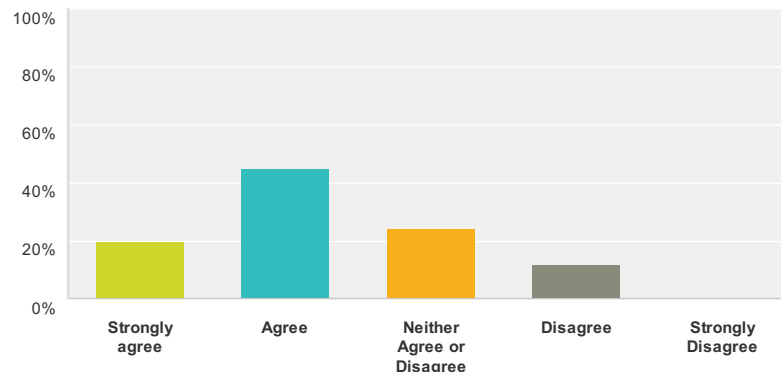


Answer Choices	Responses	
Yes	74.71%	65
No	18.39%	16
Don't know	6.90%	6
Total		87

I want that one...

**Q11** Would you agree or disagree with the following statement: - “the more reasons I have to buy something the longer I will use it for”

Answered: 87 Skipped: 2

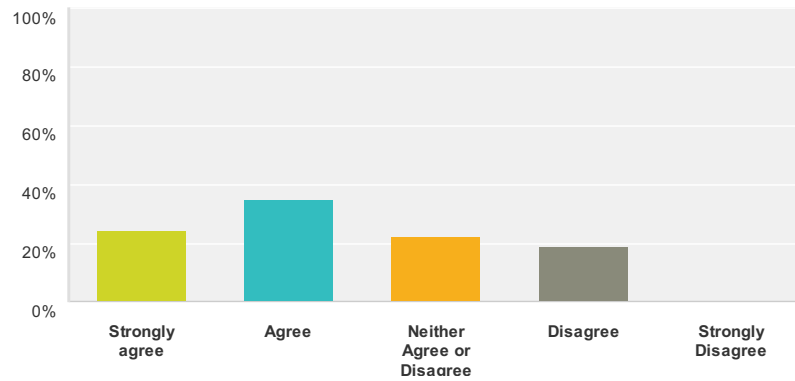


Answer Choices	Responses	
Strongly agree	19.54%	17
Agree	44.83%	39
Neither Agree or Disagree	24.14%	21
Disagree	11.49%	10
Strongly Disagree	0%	0
Total		87

I want that one...

**Q12 Would you agree or disagree with the following statement: - “the less reasons I like something when I buy it, the fewer times I will wear it”**

Answered: 86 Skipped: 3

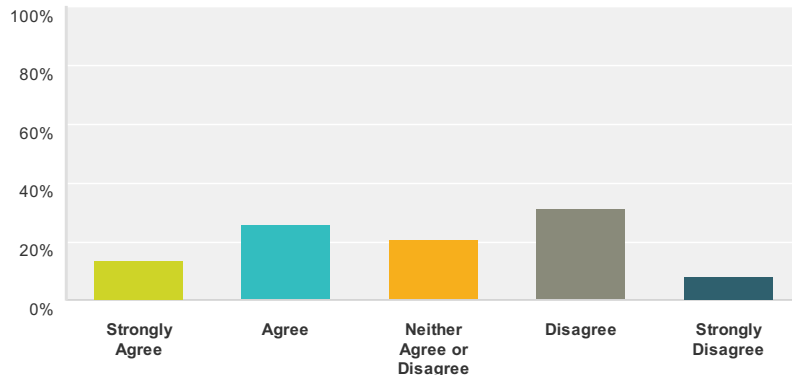


Answer Choices	Responses	
Strongly agree	24.42%	21
Agree	34.88%	30
Neither Agree or Disagree	22.09%	19
Disagree	18.60%	16
Strongly Disagree	0%	0
Total		86

I want that one...

**Q13 Would you agree or disagree with the following statement: - “I would buy clothes that were designed to last for a set amount of wears”**

Answered: 86 Skipped: 3



Answer Choices	Responses	
Strongly Agree	13.95%	12
Agree	25.58%	22
Neither Agree or Disagree	20.93%	18
Disagree	31.40%	27
Strongly Disagree	8.14%	7
Total		86

I want that one...

**Q14 Please consider the item of clothing you have had for the longest period of time, how long have you owned itfor? (please answer using years and months)**

Answered: 86 Skipped: 3

#	Responses	Date
1	6	11/15/2013 8:11 AM
2	Leather Reiss Jacket.. 15 years	11/14/2013 8:58 AM
3	34 years	11/14/2013 1:09 AM
4	Coat - 4/5 years	11/13/2013 5:19 AM
5	Snowboard Jacket	11/13/2013 4:42 AM
6	7 years 8 months	11/13/2013 4:33 AM
7	Navy coat by Nicole Farhi, bought in A/W 2008 . I wear this every winter and it still looks smart	11/13/2013 2:59 AM
8	Black suede boots	11/13/2013 2:38 AM
9	Jeans owned for 2 years.	11/13/2013 1:03 AM
10	Denim jeans: +- 6 years	11/13/2013 12:47 AM
11	5	11/12/2013 1:28 PM
12	North face ski jacket 7yrs 10 months	11/12/2013 12:50 PM
13	a silk printed scarf - 24yrs	11/12/2013 12:05 PM
14	10 years 5 months	11/12/2013 11:18 AM
15	13 years	11/12/2013 11:14 AM
16	Black wool wrap/ cardigan - 17 yrs	11/12/2013 11:00 AM
17	1 year 1 month	11/12/2013 10:26 AM
18	Jeans - approx ten years	11/12/2013 6:15 AM
19	7 years	11/12/2013 5:42 AM
20	2 YEAR 1 MONTH	11/12/2013 4:57 AM
21	12 years	11/12/2013 3:30 AM
22	20 years	11/12/2013 3:18 AM
23	11 years, 2 months	11/12/2013 1:29 AM
24	3 years 2 months	11/11/2013 12:35 PM
25	3 years	11/11/2013 12:12 PM
26	12 years	11/11/2013 11:26 AM
27	5 years	11/11/2013 10:16 AM
28	Coat - 3 years	11/11/2013 9:28 AM
29	jumper = 5 years +	11/11/2013 7:57 AM
30	10 years 0 months	11/11/2013 6:25 AM
31	Classic Black wool winter jacket - 10 years roughly	11/11/2013 4:53 AM
32	Timbaland coat - three or so years?	11/11/2013 4:42 AM
33	7 years and 11 months	11/11/2013 4:41 AM
34	10 years 0 months	11/11/2013 3:28 AM
35	I have an 8 year old jacket from HnM	11/11/2013 3:24 AM
36	outer wool coat - had it for over 10 years. navy, thick wool fabric with semi rough texture. classic cut - fits any occasion both dressed up and casual. but now it looks worn out and needs replacing.	11/11/2013 3:18 AM
37	A winter coat which I've owned for about 6 years	11/11/2013 3:10 AM



### I want that one...

38	3 years	11/11/2013 3:07 AM
39	Vintage sequin / beaded top 10 years	11/11/2013 2:48 AM
40	jumper from next	11/11/2013 2:37 AM
41	3 years	11/11/2013 2:36 AM
42	5 years	11/11/2013 2:35 AM
43	2 years	11/11/2013 2:30 AM
44	8 years	11/11/2013 2:25 AM
45	Jacket	11/11/2013 2:15 AM
46	7years 8months	11/11/2013 2:05 AM
47	I have a t-shirt that I have been wearing for over 13 years and 4 months (approximately). I stopped wearing it for a few years because I gained weight, I am now wearing it again.	11/11/2013 1:48 AM
48	7 YEARS	11/11/2013 1:27 AM
49	15 years	11/11/2013 1:20 AM
50	11 years	11/11/2013 12:56 AM
51	17 years	11/11/2013 12:26 AM
52	A dress, 10 years 9 months. The dress has a classic feel and look. Fits perfectly. It is now showing a few signs of wear however can be repaired to look like new	11/11/2013 12:25 AM
53	I keep my clothes for a good 5/6 years - I then give them to charity	11/10/2013 11:58 PM
54	10 years	11/10/2013 10:23 PM
55	2 years	11/10/2013 11:00 AM
56	A black Moschino flapper style dress bought in the Harrods sale about 6/7 years ago, very flattering and a little unusual and it was on sale. I continue to wear it as its cute and I always get compliments when I wear it.	11/10/2013 8:55 AM
57	13 years	11/10/2013 6:38 AM
58	5 years 1 month	11/10/2013 12:55 AM
59	5 years	11/9/2013 5:06 PM
60	10years	11/9/2013 4:17 PM
61	10 years	11/9/2013 2:36 PM
62	13 years	11/9/2013 11:54 AM
63	7 years	11/9/2013 10:51 AM
64	5 years 0 months	11/9/2013 9:54 AM
65	10 years	11/9/2013 8:52 AM
66	10 years.	11/9/2013 8:28 AM
67	Jeans	11/9/2013 4:55 AM
68	2 years skinny jeans	11/9/2013 1:42 AM
69	over 10 years	11/9/2013 1:30 AM
70	I still wear a number of items of clothing I bought as an early teenager, i.e. 20 years ago. The one I wear most is an early 90's colourful, hippy top that I loved then (and saved up for months to buy) and I love now. In fact, I own and regularly wear a t-shirt I inherited from a friend's cousin when I was 8.	11/9/2013 12:25 AM
71	10 years	11/8/2013 10:39 PM
72	5years	11/8/2013 10:37 PM
73	18 years	11/8/2013 1:21 PM
74	Tailored suit, 8 years	11/8/2013 1:14 PM
75	black stretch trousers - 3 years	11/8/2013 12:57 PM
76	14 years	11/8/2013 12:47 PM
77	5 years	11/8/2013 12:42 PM
78	Coat owned it for 5 years and 1 month	11/8/2013 12:09 PM
79	11 years	11/8/2013 12:02 PM

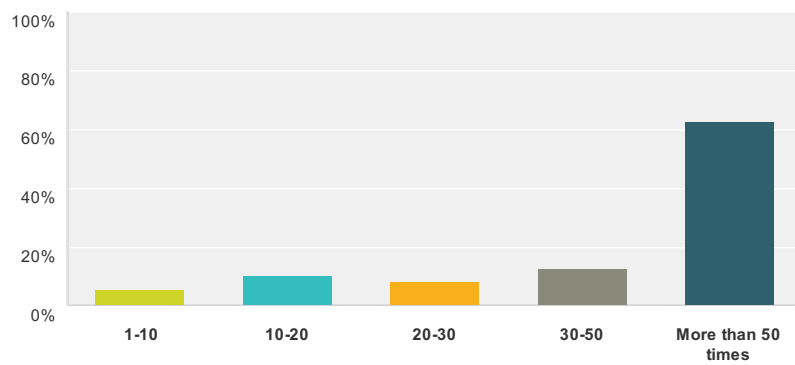
### I want that one...

80	20 years	11/8/2013 11:57 AM
81	8 years at least	11/8/2013 11:44 AM
82	A green autumn/spring coat from H&M purchased around October 2006. I still have it, love it and wear it.	11/8/2013 11:28 AM
83	4	11/8/2013 11:08 AM
84	black top, 6 years	11/8/2013 11:05 AM
85	3 years	11/8/2013 11:04 AM
86	10 years and 6 months	11/4/2013 5:47 AM

I want that one...

**Q15 How many times in the would you estimate you have worn this garment?**

Answered: 86 Skipped: 3

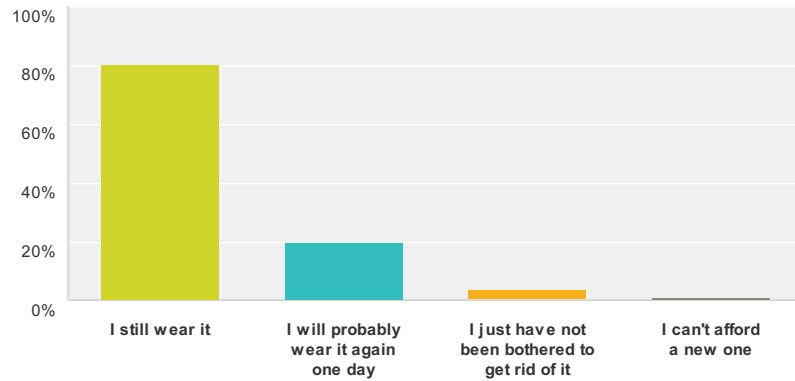


Answer Choices	Responses
1-10	5.81% 5
10-20	10.47% 9
20-30	8.14% 7
30-50	12.79% 11
More than 50 times	62.79% 54
Total	86

I want that one...

## Q16 Why do you think you have kept this piece of clothing for so long?

Answered: 86 Skipped: 3



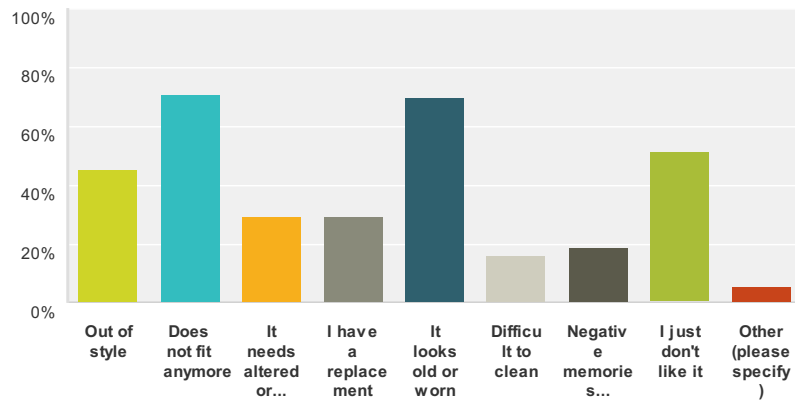
Answer Choices	Responses
I still wear it	80.23% 69
I will probably wear it again one day	19.77% 17
I just have not been bothered to get rid of it	3.49% 3
I can't afford a new one	1.16% 1
Total Respondents: 86	

#	If Other (please specify below)	Date
1	sentimental value	11/14/2013 1:09 AM
2	It is expensive and functional and comes out a couple of times a year in extreme weather conditions	11/13/2013 4:42 AM
3	It is good quality and a classic cut	11/13/2013 2:59 AM
4	sentimental	11/12/2013 12:05 PM
5	Durable	11/12/2013 10:26 AM
6	great fitting jeans that don't go out of fashion	11/12/2013 6:15 AM
7	I like it, it unusual style.	11/12/2013 3:30 AM
8	good quality of fabric	11/11/2013 7:57 AM
9	Pretty durable big winter coat!	11/11/2013 4:42 AM
10	Sentimental value	11/11/2013 3:28 AM
11	its worn and I have gone down a size so needs replacing	11/11/2013 3:18 AM
12	Its vintage and wont find another one exactly the same, Very versatile,	11/11/2013 2:48 AM
13	I love it	11/11/2013 2:36 AM
14	It is in good condition	11/11/2013 1:48 AM
15	its a classic and I can always use as a backup	11/11/2013 12:26 AM
16	and it was expensive so I have looked after it well	11/10/2013 8:55 AM
17	Good fit and still looks good/new	11/10/2013 12:55 AM
18	can't find replacement of same quality	11/8/2013 10:39 PM
19	I love it	11/8/2013 11:05 AM
20	it is still in good nick and I like that. I like that i have had it for all this time (and that it still fits! ha!)	11/4/2013 5:47 AM

I want that one...

### Q17 What might cause you to get rid of a garment? (please select any that apply)

Answered: 86 Skipped: 3



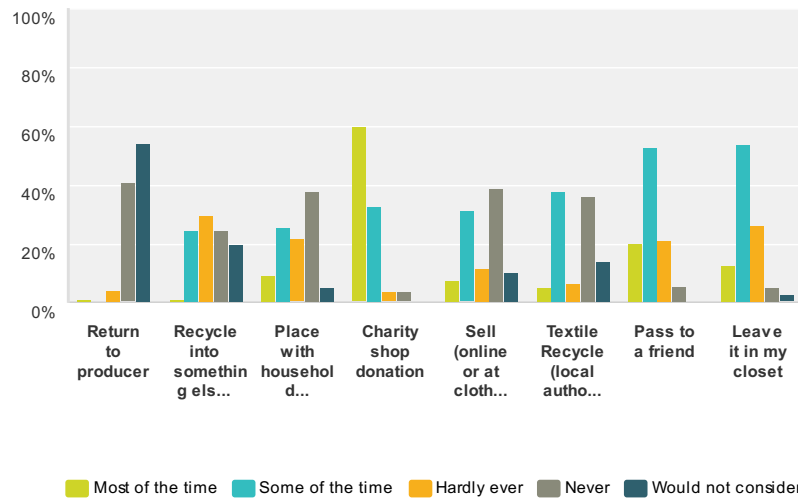
Answer Choices	Responses
Out of style	45.35% 39
Does not fit anymore	70.93% 61
It needs altered or repaired	29.07% 25
I have a replacement	29.07% 25
It looks old or worn	69.77% 60
Difficult to clean	16.28% 14
Negative memories associated with it	18.60% 16
I just don't like it	51.16% 44
Other (please specify)	5.81% 5
Total Respondents: 86	

#	Other (please specify)	Date
1	someone says it doesn't suit me or that I'm too old for it	11/14/2013 1:10 AM
2	It becomes so old it falls apart	11/13/2013 4:34 AM
3	often its more expensive to repair or alter a product than buying a new one. to my experience, its only financially worth repairing mid/high-end garments/products	11/11/2013 3:19 AM
4	impossible to fix	11/8/2013 11:45 AM
5	If I don't love it I give it to charity. I have no space!	11/8/2013 11:29 AM

I want that one...

## Q18 When you no longer wear a garment, what do you do with it?

Answered: 86 Skipped: 3



	Most of the time	Some of the time	Hardly ever	Never	Would not consider	Total
Return to producer	1.35% 1	0% 0	4.05% 3	40.54% 30	54.05% 40	74
Recycle into something else (cushion cover, dusters etc)	1.30% 1	24.68% 19	29.87% 23	24.68% 19	19.48% 15	77
Place with household domestic waste	9.46% 7	25.68% 19	21.62% 16	37.84% 28	5.41% 4	74
Charity shop donation	59.76% 49	32.93% 27	3.66% 3	3.66% 3	0% 0	82
Sell (online or at clothing market)	7.79% 6	31.17% 24	11.69% 9	38.96% 30	10.39% 8	77
Textile Recycle (local authority)	5.19% 4	37.66% 29	6.49% 5	36.36% 28	14.29% 11	77
Pass to a friend	20% 17	52.94% 45	21.18% 18	5.88% 5	0% 0	85
Leave it in my closet	12.50% 10	53.75% 43	26.25% 21	5% 4	2.50% 2	80

#	Other (please specify)	Date
1	leave them in the basement until I am ready to do a spring clean and sell/donate	11/11/2013 3:20 AM
2	See it on Ebay	11/11/2013 2:38 AM
3	I often have the intention to make cushion covers etc or to upcycle but i tend to not actually do the doing. I keep clothes aside and then years later donate to charity. This has become a pattern I am trying to break!	11/11/2013 1:50 AM

## **A.8 – A.14 Research tool selection**

- A.8 Dresses 1 to 21 with swing ticket or in-neck label
- A.9 Information taken from dresses 1 to 21
- A.10 Question sheet example
- A.11 Transcribed responses
- A.12 Quality dataset
- A.13 Dresses 1 to 21 additional information
- A.14 Respondents predictions to each of their top five

A.8     Dresses 1 to 21 with swing ticket or in-neck label







003



004





005



006



007



008









011



012



013



014





015



016



017



018





019










020
















021



## A.9 Information taken from dresses 1 to 21

NO.	SUPPLIER	DESCRIPTION	FABRIC COMPOSITION	COST	TAG INFO
1	Primark	Coral peplum dress with pocket detail and rose puff	96% polyester 4% elastane	£13.00	
2	Primark	Lumo orange and white flower embroidery with pockets and white underlay	100% cotton	£15.00	
3	Primark	Peach and purple floral with ruched waist and cross hatch detail	100% polyester	£8.00	
4	Primark	Lilac wavy fabric detail 'box' shape (no-tag- Primark)	95% polyester 5% elastane	Unknown	
5	H&M	Polyester (silk look) layered powder blue shift (lined) with front detail	100% polyester	£17.99	
6	Zara	Pineapple pattern peplum – pink/white/blue with crossover back	57% polyester 40% cotton 3% elastane	\$39.95	
7	Primark	Fuchsia box dress with puff pattern detail and gold zip down the back	97% polyester 3% elastane	£13.00	



8	H&M	Acid yellow short skater dress with crossover back detail	76% polyester 20% viscose 4% elastane	£7.99	 
9	Primark	Yellow Floral maxi dress (pink/blue) with belt	100% polyester	£13.00	
10	Primark	Baby blue oversize short shift dress	95% polyester 5% elastane	£8.00	
11	Zara	Blue, green, white floral/seaside pattern with black straps and low back	58% cotton 42% polyester	£19.99	
12	Primark	Royal blue and white 'hound's-tooth' style patterned long sheer dress with ¾ length sleeves and buttons and top pockets	100% polyester	£17.00	
13	Zara	White oversized sleeved mens shirt style with zip detail and long back	100% cotton	£29.99	

14	Primark	Black bodycon top with cut away holes beach style dress with ¾ length sleeves – stretch fabric	66% modal 33%polyamide	£7.00	
15	Primark	Black and white skater dress with short t-short sleeves and black and white striped bottom part	50% cotton 50% viscose	£5.00	
16	Primark	Lace sheer slip/beach dress (machine)	100% polyester	£4.00	
17	Primark	Nude butterfly (colourful) shift dress with lining and ¾ length sleeves (in blush)	100% polyester	£13.00	
18	Primark	Maxi black spaghetti dress with grey t-shirt material top overlay	100% polyester	£13.00	
19	H&M	Zebra print kaftan style black and white short dress with drawstring waist	100% polyester	£7.99	

20	Zara	Pale blue prairie style dress with lace details, ¾ to full length, thin spaghetti straps	52% viscose 48% cotton	£30	
21	H&M	Red and white pin stripe cotton short wrap dress (tie at waist)	100% cotton	£14.99	

Indexed number(.....)

Date 11/07/14

1. Presuming that the dress is in your size and fits you, can you show me how you would normally shop?

**PHOTOGRAPH EACH RESPONSE**

*Describe the activity below: -*

2. What are the main things you looking at when you are looking at the garments?

-  
-  
-  
-  
-

3. Can you take the garments and arrange them in order of the following: -

**PHOTOGRAPH EACH RESPONSE**

- a. Quality – (lowest to best) please explain why?

i. Numbers.....

- b. Price (cheapest to most expensive) please explain why?

i. Numbers.....

- c. Durability: - (short time to a long time) how long do you think the garments you picked will last?

i. Numbers.....

4. Please pick 5 dresses that you like the most **(Photograph)** –

*Dress numbers: -.....*

- a. Why did you pick these dresses?
- b. What do you think each one is made from?
- c. What brands do you think they are from?
- d. How many times do you think you would wear each one?
- e. How well will each of these garment perform over time? And why?
- f. What do you think will fail or go wrong with each garment?
- g. How would you dispose of it after you were finished?

5. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 5 colours you like and five you don't
- b. Can you look at all the colours and arrange in a line from 'classic' to 'fad'



- c. What colours would for example a high-end label use? And which would a fast fashion brand use?

6. Previous understanding

- a. When shopping for dresses what details or features would you typically avoid and why?

- b. Have you ever had a garment that let you down? What happened?

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

This is the end of the study thank you for your participation, do you have any questions for me? And would you like to be involved in any future aspects of this study?

## A.11 Transcribed responses

Respondents Indexed Number (001) A

Date 11/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"I work through the rail really quickly, I look at the length; I don't like dresses below the knee, no pale colours, not too baggy on top plain design."*

2. Please list the main things you looking for when you are looking at the dresses?

*"Length, nothing too pale, fitted at the top, plain design"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"I go by the weight of the material, and the garment design"*

19	18	21	12	10	01	02	03	16	05	06	15	04	11	07	08	09	20	17	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"For price I ask myself would I find it in Primark or Topshop?"*

15	16	02	19	18	10	21	01	07	03	05	12	06	04	11	08	09	20	17	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"The thicker the material will last longer, thinner, shorter, so I go by the weight of the material, and the design of the dress. The really thin fabric is going to fall apart almost immediately, but the heavier thicker fabric will last forever practically"*

19	02	18	15	16	21	10	01	03	05	12	09	11	07	04	08	06	20	17	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Colour, Sleeveless, Shape"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
21	Cotton and Linen blend	M&S	£20	2	Tearing/ripping
06	Polyester	Topshop	£25	6	Pulling of the surface pattern design (the darts)
13	Cotton	Primark	£12	4	Staining
14	Cotton Lycra blend	Zara	£18	5	Snagging and pulling of the fabric
02	Cotton Polyester blend	Primark	£10	3	Shrink in the wash

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

18-3533 TPX	16-3617 TPX	13-4303 TPX
-------------	-------------	-------------

- b. Now please pick 3 colours you don't like?

17-1930 TPX	15-1062 TPX	13-0648 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	13-1006 TPX	11-0601 TPX	007C
ii. Fad	808 C	15-6340 TPX	14-0452 TPX
iii. Designer	19-3520 TPX	11-0601 TPX	007C
iv. Fast Fashion	13-0648 TPX	18-1561 TPX	15-1062 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

- *"Florescent colours as the they wash me out*
- *Colours that are too garish*
- *Very thin clingy material*
- *Very low neck lines "*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Topshop dress, shrunk in the wash and the zip went rusty which stained the lining"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No, I don't look"*

- d. How would you dispose of it after you were finished?

*"Charity shop or hand down to my little sister"*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (002) A

Date 11/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

[Flicked through the rail very quickly] *"I go by colours and patterns"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Floral pattern, Skater type look, Bright colours, Bright contrast"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Material quality, cheap to expensive, cheap to me is thin, no style to the garments, see through, expensive is thicker, better designed."*

21	15	18	14	16	10	11	20	19	02	03	01	06	07	08	17	05	12	04	13	09
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"If the material quality is low, its Primark or market stall, higher is designer"*

15	21	18	14	16	10	11	20	08	19	03	02	01	06	07	05	04	13	12	17	09
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Personal experience of materials, quality of the fabric and the washing of it"*

15	21	10	11	20	19	18	08	14	16	03	02	01	06	07	05	12	17	09	04	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Patterns, colours, its my style, worn this before, this is what I'd wear"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
03	Polyester	Topshop	£25	40	Thin fabric might catch easily, bobble and sag
02	Cotton	Newlook	£15	40	Easy to get dirty but would last
07	Cotton	Primark	£10	30	Sturdy zip and thick material but would bobble
06	Cotton	Newlook	£20	40	Well made durable heavy material
08	Cotton	H&M	£13	15	Bobbling after washing

e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

a. Can you pick 3 colours you like?

13-3920 TPX	16-3617 TPX	17-1930 TPX
-------------	-------------	-------------

b. Now please pick 3 colours you don't like?

17-1314 TPX	14-0452 TPX	13-0648 TPX
-------------	-------------	-------------

c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	19-1940 TPX	007C
ii. Fad	801 C	12-0525 TPX	14-0452 TPX
iii. Designer	18-4330 TPX	11-0601 TPX	007C
iv. Fast Fashion	18-1561 TPX	11-0601 TPX	007C

f. Previous behavior

a. When shopping for dresses what details or features would you typically avoid and why?

*"Anything plain, I like styles I already own that are exciting, with colour mixing, floral pattern, skater look"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Primark clothing, which shrunk, after 1 wash Topshop jeans buttons fell off"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No, I never look"*

- d. How would you dispose of it after you were finished?

*"Depends if I can sell them or not, I bag them up for charity or E-bay or"*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (003) A

Date 11/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

[Looked along the top of the rail] *"Looking for a shape, top scan then the bottom, then all over"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Shape, Colour; black; white; or blue, what it is for? Like an event, I stick to what I already own"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Material thickness shows quality, details and features added, free accessories; good quality? Thin straps are low quality, how it is cared for"*

19	18	17	01	20	02	05	15	21	13	10	14	12	06	16	11	04	03	08	07	09
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"Where I might have seen it previously, so Primark is cheap House of Fraser is expensive; not really going by the garment as they are all the same"*

02	18	19	21	17	01	05	20	15	13	16	09	10	14	06	11	08	12	03	07	04
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Details like buttons and straps, quality of the zip and how often I'd wear it"*

20	15	02	18	19	21	17	01	10	14	16	06	11	08	05	12	03	04	09	13	07
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Shape, light fabric, the colour and the print colour"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
03	Polyester	Warehouse	£50	40	Would last for a very long time, but would sag
08	Nylon	Newlook	£25	12	Colour would fade
14	Cotton	Topshop	£35	20	Material would snag or tear
06	Poly	Oasis	£40	03	Straps may fail
09	Silk	Karen Millen	£65	04	Long life but would rip

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

007C	19-1940 TPX	801 C
------	-------------	-------

- b. Now please pick 3 colours you don't like?

14-4908 TPX	16-3617 TPX	17-1134 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	11-0601 TPX	007C
ii. Fad	13-2920 TPX	12-0525 TPX	17-1930 TPX
iii. Designer	13-4303 TPX	19-1940 TPX	19-3520 TPX
iv. Fast Fashion	18-1561 TPX	11-0601 TPX	16-1357 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"Anything that won't match my existing shoes or accessories, my best dress is one in can wear all day and night"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Primark to, didn't fit when I got it home"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Not usually, unless its high-end"*

- d. How would you dispose of it after you were finished?

*"Donate to charity shop"*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (004) B

Date 11/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"I'll move/flap the dress, then spreading the dress and the handle of the fabric"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Colour, classic cut, simple pattern and fabric, vintage look/worn feel, and the length"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Stitch details, fabric feel, details like buttons seams also"*

17	01	15	10	09	21	11	03	16	04	07	18	02	08	12	19	20	14	06	05	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"What's on trend also, how popular the garment is, if its everywhere then it'll be cheap"*

19	15	03	08	01	10	21	11	16	04	02	07	17	09	20	18	12	14	06	13	05
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"I'm looking at how well it is put together"*

19	15	03	08	01	10	21	11	16	14	09	18	02	17	20	12	04	07	06	05	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Versatile, good classic materials, high design and the length, and could accessories easily"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
12	Rayon	Vintage	£55	30	Snag, deodorant perfume stains, wash poorly
14	Poly / Elastane	Topshop	£65	12	Washing would be tricky, least durable slacking
21	Cotton	Vintage	£30	15	Discoloration and moth eaten
13	Cotton	Zara	£60	06	Stain and discolour
16	Polyester	Topshop	£30	20	Snag and pull and sag

e. Colour investigation

#### PHOTOGRAPH EACH RESPONSE

a. Can you pick 3 colours you like?

19-1940 TPX	17-1930 TPX	19-0810 TPX
-------------	-------------	-------------

b. Now please pick 3 colours you don't like?

14-4908 TPX	12-0525 TPX	14-0452 TPX
-------------	-------------	-------------

c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	11-0601 TPX	007C
ii. Fad	13-0948 TPX	14-0452 TPX	17-1930 TPX
iii. Designer	18-1561 TPX	19-1940 TPX	007C
iv. Fast Fashion	15-6340 TPX	18-3533 TPX	15-1062 TPX

f. Previous behavior

a. When shopping for dresses what details or features would you typically avoid and why?

*"Cut outs, zips studs or embellishments"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Shrunk after the first wash, colour has bleed or appliqué has fallen off. Mango, H&M and Topshop are very quick to fail"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Not for fast fashion, wouldn't bother"*

- d. How would you dispose of it after you were finished?

*"Pass them on or donate to charity"*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (005) B

Date 14/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

"Pattern or colour would draw me in, I look across the top of the hangers to see what I like. Drawing the items apart, won't remove unless I really like it."

2. Please list the main things you looking for when you are looking at the dresses?

*"Colour priority for the bights, pattern on the surface, detail or lack of it, a single feature can ruin a garment"*

3.

- a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Low quality is flimsy and poor finish, high quality is fabric that feels nice, mixed materials also"*

19	08	15	16	01	10	21	04	07	03	12	17	11	18	14	09	05	06	02	20	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"low price is flimsy cheap jersey material, higher price is thicker fabric and is lined, with more features and a trim"*

19	15	16	01	10	21	08	04	07	12	03	17	11	18	14	09	05	06	02	20	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Short time will snag and rip easily, flimsy. Long time has a stability with it, so the heavy synthetic will wash easily and dry quickly"*

19	15	10	05	20	12	03	17	18	14	21	02	09	11	16	13	06	08	01	04	07
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"I picked the ones that were most fun, and the colour of them, pattern design and I can mix and match with other things I own "*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
06	Cotton	Urban outfitters	£55	10	Textile design will snag
12	Polyester	Urban outfitters	£45	02	Would rip
09	Silk	Dorothy Perkins	£40	04	Belt loops would rip
03	Polyester	Motel	£45	20	Waist would sag
20	Cotton	Anthropology	£70	01	Would stain easily

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

007C	801C	13-0648 TPX
------	------	-------------

- b. Now please pick 3 colours you don't like?

17-1134 TPX	18-3533 TPX	16-1337 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	13-1006 TPX	007C
ii. Fad	15-1062 TPX	16-3617 TPX	15-6340 TPX
iii. Designer	11-0601 TPX	14-4908 TPX	007C
iv. Fast Fashion	808C	16-3617 TPX	17-1930 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"I don't like purple, I won't wear it, and I don't like frills or anything with too many details, no ruffles, I like simple and plain"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"A dress from Zara, ripped and burst at the seam after a small period of time"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes to avoid certain fabrics and dry cleaning"*

- d. How would you dispose of it after you were finished?

*"Charity shop mostly"*

This is the end of the study do you have any questions for me?



Respondents Indexed Number (006) A

Date 17/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Quick scan and touching, and I select what I like for closer inspection, pull it out. For me colour is what draws me, if I like it I'll put it in-front of me below my chin"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Bold colours, different looks, stable, multi-wear"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Going on the feel mostly, poly is low end of the scale, cotton means high quality"*

02	21	20	09	06	08	13	15	03	07	05	11	14	16	19	17	12	04	18	10	01
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"Hard to determine between the quality and price, it can be low quality material, be well made and be expensive in one shop cheap in another – so it depends on the shop"*

13	09	06	02	21	14	07	04	08	20	17	03	05	15	16	12	01	11	18	19	10
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"The fashions won't last but the garments will, so I'm viewing the stitching but I don't know really what to look for, so I'll base it on how man times it'll be washed and if it will shrink or get baggy."*

19	10	18	11	15	01	14	04	16	17	03	08	09	15	12	20	06	07	21	02	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"I like the style, the colours and pattern"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
06	Poly/cotton	Zara	£40	10	The zip would fail and snag.
09	Polyester	Warehouse	£40	02	The belt loops would burst
03	Polyester	Topshop	£35	10	Flimsy would lose its shape as the elastic would go.
07	Lycra/cotton	Zara	£40	10	The zip would fail
14	Lycra/cotton	H&M	£25	02	Would snag easily

e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

a. Can you pick 3 colours you like?

801C	808C	13-0648 TPX
------	------	-------------

b. Now please pick 3 colours you don't like?

13-4303 TPX	19-4205 TPX	16-1337 TPX
-------------	-------------	-------------

c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	11-0601 TPX	007C
ii. Fad	13-0648 TPX	14-4908 TPX	14-0452 TPX
iii. Designer	18-3533 TPX	13-1006 TPX	007C
iv. Fast Fashion	12-0525 TPX	16-3617 TPX	15-1062 TPX

f. Previous behavior

a. When shopping for dresses what details or features would you typically avoid and why?

*"Dresses that are too short or look tacky"*

b. Have you ever had a garment that let you down or failed? What happened?

*" Yes, I have, it was a dress from the clothes show and it was expensive but it was terribly made and upon reflections I regretted it, very impulsive! It broke after 2 weeks"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes but only avoid dry cleaning at all costs"*

- d. How would you dispose of it after you were finished?

*"Charity shop"*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (007) A

Date 17/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Left to right, I pull out, look if I like it take it out and it in front of me"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Colour, not too tight, length below the knees"*

3.

- a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Style mostly and the weight, heavy fabrics are higher quality"*

13	21	16	20	09	16	17	11	10	07	04	19	18	15	14	08	06	05	01	02	03
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"Jersey material, casual wear/day wear is cheap, night wear woven is more expensive "*

10	18	15	16	14	19	21	08	06	01	03	13	07	04	02	05	12	20	11	17	09
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Flimsy tee-shirt material will stretch out during washing and get baggy and misshapen, and the colours will fade. The longer life is the woven, chiffon as it won't get baggy or shrink."*

10	18	15	14	16	11	21	07	04	13	20	19	06	08	01	03	02	05	12	17	09
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Its my style, fits my look, good pattern and colours, I love [19] due to the animal print [15] looks comfy, [14] black always works"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
03	Chiffon	Newlook	£18	100	Fall apart and shrink
02	Cotton	Topshop	£30	20	Snagging and tearing
19	Cotton	Dorothy Perkins	£14	100	Colour would fade
15	Cotton Lycra	Newlook	£10	50	Baggy and fade
14	Cotton Lycra	Primark	£7	30	Snagging and bagging

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

17-1930 TPX	11-0601 TPX	16-3617 TPX
-------------	-------------	-------------

- b. Now please pick 3 colours you don't like?

13-0648 TPX	19-0810 TPX	17-1134 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	18-1561 TPX	11-0601 TPX	007C
ii. Fad	15-1062 TPX	17-1930 TPX	14-0452 TPX
iii. Designer	18-4330 TPX	14-4908 TPX	12-4805 TPX
iv. Fast Fashion	15-6340 TPX	16-3617 TPX	12-0525 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"I would avoid too short, too tight or a heavy thick material"*

- b. Have you ever had a garment that let you down or failed? What happened?

*" Generally stitching falling apart or if it's there shrinking or bagging or a thin material that's see through"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes to avoid dry cleaning or hand washing – aftercare mostly"*

- d. How would you dispose of it after you were finished?

*"E-bay or Charity if I can't make cash."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (008) B

Date 17/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Begin in the middle, if I like it I inspect the hem, to make sure its not falling apart and do I have something like it already, so as not to duplicate"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Length to ensure its long, colour, material and staining likelihood"*

3.

- a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"I'm considering the material and how they are made – and if there is embroidery, to see if they are high quality and if they are a bit different. I think if I like it it's better quality? I can forgive its failings also I think it matters who you see wearing it that can tell you the quality of something"*

12	04	08	01	18	15	03	05	06	10	07	17	11	09	13	16	14	02	19	21	20
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"If it's right on trend its expensive and where you would wear it out? fancy clothes are more expensive, lacy things are expensive"*

15	10	18	03	07	04	01	11	09	12	21	20	06	02	17	05	19	08	16	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Jersey materials will hole and bobble, surface stitching embroidery will wear well and woven cotton will wash well, so will last"*

15	10	18	06	03	07	04	01	11	09	12	08	17	05	19	16	14	21	20	02	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Length, layering it, the details and comfortable"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
20	Cotton	Monsoon	£45	50	Too light so would stain
19	Poly Cotton	Zara	£45	50	Too thin, flimsy, get holes
16	Polyester	Warehouse	£35	35	Catch and rip
14	Poly Cotton	Warehouse	£40	40	Get holes
21	Cotton	M&S	£30	70	Stain around the armpits

e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

a. Can you pick 3 colours you like?

007 C	15-6340 TPX	808 C
-------	-------------	-------

b. Now please pick 3 colours you don't like?

13-0648 TPX	15-1062 TPX	17-1134 TPX
-------------	-------------	-------------

c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	801 C	11-0601 TPX	007C
ii. Fad	18-3533 TPX	19-1940 TPX	14-0452 TPX
iii. Designer	007 C	18-1561 TPX	11-0601 TPX
iv. Fast Fashion	15-6340 TPX	17-1930 TPX	007 C

f. Previous behavior

a. When shopping for dresses what details or features would you typically avoid and why?

*"Never Short unless I can layer, never strapless or yellow as it doesn't suit my colouring, and anything really clingy – and if really young or old people are wearing it"*



- b. Have you ever had a garment that let you down or failed? What happened?

*"Black cotton dress which picked up everything, its from Topshop, not been back"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes I do, to check what it's made from and to avoid hand-washing. I want it to be easy to care for."*

- d. How would you dispose of it after you were finished?

*"To Charity shop if they are still wearable – I would bin it if not wearable."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (009) B

Date 18/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Left to right, push to make space, lift out what I like and fold over my arm"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Colour, print, look and material"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Material is dictating, natural to the touch is high quality. Synthetic is low quality; also I consider it low quality when there aren't well finished details. I can totally see the low quality ones"*

03	10	15	16	17	18	21	20	11	05	19	02	01	09	08	07	12	04	06	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"the price is dictated by the fabric amount, the style and details"*

16	15	21	17	10	03	18	05	12	20	09	19	02	08	01	07	04	06	11	14	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"The washing will make it go out of form and the bright colours will fade out over time"*

15	10	18	06	03	07	04	01	11	09	12	08	17	05	19	16	14	21	20	02	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Mostly because they are my style and the cuts, material and quality"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
13	Linen	Cos	£70	50	It would fall apart
14	Cotton/viscose	Boutique	£200	10	Staining
11	Cotton	And other Stories	20	20	Colour would fade
04	Nylon	Reiss	£60	50	Hole details would increase, sagging also
20	Cotton	River island	£30	10	Staining

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

14-4908 TPX	12-4805 TPX	13-1006 TPX
-------------	-------------	-------------

- b. Now please pick 3 colours you don't like?

13-0648 TPX	17-1930 TPX	18-1561 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	13-4303 TPX	11-0601 TPX	13-1006 TPX
ii. Fad	18-3533 TPX	13-0648 TPX	14-0452 TPX
iii. Designer	007 C	13-4303 TPX	11-0601 TPX
iv. Fast Fashion	15-6340 TPX	13-0648 TPX	808 C

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"I would never buy anything that has too much print"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Shrinking from H&M"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes and following them."*

- d. How would you dispose of it after you were finished?

*"Charity shop if good if not I put in the bin or E-bay the expensive ones."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (010) B

Date 18/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Be drawn to the colours then start, and go through; push out of the way"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Colour, cut and feel"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Lack of lining means low quality, the construction and stitching should be even, fabric feel and details; the belt [09] is not leather so low quality"*

01	09	05	16	03	04	13	07	17	15	08	11	20	10	12	18	06	02	19	21	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"quality still means something but the simpler ones moved down the scale"*

03	17	15	16	05	09	01	04	07	11	10	13	08	20	21	19	12	18	02	06	14
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Flimsy ones will not last – the heavier and thicker fabrics will last for a much longer time"*

20	09	03	17	16	05	11	10	13	15	08	21	19	12	18	02	06	01	14	04	07
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"The feel is soft and comfortable, love the design and the print, it's simple and easy to wear, feels like quality"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
14	Viscose	And other stories	£47	40	Hole details are going to open up and break
18	Poly Cotton	H&M	£25	40	Seams are going to rip
13	Cotton	Zara	£30	02	Going to stain
15	Poly Cotton	Zara	£15	20	Seams are going to break
12	Polyester	H&M	£25	20	Snagging and tearing

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

13-4303 TPX	11-0601 TPX	13-3920 TPX
-------------	-------------	-------------

- b. Now please pick 3 colours you don't like?

14-0452 TPX	808 C	19-0810 TPX
-------------	-------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	007 C	11-0601 TPX	18-1561 TPX
ii. Fad	18-3533 TPX	15-1062 TPX	15-6340 TPX
iii. Designer	007 C	19-1940 TPX	11-0601 TPX
iv. Fast Fashion	13-4303 TPX	007 C	801 C

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"Body-con tight dress, very cheap and tacky, rough polyesters and very bright colours"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Normally it would rip and tear at the seams, returned to the brand"*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No I don't look, possibly when home when I'm cleaning it for the first time."*

- d. How would you dispose of it after you were finished?

*"Normal trash for un-wearable, donated for something with life left."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (011) B

Date 27/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Drawn to the black dress, feel the material, then pick up and take to a mirror, fold over my arm and take to try on"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Textures, like lace for the feel, how it looks draped in front of me and colour is very important"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"How heavy the material is; if heavy then normally its higher quality, if there is a lining, stitch quality and if it's put together well"*

21	01	19	11	03	17	05	08	20	12	10	09	06	04	07	14	15	16	18	02	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"Material feel, cotton and silk and level of detail has an impact on the degree of quality. Tight and flimsy is cheap mostly"*

21	19	03	17	12	09	16	04	07	11	15	18	13	20	08	10	01	14	05	02	06
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"The thin flimsy material won't last after a wash. The surface detail, which is stitched, will fail and change, causing the garment to be un-wearable. Stretchy thick material that has limited surface detail and high quality construction will last"*

12	16	21	19	03	17	09	20	02	13	18	14	05	15	06	08	04	07	10	01	11
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Simple, utilitarian design, with exposed details e.g. zips. Stretchy material, is easy to wear, texture is lovely and the details"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
13	Cotton Viscose	COS	£60	05	Underarm stains and seams will burst
14	Poly Cotton	French Connection	£75	20	Sag and bag and lose shape
06	Polyester	Oasis	£50	10	Zip detail will break, shape will open at the darts
07	Polyester	H&M	£25	06	Worn at underarms and zip breaking
02	Cotton	French Connection	£70	04	Stitching detail will unravel and lining will pull also

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

007 C	808 C	801 C
-------	-------	-------

- b. Now please pick 3 colours you don't like?

16-1340 TPX	17-1134 TPX	13-0648 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	007 C	17-1134 TPX	18-1561 TPX
ii. Fad	12-4805 TPX	15-1062 TPX	14-0452 TPX
iii. Designer	18-3533 TPX	19-1940 TPX	801 C
iv. Fast Fashion	14-0452 TPX	17-1930 TPX	13-0648 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"Very short and very tight"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"All Saints, stitching failing on shirts or anything with zips, won't shop there ever again."*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No."*

- d. How would you dispose of it after you were finished?

*"Charity shop."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (012) A

Date 27/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Instant like or not, imagining the colour, shape, do I need it for anything? Open up and close the rail very quickly then return"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Material, Colour, Construction, patterns on the fabric, feel"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Higher quality are the nicer materials like a heavier thicker cotton, Chiffon is higher. Lower is the lighter cotton jersey, materials badly put together"*

10	15	18	19	20	21	14	11	01	16	17	02	03	05	06	08	09	04	07	12	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"Low price has limited work going into it, high price lots of work being done"*

10	15	21	18	19	20	11	16	03	06	01	17	05	08	02	14	09	12	04	07	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"How its constructed, the make and finish. Also the materials if they are easy to look after and wash. Jersey will last for a long time the stretchy ones last. Stiff woven will fall apart."*

21	03	19	05	10	15	18	20	11	06	17	16	12	14	09	01	08	02	04	07	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Simple easy to wear, colour and pattern, box shape, layer it and mix"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
13	Cotton	COS	£65	20	Stains
12	Polyester	Zara	£35	50	Pull and tear
14	Viscose	River island	£25	50	Will bag and get out of shape
04	Viscose	Mango	£40	15	Stain due to light colour and its stitching would pull
16	Viscose	H&M	£10	20	Pull and put a hole in it.

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

007 C	12-4805 TPX	13-0648 TPX
-------	-------------	-------------

- b. Now please pick 3 colours you don't like?

18-3533 TPX	12-0525 TPX	19-3520 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	007 C	11-0601 TPX	13-4303 TPX
ii. Fad	13-3920 TPX	18-4330 TPX	18-3533 TPX
iii. Designer	007 C	11-0601 TPX	13-4303 TPX
iv. Fast Fashion	18-3533 TPX	17-1930 TPX	16-1357 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"Never wear strapless items and anything too popular and seen everywhere"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Shrinking in the wash or the colour has been faded."*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"Yes to avoid dry clean only."*

- d. How would you dispose of it after you were finished?

*"E-bay or Charity shop."*

This is the end of the study do you have any questions for me?

Respondents Indexed Number (013) A

Date 27/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Front to back [left to right] considering the shape and if its easy to wear i.e. shift dresses are easy to wear"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Materials if it clings or not, comfort, has to be able to move, patterns on the surface"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"Materials that are thin and flimsy, see through materials are low quality. Higher quality materials are at the top-end, and the finishing shows where it should be in a quality scale"*

15	10	09	19	21	14	08	02	20	03	05	18	16	17	01	06	11	13	04	07	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"When there is something a bit quirky and different its normally more expensive"*

19	10	15	09	21	14	08	05	02	16	20	03	18	17	01	06	11	04	07	13	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"Flimsy badly put together seams will pull easily and the heavier, stretchy, sturdy materials are better, for lasting a longer time. Surface details will pull, lace will rip and tear."*

19	09	05	03	02	16	20	08	15	10	11	14	18	21	12	17	06	13	01	04	07
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"the pattern design, easy to wear and sturdy"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
07	Poly Elastane	Dorothy Perkins	£30	50	Zip would fail
12	Polyester	Topshop	£45	20	Pull and fray
06	Polyester	Primark	£15	25	Zip would fail
11	Cotton	BHS	£20	20	Colours would fade over time
21	Linen/cotton	H&M	£15	35	Strap detail would come away

- e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

- a. Can you pick 3 colours you like?

007 C	18-4330 TPX	13-4303 TPX
-------	-------------	-------------

- b. Now please pick 3 colours you don't like?

13-3920 TPX	13-0648 TPX	14-4908 TPX
-------------	-------------	-------------

- c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	007 C	11-0601 TPX	18-1561 TPX
ii. Fad	13-3920 TPX	12-0525 TPX	12-4805 TPX
iii. Designer	007 C	19-1940 TPX	16-1357 TPX
iv. Fast Fashion	18-3533 TPX	13-3920 TPX	12-0525 TPX

- f. Previous behavior

- a. When shopping for dresses what details or features would you typically avoid and why?

*"tight tube skirt dresses or anything cropped, or with voids to the dress or low cut"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Broken zip which caused the dress to be stitched on, River Island and it went back."*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No"*

- d. How would you dispose of it after you were finished?

*"Pass on to my Aunt, or charity or recycling, it depends on what is the quality that is left."*

This is the end of the study do you have any questions for me?



Respondents Indexed Number (014) B

Date 27/07/14

1. Presuming that the dresses on display are in your size and all fit you perfectly, can you show me how you would normally go through a rail of dresses? And describe what you are doing?

*"Move quickly through the rail, 1 second per item, impulse mostly, automatic reaction, auto-pilot and tunnel-vision if I like it"*

2. Please list the main things you looking for when you are looking at the dresses?

*"Colours, imagine if it suits me, texture, materials"*

3.
  - a. Please arrange the dresses on the rail, with regards to the **Quality** from left (low) to right (high). And please explain what considerations you made to arrive at your arrangement: -

*"The way the fabric hangs on the hanger, black hides the cheapness of the material, boring dull fabric like cotton is low quality, and I look at the work that has been done on the silhouette"*

15	18	16	21	20	19	14	17	10	08	09	12	03	13	11	05	01	04	07	02	06
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- b. Please arrange the dresses on the rail, with regards to the **Price** from left (cheapest) to right (most expensive). And please explain what considerations you made to arrive at your arrangement: -

*"When the garment is very different in cut, unique, then its more expensive; the cheaper ones are boring and just hang there."*

15	18	16	20	21	19	14	17	10	08	09	03	01	12	02	11	05	06	07	04	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

- c. Please arrange the dresses on the rail, with regards to the **Durability** from left (shortest life time) to right (longest lifetime). And please explain what considerations you made to arrive at your arrangement: -

*"I can judge by the material weight, details, seams and straps, small straps will break. Thinner materials will just fall apart and the seams will burst, thicker stronger materials will last a long time."*

16	18	20	12	17	19	15	03	21	14	05	09	10	08	01	02	13	11	07	04	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

d. Please pick the 5 dresses that you like the most.

Why did you pick these dresses?

*"Pattern, the build, nice material, colour texture, good shape, the feel, easy to wear"*

And now for each dress please consider: -

1. What it's made from?
2. What brand it is from?
3. It's price?
4. How many times you would wear it?
5. What might go wrong with the dress to stop you wearing it?

#	1.	2.	3.	4.	5.
06	Nylon	River island	£40	20	It might shrink and the details will break
07	Polyester	Zara	£40	20	Zip would break
02	Cotton	H&M	£20	10	Zip would rip the seam
04	Polyester	M&S	£35	25	Seams will open and button details will fall off
11	Poly Cotton	Boutique	£60	15	Back elastic detail will fail an loosen

e. Colour investigation

**PHOTOGRAPH EACH RESPONSE**

a. Can you pick 3 colours you like?

13-3920 TPX	18-4330 TPX	14-4908 TPX
-------------	-------------	-------------

b. Now please pick 3 colours you don't like?

17-1134 TPX	007 C	19-4205 TPX
-------------	-------	-------------

c. Can you look at all the colours and pick 3 for each of the following: -

i. Classic	007 C	11-0601 TPX	18-1561 TPX
ii. Fad	18-3533 TPX	15-6340 TPX	15-1062 TPX
iii. Designer	19-0810 TPX	14-0452 TPX	16-1340 TPX
iv. Fast Fashion	18-3533 TPX	12-4805 TPX	17-1930 TPX

f. Previous behavior

a. When shopping for dresses what details or features would you typically avoid and why?

*"Low slung waist or cropped, low cut, and brown and anything see through"*

- b. Have you ever had a garment that let you down or failed? What happened?

*"Zips breaking and stitching and not doing up."*

- c. Would you typically look at the inside care label when shopping? If so what impact might that have on your purchase?

*"No"*

- d. How would you dispose of it after you were finished?

*"Charity shop if life left and bin if no more wears left."*

This is the end of the study do you have any questions for me?

## A.12 Quality dataset

Each of the respondents were given the task of arranging the dresses from left to right, left being low quality moving to the right for higher quality. The selection was recorded during the interview, the arrangement was transcribed then assigned a relevant value with regards to their on the scale for example.

Below is the transcribed table in its raw format of each of the 14 respondent's selection running from position 1 [lowest level of quality] to position 21 [highest] however the results below prove difficult to ascertain any trend emerging due to the volume of responses. Therefore the data was accumulated into a numerical order for each of the 21 positions. This proved more useful in generating a chart that could assist in the visualization of data.

The top line shows the value assigned to the position of the ranking from left to right 1 being the lowest and 21 being the highest.																						
<L/H>	Q	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
The list of all 15 of the respondents 'Quality' answers	R1	19	18	21	12	10	1	2	3	16	5	6	15	4	11	7	8	9	20	17	14	13
	R2	21	15	18	14	16	10	11	20	19	2	3	1	6	7	8	17	5	12	4	13	9
	R3	19	18	17	1	20	2	5	15	21	13	10	14	12	6	16	11	4	3	8	7	9
	R4	17	1	15	10	9	21	11	3	16	4	7	18	2	8	12	19	20	14	6	5	13
	R5	19	8	15	16	1	10	21	4	7	3	12	17	11	18	14	9	5	6	2	20	13
	R6	2	21	20	9	6	8	13	15	3	7	5	11	14	16	19	17	12	4	18	10	1
	R7	13	21	16	20	9	12	17	11	10	7	4	19	18	15	14	8	6	5	1	2	3
	R8	12	4	8	1	18	15	3	5	6	10	7	17	11	9	13	16	14	2	19	21	20
	R9	3	10	15	16	17	18	21	20	11	5	19	2	1	9	8	7	12	4	6	14	13
	R10	1	9	5	16	3	4	13	7	17	15	8	11	20	10	12	18	6	2	19	21	14
	R11	21	1	19	11	3	17	5	8	20	12	10	9	6	4	7	14	15	16	18	2	13
	R12	10	15	18	19	20	21	14	11	1	16	17	2	3	5	6	8	9	4	7	12	13
	R13	15	10	9	19	21	14	8	2	20	3	5	18	16	17	1	6	11	13	4	7	12
	R14	15	18	16	21	20	19	14	17	10	8	9	12	3	13	11	5	1	4	7	2	6
	R15	12	19	18	16	04	09	03	17	05	01	21	08	15	06	10	11	07	20	14	02	13
	D20			1	1	3			2	2				1				1	1		1	1
	VD20			3	4	15			16	18				13				17	18		20	21

Table (number) shows the responses of the respondents with regards to where they placed the 21 dresses on the Quality scale. Also shown are the results for Dress 20 (D20) and the Value assigned to the dress (VD20) due to the calculation of the positions. So that when the consumer respondents 1 – 14 were all added together the final Value for Dress provided was = 145. The Industry respondent R15 (shown in red) for this dress was V18. This was converted into the correct ratio and placed on the comparative radar graph.

**Dress index**

#	Made from	Brand	Price	Weight
01	Polyester 96% Elastane 4%	Primark	£13	8.2 oz
02	Cotton 100%	Primark	£15	6.8 oz
03	Polyester 100%	Primark	£8	2.7 oz
04	Polyester 95% Elastane 5%	Primark	£10	9.5 oz
05	Polyester 100%	H&M	£18	6.9 oz
06	Polyester 57% Cotton 40% Elastane 3%	Zara	£30	8.4 oz
07	Polyester 97% Elastane 3%	Primark	£13	11.1 oz
08	Polyester 76% Viscose 20% Elastane 4%	H&M	£8	7.8 oz
09	Polyester 100%	Primark	£9	5.6 oz
10	Polyester 95% Elastane 5%	Primark	£8	10.1 oz
11	Cotton 58% Polyester 42%	Zara	£20	5.8 oz
12	Polyester 100%	Primark	£17	5.3 oz
13	Cotton 100%	Zara	£46	7.8 oz
14	Modal 66% Polyamide 34%	Primark	£7	6.9 oz
15	Cotton 50% Viscose 50%	Primark	£5	4.7 oz
16	Polyester 100%	Primark	£4	2.7 oz
17	Polyester 100%	Primark	£13	7.4 oz
18	Polyester 100%	Primark	£13	7.4 oz
19	Polyester 100%	H&M	£8	3.9 oz
20	Cotton 100%	Zara	£40	5.5 oz
21	Cotton 100%	H&M	£15	4.0 oz

**Summary**

$100/21 = 4.6$

Primark =  $13 \times 4.6 = \mathbf{62\%}$

Zara =  $4 \times 4.6 = \mathbf{19\%}$

H&M =  $4 \times 4.6 = \mathbf{19\%}$

#### A.14 Respondents predictions to each of their top five

##### Respondent 1

#	1.	2.	3.	4.	5.
21	Cotton and Linen blend	M&S	£20	2	Tearing/ripping
06	Polyester	Topshop	£25	6	Pulling of the surface pattern design (the darts)
13	Cotton	Primark	£12	4	Staining
14	Cotton Lycra blend	Zara	£18	5	Snagging and pulling of the fabric
02	Cotton Polyester blend	Primark	£10	3	Shrink in the wash

##### Respondent 2

#	1.	2.	3.	4.	5.
03	Polyester	Topshop	£25	40	Thin fabric might catch easily, bobble and sag
02	Cotton	Newlook	£15	40	Easy to get dirty but would last
07	Cotton	Primark	£10	30	Sturdy zip and thick material but would bobble
06	Cotton	Newlook	£20	40	Well made durable heavy material
08	Cotton	H&M	£13	15	Bobbling after washing

##### Respondent 3

#	1.	2.	3.	4.	5.
03	Polyester	Warehouse	£50	40	Would last for a very long time, but would sag
08	Nylon	Newlook	£25	12	Colour would fade
14	Cotton	Topshop	£35	20	Material would snag or tear
06	Poly	Oasis	£40	03	Straps may fail
09	Silk	Karen Millen	£65	04	Long life but would rip

##### Respondent 4

#	1.	2.	3.	4.	5.
12	Rayon	Vintage	£55	30	Snag, deodorant perfume stains, wash poorly
14	Poly / Elastane	Topshop	£65	12	Washing would be tricky, least durable slacking
21	Cotton	Vintage	£30	15	Discoloration and moth eaten
13	Cotton	Zara	£60	06	Stain and discolour
16	Polyester	Topshop	£30	20	Snag and pull and sag

##### Respondent 5

#	1.	2.	3.	4.	5.
06	Cotton	Urban outfitters	£55	10	Textile design will snag
12	Polyester	Urban outfitters	£45	02	Would rip
09	Silk	Dorothy Perkins	£40	04	Belt loops would rip
03	Polyester	Motel	£45	20	Waist would sag
20	Cotton	Anthropology	£70	01	Would stain easily

##### Respondent 6

#	1.	2.	3.	4.	5.
06	Poly/cotton	Zara	£40	10	The zip would fail and snag.
09	Polyester	Warehouse	£40	02	The belt loops would burst
03	Polyester	Topshop	£35	10	Flimsy would lose its shape, the elastic would go.
07	Lycra/cotton	Zara	£40	10	The zip would fail
14	Lycra/cotton	H&M	£25	02	Would snag easily

Respondent 7

#	1.	2.	3.	4.	5.
03	Chiffon	Newlook	£18	100	Fall apart and shrink
02	Cotton	Topshop	£30	20	Snagging and tearing
19	Cotton	Dorothy Perkins	£14	100	Colour would fade
15	Cotton Lycra	Newlook	£10	50	Baggy and fade
14	Cotton Lycra	Primark	£7	30	Snagging and bagging

Respondent 8

#	1.	2.	3.	4.	5.
20	Cotton	Monsoon	£45	50	Too light so would stain
19	Poly Cotton	Zara	£45	50	Too thin, flimsy, get holes
16	Polyester	Warehouse	£35	35	Catch and rip
14	Poly Cotton	Warehouse	£40	40	Get holes
21	Cotton	M&S	£30	70	Stain around the armpits

Respondent 9

#	1.	2.	3.	4.	5.
13	Linen	Cos	£70	50	It would fall apart
14	Cotton/viscose	Boutique	£200	10	Staining
11	Cotton	And other Stories	20	20	Colour would fade
04	Nylon	Reiss	£60	50	Hole details would increase, sagging also
20	Cotton	River island	£30	10	Staining

Respondent 10

#	1.	2.	3.	4.	5.
14	Viscose	And other stories	£47	40	Hole details are going to open up and break
18	Poly Cotton	H&M	£25	40	Seams are going to rip
13	Cotton	Zara	£30	02	Going to stain
15	Poly Cotton	Zara	£15	20	Seams are going to break
12	Polyester	H&M	£25	20	Snagging and tearing

Respondent 11

#	1.	2.	3.	4.	5.
13	Cotton Viscose	COS	£60	05	Underarm stains and seams will burst
14	Poly Cotton	French Connection	£75	20	Sag and bag and lose shape
06	Polyester	Oasis	£50	10	Zip detail will break, shape will open at the darts
07	Polyester	H&M	£25	06	Worn at underarms and zip breaking
02	Cotton	French Connection	£70	04	Stitching detail will unravel and lining will pull also

Respondent 12

#	1.	2.	3.	4.	5.
13	Cotton	COS	£65	20	Stains
12	Polyester	Zara	£35	50	Pull and tear
14	Viscose	River island	£25	50	Will bag and get out of shape
04	Viscose	Mango	£40	15	Stain due to light colour and its stitching would pull
16	Viscose	H&M	£10	20	Pull and put a hole in it.

Respondent 13

#	1.	2.	3.	4.	5.
07	Poly Elastane	Dorothy Perkins	£30	50	Zip would fail
12	Polyester	Topshop	£45	20	Pull and fray
06	Polyester	Primark	£15	25	Zip would fail
11	Cotton	BHS	£20	20	Colours would fade over time
21	Linen/cotton	H&M	£15	35	Strap detail would come away

Respondent 14

#	1.	2.	3.	4.	5.
06	Nylon	River island	£40	20	It might shrink and the details will break
07	Polyester	Zara	£40	20	Zip would break
02	Cotton	H&M	£20	10	Zip would rip the seam
04	Polyester	M&S	£35	25	Seams will open and button details will fall off
11	Poly Cotton	Boutique	£60	15	Back elastic detail will fail an loosen



## **B. Documents supporting the discovery stage of research activities**

### **B.1 – B.5 Research tool confirmation**

- B.1 Rail study 1 participant consent form
- B.2 Rail study 1 participant information sheet
- B.3 Blank question sheet example
- B.4 Dresses specification and details for Dresses 22 to 42
- B.5 Full failure traits listing

## Participant Consent Form

Study title: Exploring how customers inspect clothes for purchase.

You are being invited to take part in a research project. Before you decide to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

<i>Initial the right if you agree with the statement to the left</i>		
1	I agree to participate in Photos/Interviews/ Observational studies. I confirm that I have read and understand the information sheet which I have been given a copy of for my own records, dated _____ explaining the above research project and I have had the opportunity to ask questions about the project.	
2	I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
3	I understand that my responses will be kept strictly confidential. I give permission for the student named below and his supervisors, to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.	
4	I agree for the data collected from me to be used in future research	
5	I hereby fully and freely consent to participation in the study, which has been fully explained to me and will inform the principal investigator should my contact details change.	

Participant's name (BLOCK CAPITALS): \_\_\_\_\_

Participant's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Principal investigator's (name (BLOCK CAPITALS): \_\_\_\_\_

Principal staff/student investigator's signature: \_\_\_\_\_ Date: \_\_\_\_\_

For further information please contact

**Prof Sandy Black**

Professor of Fashion & Textile Design & Technology  
Centre for Sustainable Fashion  
University of the Arts London  
UAL, 20 John Princes Street, London W1G 0BJ  
T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

**University of the Arts London  
Research Support Office**

Granary Building, 1 Granary Square,  
London N1C 4AA  
T: 020 7514 7444, E: research@arts.ac.uk

## Participant Information Sheet

Date – 23/01/15

**Purpose of the Project:** - As part of my PhD study, I am interested in investigating the ways in which fashion shoppers consider garments for purchase.

**Participant selection:** - You have been selected for this investigation because you shop in store on the UK high street.

From the data collected from the participants we will be able to cross-reference the findings, to see if there are any similarities in how garments are inspected for purchase.

Within this study, your participation is voluntary and you may discontinue participation at any time.

If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form.

**What will participation involve? : -**

If you do decide to participate, you will be observed and recorded inspecting clothing as if for purchase, you will also be questioned about the actions you are undertaking. You will be asked questions about the garments, for example what material do you think this is made of? How well do you think it is constructed and why?

Your answers will help generate a profile of how you physically inspect and select garments for purchase. There will also be photographs taken of you looking at the clothes so that so that the action and any other specific details may be recorded. The whole process will last approximately 30mins.

As this study will be asking personal questions about your clothing and shopping habits, your identity will be kept strictly confidential. After this initial study, and if you agree, you may be contacted to participate in a further study.

Many thanks for your participation in this research project.

If you require further information, including questions about the research and your rights – please contact the following: -

For further information please contact

**Prof Sandy Black**

Professor of Fashion & Textile Design & Technology  
Centre for Sustainable Fashion  
University of the Arts London  
UAL, 20 John Princes Street, London W1G 0BJ

T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

**University of the Arts London  
Research Support Office**

Granary Building, 1 Granary Square,  
London N1C 4AA

T: 020 7514 7444, E: research@arts.ac.uk

B.3 Blank question sheet example

Respondents indexed number (     )

Date 11/04/16

1. Please arrange the garments on the rail in order of **quality** (lowest on the left hand side). Please explain your arrangement in the box below:

#																						
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Rearrange the rail

2. Please arrange the garments on the rail in order of **price** (cheapest on the left hand side). Please explain your arrangement in the box below:

#																						
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

### Rearrange the rail

3. Please arrange the garments on the rail in order of **durability** (least durable on the left hand side). Please explain your arrangement in the box below:

--

#																				
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

4. What do you think each dress is made from?

5. How many times do you think you'd wear each dress?

6. How much do you think each dress costs?

Made from?	<u>22.</u>	<u>23.</u>	<u>24.</u>	<u>25.</u>	<u>26.</u>	<u>27.</u>	<u>28.</u>	<u>29.</u>	<u>30.</u>	<u>31.</u>
Wear amount?										
Price?										
<u>32.</u>	<u>33.</u>	<u>34.</u>	<u>35.</u>	<u>36.</u>	<u>37.</u>	<u>38.</u>	<u>39.</u>	<u>40.</u>	<u>41.</u>	<u>42.</u>

7. Please go through the rail and tell me: -

- a. What makes each dress sustainable or not?
- b. What is likely to go wrong with it for you to stop wearing it?
- c. How would you dispose of it after you can no longer wear it?

#	y/n?	Reasoning? (a)	Failure? (b)	Disposal? (c)
22				
23				
24				
25				
26				
27				
28				
29				
30				
31				
32				
33				
34				
35				
36				
37				
38				
39				
40				
41				
42				

The study is now over. Do you have any questions for me?

One last question: would you be happy to be involved in any future aspects of this study?

B.4 Dresses specification and details for Dresses 22 to 42





DRESS 23





FRONT



DRESS 24

BACK



FRONT



DRESS 25

BACK



FRONT



DRESS 26

BACK







FRONT



DRESS 28

BACK





DRESS 29









DRESS 31





FRONT



DRESS 32

BACK

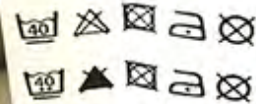




DRESS 33



FABRICAT ÎN ROMANIA  
 FABRICADO NA ROMANIA  
 HERGESTELLT IN ROMANIE  
 FABRIQUE EN ROUMANIE  
 GEPRODUCEERD IN ROEMENIE  
 PRODOTTO IN ROMANIA



100% POLYESTER  
 WASH INSIDE OUT  
 DRY INSIDE OUT  
 COOL IRON ON REVERSE  
 WASH SIMILAR COLOURS TOGETHER  
 TAKE CARE TO AVOID STAINING

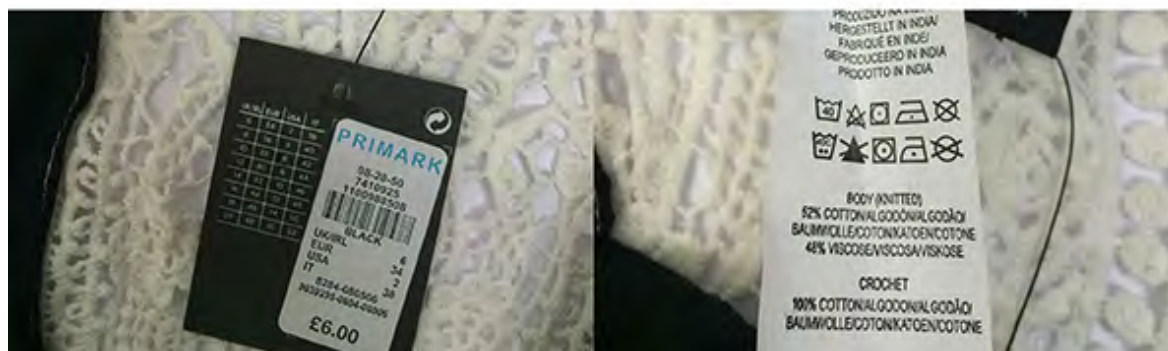


FRONT



DRESS 34

BACK







FRONT



DRESS 36

BACK





DRESS 37

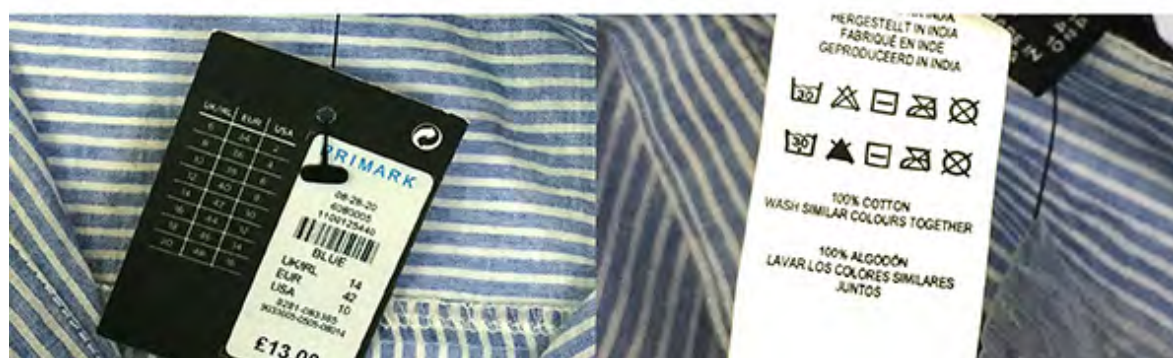


FRONT



DRESS 38

BACK



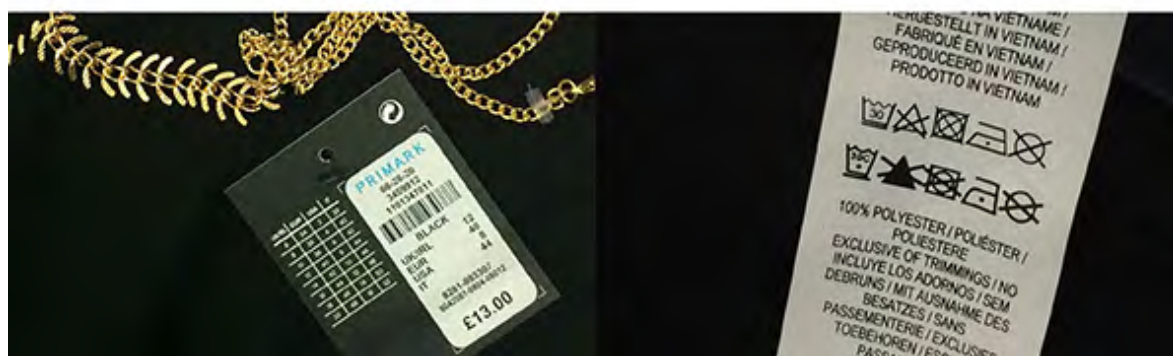




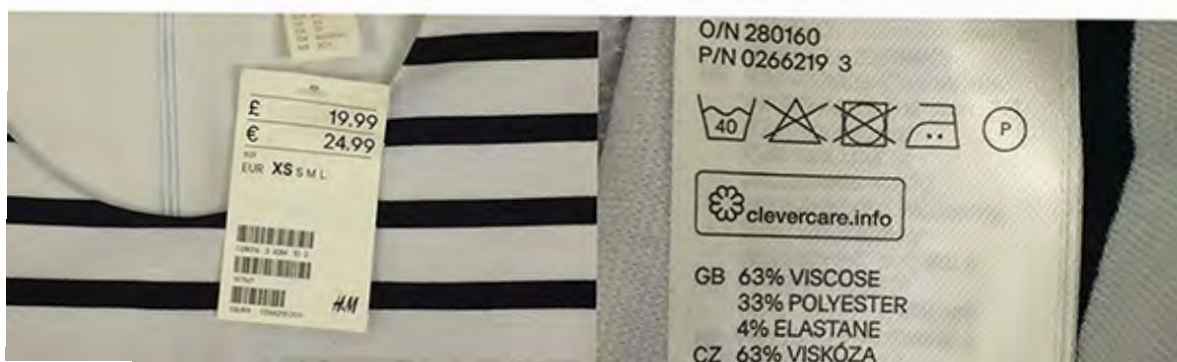




DRESS 40







## B.5 Full failure traits listing

### Dress number 22

Trait	Weighting (x mentioned)
Fade in the wash	1111
Fraying	111
Button will fall off	11
Stitching would go	11
Belt loop will break	1
Bobble	1
Tearing	1
Wear through	1
Out of shape	1

### Dress number 23

Trait	Weighting (x mentioned)
Staining	1111
Shape would go	1111
Foil/shine would fade	1111
Button will break	11
Stitching would go at the seams	11
Catch / pull	11
Fraying	1

### Dress number 24

Trait	Weighting (x mentioned)
It will get bobbly / fluffy	1111111
Belt will break	11
Stretched after washing / baggy	11
Pattern / colour will fade	11
Fray	1
Fall apart	1
Snagging	1
Shrink	1
Stitching will undo	1

### Dress number 25

Trait	Weighting (x mentioned)
Bobbly	111111
Get holes/wear out	11111
Get stretched out / baggy	11111
Shrink	11
Snagging / Pulling	11

### Dress number 26

Trait	Weighting (x mentioned)
Belt will look old / break	111
Belt loop will break / rip	111
Ripping / Holes	111
Snagging / pull	111
Buttons will come off	11
Discoloration / Sweat stains	11
The hem will fail /stitching will go	11

**Dress number 27**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Lose its shape	11111
Zip will break	1111
Bobbly	1111
Go baggy / stretch	11
Fade	1
Surface will go loose	1
Seams will burst	1

**Dress number 28**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Lose its shape	111111
Stitching / seams will go	1111
Develop holes	11
Will Fray	1
Bobble	1
Fall apart	1
Shrink	1

**Dress number 29**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Develop holes / rip	1111111111
Snag / Catch / pulling	11111
Fade / Discolor	11
Seams will open up	11
Button will come off	1
Zip will break	1

**Dress number 30**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Develop holes / rip	1111
Lose its shape / shrink	1111
Tarnishing of metal	111
Fading	11
Staining	11
Button will come off	11
Surface will dull	11
Bobbly	1

**Dress number 31**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Strap will break	1111
Stitching will go / seams bursting	1111
Lose its shape	11
Bobbly	11
Pulling	11
Fade	11
Fraying	1
Staining	1
Metal will rust	1

### **Dress number 32**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Sweat staining / staining	111111
Strap will break / go fluffy	11111
Will catch / snag	1111
Fraying	11
Pulling	1
Stitching will go	1
Hem will drop	1

### **Dress number 33**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Belt will break / unravel	111111
Surface pattern will rub off / fade	11111
Snagging (lining) / surface	11
Pulling	11
Belt loop will break	1
Stitching will break (arms holes)	1
Button will break	1
Hem will drop	1
Shabby from washing	1
Fraying	1

### **Dress number 34**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Bobble / fluffy	1111
Shrinking	111
Crotch will break / come apart	111
Elastic will go	11
Shape will go / baggy	11
Colour run	1
Shabby from washing	1
Fading	1

### **Dress number 35**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Button will fall off / loop will go	111111
Rip / tear	1111
Snag / catch	1111
Seam will break	111
Pulling	11
Binding will come away / fray	11
Threads will come out	1
Fall apart in the wash	1

### **Dress number 36**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Strap / slider will break	1111
Tassels will fall off	11
Stitching will go	11
Print will rub off / fade	11
Get holes	1
Shrink in the wash	1
Look old fast	1
Fraying	1
Elastic will go	1

### **Dress number 37**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Catch / snag	11111
Unravel / come undone	111
Fall apart	11
Pull	11
Holes	11
Strap will break	11
Fade	1
Fray	1
Lose its shape	1
Bobble	1

### **Dress number 38**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Belt will break / tear the dress	11111
Buttons will come off	111
Belt loop will break	11
Lose its shape	11
Fade	1
Discolor	1
Pocket will fail	1
Shrink in the wash	1
Get holes	1

### **Dress number 39**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Buttons will come off	111111111
Bobbly	111
Stitching will go	11
Fray at the seams	11

### **Dress number 40**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Chain will come off / break / dull	111111111
Stitching / seams will fail	11
Straps will break	1
Fabric would rip	1
Bobble	1
Snagging	1
Fade	1
Pull	1

### **Dress number 41**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Catch / snag	111
Ripping / holes	111
Shrink	111
Seams will go	11
Zip will break	11
Pull / run	11
Fade	1
Details will break	1
Fray	1
Button will come off	1
Pattern will unpick	1

### **Dress number 42**

<b>Trait</b>	<b>Weighting (x mentioned)</b>
Lose its shape	11111
Staining	111
Shrink	111
Bobble	111
Colour will run	11
Zip will break	11
Fade	1
Seams will break	1



## **B.6 – B.8 Research tool testing**

B.6 Participant information sheet

B.7 Participant consent form

B.8 Diary index with study guidelines

## **Participant information sheet**

**Date:**     /     /

### **Garment use study**

Thank you for agreeing to participate in this garment user study. Please read the following information that outlines the requirements of your participation. If you have any questions at any point please feel ask.

### **Purpose of research**

This research project aims to explore how garments; in this case dresses, are affected by being worn.

### **Your participation**

As you have volunteered to participate it is hoped that you make it to the end of the research study. However, you may freely withdraw any time where you will be asked to return the articles you have received as part of this study. If you wish to participate you will be asked to sign a consent form that consents to you taking part in this study.

### **What is involved?**

During this study, you are required to keep a user diary to record the use of the garment that you will be given to wear. This will be in a notebook provided to you along with the garment. Your notes will be hand written so it is important you write clearly and include a full and genuine record of your use of the dress. This should include the amount of times you wear it and for how long, as well as any changes or damage that result from you using the garment. These changes should be recorded and a full description made. It is important you record how often you washed (along with any other laundry practices you undertook e.g. ironing, tumble drying etc)

Please use this garment until the point of failure, meaning you are not able to wear it any more. At this point, you are to inform the researcher and return both the user diary notebook and the garment. As a thank you for your participation in the study you will be paid £50. You will not be asked to participate any further at this point.

### **Further information**

If you require further information, including questions about the research and your rights – please contact the following:

**Professor Sandy Black:** Professor of Fashion & Textile Design & Technology, Centre for Sustainable Fashion, University of the Arts London. London College of Fashion, 20 John Princes Street, London W1G 0BJ

T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

**University of the Arts London Research Support Office:** Granary Building, 1 Granary Square, London N1C 4AA

T: 020 7514 7444, E: research@arts.ac.uk

## Participant Consent Form

### Study title: Exploring how customers use and care for clothing after purchase

You are being invited to take part in a research project. Before you decide to take part it is important for you to understand why the research is being done and what it will involve. Please take time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

<i>Initial on the right if you agree with the statement to the left</i>		
1	I agree to participate in maintaining a user diary of my use of the dress provided to me as part of this study. I confirm that I have read and understand the Participant Information sheet which I have been given a copy of for my own records, dated _____ explaining the above research project and I have had the opportunity to ask questions about the project.	
2	I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
3	I understand that my responses will be kept strictly confidential. I give permission for the student named below and his supervisors, to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.	
4	I agree for the data collected from me to be used in future research	
5	I hereby fully and freely consent to participation in the study, which has been fully explained to me and will inform the principal investigator should my contact details change.	

Participant's name (BLOCK CAPITALS): \_\_\_\_\_

Participant's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Principal investigator's (name (BLOCK CAPITALS): \_\_\_\_\_

Principal staff/student investigator's signature: \_\_\_\_\_ Date: \_\_\_\_\_

#### Further information

If you require further information, including questions about the research and your rights – please contact the following:

**Professor Sandy Black:** Professor of Fashion & Textile Design & Technology, Centre for Sustainable Fashion, University of the Arts London. London College of Fashion, 20 John Princes Street, London W1G 0BJ T: 0207 514 7440, E: S.black@fashion.arts.ac.uk

**University of the Arts London Research Support Office:** Granary Building, 1 Granary Square, London N1C 4AA T: 020 7514 7444, E: research@arts.ac.uk



## User Diary index

Thank you for agreeing to participate in this study. Please be aware that as part of this study you are required to:

- Provide the **start date** of when you first used the dress
- Wear the dress as much as you like but **at least once a week**
- Provide in hours **how long** you wore the dress for
- Give specific **details of any changes** to the dress after wearing it
- Record **how often you wash it** and other laundry practices used
- To aid transcription **please write clearly and legibly**
- Wear the dress until the **point of failure** and return it
- Provide the **end date** of when you stopped using the dress

## **Appendix C. Published work**

- C.1 Habit(at) field day poster (For more information please visit: <https://sustainable-fashion.com/projects/habitat/>)
- C.2 Opening up the wardrobe methods book a scan from publication (For more information please visit: <http://katefletcher.com/publications/books/opening-up-the-wardrobe-a-methods-book/>)
- C.3 PLATE conference paper (For more details please visit: <https://www.plateconference.org/category/conference-2015-proceedings-papers/page/7/>)

## How quickly can fast fashion go?: Exploring the reaction of fast fashion consumers towards garments that have a short predetermined lifespan.

**Issues:** Fast fashion enables the over consumption of cheap garments that are lasting longer than they are required to.

*'Usually when people think of perishable items they think of things such as milk, meat and vegetables...we should also think about clothing, shoes, and accessories as being perishable. When an item of clothing gets too old it is seen to have outlived its shelf life...the idea that clothing has a limited life span and is regarded, when purchased, as an item that goes beyond its "best before" date...all clothing has a limited shelf life'*

**Aim:** To establish how the target audience might react to a 'perishable' garment.

**Proposal:** To investigate the rationale of a garment lasting for a predetermined and finite length of time. The physical lifespan of a garment, will be developed in accordance with its desired lifetime.

The process of 'perishable' fashion consumption will be modelled to allow the consumer to shop in accordance to the amount of wears they would like to have the garment for. Thereafter it will be disposed of in a sustainable manner.

**You can wear this 10 times.**

How often do you shop for new clothing?

Frequency	Percentage
Daily	2%
Twice a week	5%
Weekly	10%
Twice a month	20%
Monthly	40%
Seasonally	30%

Tabulated results from an online Survey. 'I want that one' Author: Mr P Yuille (17.11.13)

uall: university of the arts london london college of fashion

Paul Yuille - p.yuille@fashion.arts.ac.uk  
Centre for Sustainable Fashion  
Habit(at)  
03.12.13

WARDROBE KNOW-HOW

METHOD 12

**Consumer material perceptions**

Face-to-face semi-structured interviews and observed artefact analysis.  
Investigating the level and accuracy of material knowledge within a fast fashion consumer group.

PAUL YUILLE

When did you start using the method and where did your inspiration come from?

2014. Inspiration came from conducting non-intrusive observational field studies of fast fashion consumers, while they were browsing rails of garments.

What is your motive for exploring the wardrobe with this particular method?

To generate insight into how much fast fashion consumers know about the clothes they are buying, so as to encourage sustainable and mindful consumption.

How do you go about using your method?

The study begins with identifying a particular garment relevant to the participant group; I chose fast fashion dresses, and bought 21 of them from a range of brands. To prepare them for testing, I removed any tags or labels, then numbered each dress and hung them on a garment rail on unbranded hangers. It was explained to participants that they would be observed inspecting the rail of dresses, and to act as they would in a shop, considering them for purchase. Further they were asked to imagine that each of the dresses was their size, and fitted them perfectly. To help them act as naturally as possible, they were informed that their actions and comments would be recorded with hand-written notes only, no audio or image record would be taken. Each participant was asked to arrange the dresses on the



rail in response to different categories of perceived characteristics for durability, price and quality, arranging them from left to right, beginning with the lowest. The arrangements were recorded and the dresses put back into numerical order. Additionally, participants examined each dress and were asked to assign a price, fibre-type, and an estimated amount of wears before failure, along with the probable reason for that failure.

How is your method different to others?

It places the consumer at the centre of the research activity; their knowledge is used to provide a baseline as well as the direction for any potential intervention. This method focuses on the intersection of the glossy promise of fashion, with the material reality of garment analysis; it explores how the consumer physically experiences and interprets fashion, which for the most part is through the selection, use and disposal of clothes.



In your experience, what insight does this method generate?

It explores the level of material comprehension contained within a sample consumer group. There is a wealth of tacit knowledge that has been built through past wardrobe experiences, which directly informs opinions about garments and the subsequent purchase

Part 1: Investigating Wardrobes





PLATE conference - Nottingham Trent University, 17/19 June 2015

Yuille P.

Exploring the relationship between the presumed quality and durability of fast-fashion garments, by the Generation-Y, female consumer

## Exploring the relationship between the presumed quality and durability of fast-fashion garments, by the Generation-Y, female consumer

Yuille P.

University of the Arts, London College of Fashion, The Centre for Sustainable Fashion, London, United Kingdom

**Keywords:** quality; fast-fashion; Generation-Y; sustainability; durability.

**Abstract:** The fast-fashion phenomenon uses a production model that relies on a quick replenishment cycle of low quality garments at cheap price points (Levy & Weitz, 2008; Caro & Martinez-de-Albeniz, 2012). Therefore every month and in some cases every week, new stock is delivered into the store (Palomo-Lovinski & Hahn, 2014) meaning the opportunity for customers to purchase new garments is increased. In addition, the business system of fast-fashion actively encourages the over consumption of garments (Rissanen, 2013). This over consumption has an environmental impact, mainly due to the way in which garments are produced as it consumes a huge amount of the earth's natural resources (WRAP, 2012) and they are not being renewed (Grose & Fletcher, 2012), nor are they being returned back into the system (McDonough & Braungart, 2002). Furthermore, many fast-fashion retailers are selling garments that are used fewer than ten times (McAfee, Dessian, & Sjoeman, 2004) in some cases even shorter lifetimes were recorded, with many items being worn only a few times before being discarded (Birtwistle & Moore, 2006). Conversely, fast-fashion garments are not made any differently than any other garment. Therefore, a study was conducted which observed and interviewed fourteen Generation-Y fast fashion customers whilst they assessed the quality and predicted the life spans of twenty-one fast fashion summer dresses. The results of the study will help examine how this group relates the quality of a garment to its length of life.

### Introduction

This paper will consider the relationship of quality and durability of fast-fashion garments from the perspective of the Generation-Y, fast-fashion female consumer. Therefore this will begin with an overview of the fast-fashion industry, which will lead into outlining its environmental impact. The consumer will then be considered in relation to what motivates them to select and consume fashion garments. Finally, quality and durability will be looked at with regards to the customer and the industry. It is within these sections where the specific research questions (RQ) will be generated. These will be considered by looking at some of the results of 'Fast-fashion consumer quality assessment study'.

### Fast-fashion

#### Overview

The term fast-fashion represents the part of the fashion industry that has four distinct elements; (i) on trend fashionable clothes, predominately

for consumers under 40; (ii) affordable prices in the mid-to-low range; (iii) quick response time; and (iv) frequent assortment changes (Caro & Martinez-de-Albeniz, 2014). In addition, Fernie, et al (2004) outlined it as the business strategy that allows retailers to reflect current and emerging trends quickly. Furthermore, Hennes & Mauritz (H&M) suggests its global success is down to three factors: inventive design, the best quality at the best price, and efficient logistics (Tungate, 2008).

#### Fast-fashion consumer

The efficiency of the logistics ensures that these inventive, best quality, at the best price garments are constantly available for the customer to purchase. Furthermore, as fast-fashion garments themselves are not high in cost, nor do they require a high level of psychological investment (Gabrielli, Baghi & Codeluppi, 2013) it is easy for the customer to have their demand met (Barnes & Lea-Greenwood, 2006).

These demands stem from the fashion customer consumption drivers, which are; hedonism, symbolism, self-esteem and how others perceive them (Brewer & Gardner, 1996) and the garment choices are limitless, accessible and always new (Ibid). This requirement for the 'new' is responded to through quick consumer-driven trends (Varley, 2001, Barnes & Lea-Greenwood, 2006) which can be replaced by the next trend almost immediately (Christopher, Lowson & Peck, 2004; Tungate, 2008). Resulting in the fast-fashion consumer being presented with an unprecedented level of choice and availability of garments (Birtwistle, Siddiqui, & Fiorito, 2003). However, this availability and choice means a short existence for the garment, as outlined by Kadolph (2007, p. 33) "many products have a short life span. Even basic goods may change as fashion changes or with the seasons of the year. Rapid product change is a given for many textile products. Rapid product changes make it difficult to conduct a satisfaction assessment." Therefore this short lifecycle makes it difficult to confirm if the fast-fashion customer is satisfied with the purchases they make or even if they find the short lifecycle of benefit.

#### *Fast-fashion and the environment*

The fast-fashion system has two main ways it impacts the environment, the first being the production; through the manufacturing and finishing of the garments, and the second; being the ongoing need and drive for change which is at the heart of the consumption needed by the industry; which in turn fuels the production phase (Gertsakis & Neil 2011; WRAP, 2012). Due to the speed of replacement, there is limited opportunity to recoup the initial environmental impact of the garment, through an extended use phase (Klepp, 2005; Fletcher, 2008; Cooper, 2010; Gwilt & Rissanen, 2011). Subsequently, with the low cost of the garments and the industry having this fast re-purchase frequency, the garments are often seen as throwaway (Birtwistle & Moore, 2007).

*"These mass-market practices have now become an albatross of expensive waste and excess, resulting in the fashion industry becoming entrenched in a series of bad environmental habits for an unsustainable economic profit"* (Palomo-Lovinski & Hahn, 2014, p. 89).

This consumption of Earth's natural resources originating from fast-fashion represents one fifth of the entire fashion market share, and this amount is increasing (DEFRA, 2011). Subsequently, the resources, which are being used up within this activity, are not being renewed (Fletcher & Grose, 2012), nor are these resources being looped back into the system (McDonough & Braungart, 2002). Meaning that the cost of this consumption practice is ultimately being born by the environment at large. "In fashion...the cost implications of the growth model are mainly felt outside the corporation: by society at large, by workers and by the environment. Costs are experienced as increased pollution, resource depletion and climate change" (Fletcher & Grose, 2012, p. 126). However to reduce consumption and increase the length of time the garment is used for, rather than simply requesting the customer to buy less or do without (Palomo-Lovinski & Hahn, 2014), and having a better comprehension of the motivations that encourage and justify this over-consumption; would help enable a long-term and sustained change to be found (Soper, 2015).

#### **Generation-Y consumers**

The purchase motivators for this group as outlined by Noble, et al (2009, p. 626) are as follows:

- Assertions of freedom from parents
- Finding yourself
- To blend in
- To stand out
- Brand personality
- My personality
- Fashion knowledge
- Value-seeking
- Comfort of brands.

These themes are often used in conjunction with each other, for example Gen-Y are likely to be selecting their own clothing, are style conscious and shop within the value section of the market (Yip, Chan & Poon, 2012). The theme that would help the consumer decide the garment they want and when it should be discarded would be the consumers' *fashion knowledge* (Noble, et al, 2009). Furthermore, how fashion knowledge relates to an understanding of a garment can be framed by the theory of intrinsic and extrinsic criteria; intrinsic being all of the aspects of the product itself and extrinsic, is all of the aspects that sit

outside of the physical product (Jacoby & Olson, 1972). A study by Eckman, et al, (1990) outlined that when making a comparison of the extrinsic and intrinsic criteria; overall the intrinsic criteria's were more often used and related to the evaluation of the garment; colour, pattern, style and fit. Subsequently, it was these attributes that had the largest affect on consumer purchase decisions (Ibid). In addition, Jacoby & Olsen (Ibid) showed that intrinsic attributes were more important than extrinsic attributes in shaping the customers judgment of quality. However, the main drivers for quality considerations by the fashion industry have not been the intrinsic, but the extrinsic (Fiore & Damhorst, 199, p.168).

#### Quality assessment

Considering the work of Kincade, (2007, p. 30) who states:

*"customers in general are uninformed about the quality or the standard of a garment, and in most cases there is a challenge for the 'measurable' industry standards meeting the customer's interpretation who are somewhat 'emotive' and vague when they discuss quality".*

These contradictory comprehensions of quality, has resulted in a disconnection between the consumer and the industry. This is compounded by each individual consumer having their own way of approaching quality assessment, that is relative to their needs, aspirations and personal history (Hugo & Van Aardt, 2012).

Therefore, any new developments of quality assessment within mass-market fashion, has been from an industry and systems based perspective (Lo & Yeung, 2004), and have been developed to ensure constant improvement and alignment with competitive priorities, and not from the customer's perspective (Birtwistle, Siddiqui & Fiorito, 2003; Christopher, Lawson & Peck, 2004; Kim, 2013) and the desired outcome is increased sales (Saricam, et al 2012). In addition, when the question of quality is approached from the position of the consumer, it focuses invariably on the higher end of the market and considers only high quality (Koskennumi & Päävikk, 2005), and there is little evidence of the industry wanting to improve the level of quality, at the cheaper end of the fashion market.

#### Quality reduction

Paradoxically, the level of industry quality standards, for modern cheap fashion have experienced (Cline, 2012, p. 90) a systematic 'quality fade'. Resulting in the production and acceptance of lower quality items to be the norm. Resulting in the majority of consumers losing the ability to determine good quality over bad (Ibid). Furthermore, this lack of consumer quality assessment understanding, is specifically an issue for the Gen-Y consumer,

*"Quality had been whittled away little by little, to the point where the average store-bought style is an extraordinary thin and simple, albeit bedazzled and brightly colored, facsimile of a garment. Yet I suspect few consumers born after 1980 have any idea of what they're missing" (Ibid, p. 90).*

Therefore, the Gen-Y customer is both unaware and unable to determine the level of quality they are entitled to, thus creating a situation where the quality can be continually reduced, to aid the speed of the fashion cycle (Ibid). This reduction of quality has been gradual, "In order to shave costs, fabrics have become thinner and lighter over the years" (Ibid, p. 89)

This intentional cost saving, through reduction in the weight of the textiles, serves as an indicator of a wholesale quality reduction since the early 1990's. However it is not limited to the textiles, (Ibid, p. 89-90) "Cheap clothing skimps on such labor-intensive details as lining, gussets, stronger seams" this, as Cline suggests, is a noticeable decline of every aspect of the garments durability and quality, resulting in garments being made "for so cheap that you can not even wear it once and it falls apart" (Ibid).

**RQ1:** Can it be shown that the fast-fashion respondents each have their own interpretation of quality?

#### Durability

Therefore, the approach taken by the customer within the determination of quality and its impact on durability of the garment is neither reflective nor derived from the requirements of the industry, but of the individual (Stamper, et al., 1996, pp. 11-12).

*"the concept of quality or value as a direct correlate of durability must appear*

*foremost in the minds of many consumers during a casual discussion of the term, in fact aesthetic concerns actually dominate most traditional treatments of apparel quality...research studies of measured quality or consumers' concepts of quality often focus on construction details, which are more closely related to the appearance of the garment in question and than its expected durable life. A hem that is uneven in length is just as durable in most cases as one that is perfectly aligned, but the perception is that the uneven garment is of poorer quality."*

As can be seen, this focus on the construction details, whilst uninformed about the nature of these details, displays an overriding willingness for the aesthetic to be perfect; and is prevalent over the item having the ability to last for a long time (Tungate, 2008). Resulting in the mass-market customer seeing the aesthetic level of the garment as the most important factor (Swinker & Hines, 2006:221). This results in system where the new look is the primary driver. Using Cooper (2010, p. 8) and adapting his work on product life-times to reflect fast-fashion consumption, it could be seen that the industry is based predominately on the 'replacement life' model, occasionally the 'service life' and rarely the 'technical life'.

**RQ2:** Does this consumer group relate the quality of a fast-fashion garment to its durability?

### The study

The study consisted of observing and interviewing, fourteen Gen-Y female, fast-fashion consumers. Each respondent was observed inspecting a rail of twenty-one summer dresses and were asked questions about the durability; price; brand; quality; colour; textile and disposability of the dresses.

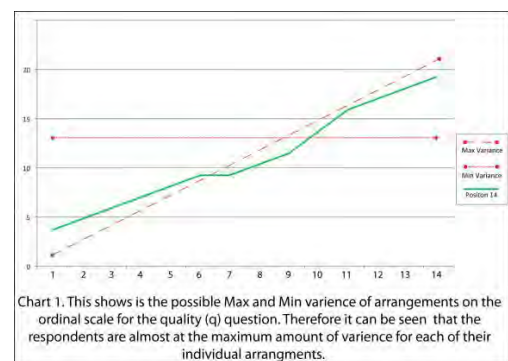
These categories represent a range of aspects which investigate how the fast-fashion consumers, relate quality to durability. However or this paper, specific response to the two RQ's will be shown, as these are most related to the analysis of product lifetimes.

To provide a control measure and to ascertain any differences between the fast-fashion

consumer a fast-fashion garment and textile-testing specialist, also took part in the study. All of the fifteen participants assessed the same rail of dresses purchased from fast-fashion stores in London during July 2014.

### The results

**RQ1:** Can it be shown that the fast-fashion respondents each have their own interpretation of quality?



For the quality assessment question (q), each of the respondents were asked to rank the dresses in order of quality, (position 1 being the lowest and 21 being the highest) each of the respondents' moved the 21 dresses into a ranking that produced a individual ordinal scale for each. However, (see Chart 1. above) the final arrangements of the dresses was so highly varied, there was almost no duplication, agreement or consistencies shown within the respondents arrangements.<sup>1</sup> The one notable agreement came when 43% of the respondents selected dress number 13 (see Figure 1) as representative of it being the highest quality.

Therefore in response to RQ1, the findings did show that each of the fast-fashion respondents did have a highly individualized interpretation of quality.

<sup>1</sup> The 30 deg dashed line, represents Maximum variance in the answers, the horizontal dotted line

shows Minimum variance, and the green line shows the final (q) accumulated responses.





013 | Fig 1. White Cotton shirt dress from ZARA

**RQ2:** Does the fast-fashion consumer see a relation to quality and durability?

As can be seen previously, when asked to 'rank the dresses in order of quality (q)' each of the respondents' used an ordinal scale to provide a unique ranking. This was replicated, for the 'rank the dresses in order of durability (d)'. The results were tabulated and the two distinct categories (q) and (d) were overlaid for comparison.

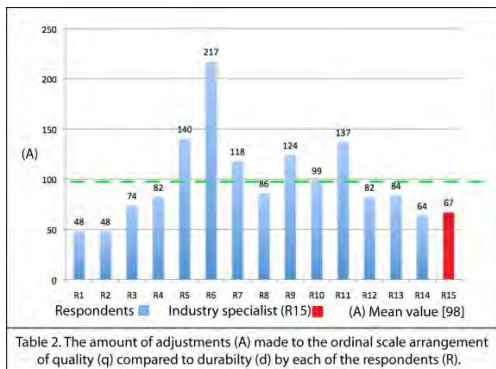


Table 2 shows the amount of adjustment (a) that took place between the ordinal scales for (q) and (d). For instance, if a dress was in position 4 on the (q) scale, and then placed in position 10 for the (d) scale then the amount of adjustment (A) would be 6. Therefore, the closer (A) gets to 0 (meaning no change of relative position) then the closer the respondent saw (q) and (d).

This was completed for each of the respondents and the overall mean value of (A) can be seen in the dotted horizontal line at 98 (A). Therefore, as the range is between 0 and 250 for (A) the mean being placed at 98, and with nine of the respondents positioned below 100, would indicate that the (q) and (d) are seen

as having a correlation by this consumer group. Furthermore, as can be seen with R15 (red column) the industry specialist believed more strongly of a relation between (q) and (d) as it fell well below the mean value of the group, and was 4<sup>th</sup> lowest. The actual dresses selected can be seen within the triangulation chart (see chart 2 below). This shows the eleven of the twenty-one dresses, the industry specialist believed had very similar (d) and (q) values.

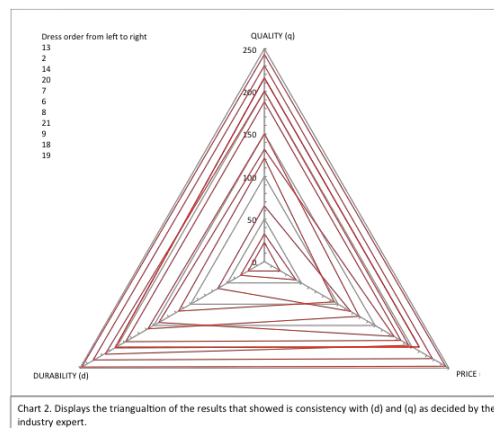


Chart 2. Displays the triangulation of the results that showed consistency with (d) and (q) as decided by the industry expert.

## Discussion

The two research questions returned a decent level of insight, which would justify some future effort into further investigation of the relationship between (d) and (q). However it is important to continue to ask these questions from the perspective of the consumer. There is clear evidence that the fast-fashion consumer in general, is unable to understand or even discuss quality from a unified perspective. Therefore one must question the motivation of the industry to enter into a debate around appropriate levels of quality, when the customer cannot currently comprehend or even measure it (Zeithaml, 1988). Subsequently, a possible avenue may be to continue and consider quality, durability but also price. As this would take into account the interests and motivations of all of the stakeholders. There are a few direct recommendations for potential future study from the work presented here, these are:

1. For further investigation into the Gen-Y, fast-fashion consumers capacity to have a common and applicable interpretation of garment quality.

2. How the fast-fashion consumer perceives the relationship, if any, between quality, durability and price?
3. And finally, how might the industry respond to these three factors, if the customer views them as being intrinsically related?

## References

- Barnes, L. & Lea-Greenwood, G. (2006). 'Fast fashioning the supply chain: shaping the research Agenda', *Journal of Fashion Marketing and Management: An International Journal*, Vol. 10 Iss 3 pp. 259 – 271
- Birtwistle, G., Siddiqui, N. & Fiorito, S. (2003). 'Quick response: perceptions of UK fashion retailers', *International Journal of Retail & Distribution Management*, Vol. 31 No. 2, pp. 118-28.
- Birtwistle, G. & Moore, C.M. (2006). 'Fashion adoption in the UK: a replication study', *paper presented at Anzmac Conference*, Brisbane.
- Brewer, M.B. and Gardner, W. (1996). 'Who is this 'we'? Levels of collective identity and self-representations', *Journal of Personality and Social Psychology*, Vol. 71 No. 1, pp. 83-93.
- Christopher, M., Lowson, R. and Peck, H. (2004). 'Creating agile supply chains in the fashion Industry'. *International Journal of Retail & Distribution Management*, Vol. 32 No. 8, pp. 50-61.
- Cline, E. (2012). *Overdressed: The Shockingly High Cost of Cheap Fashion*. New York: Penguin.
- Cooper, T. (ed). (2010). *Longer lasting products: Alternatives to the throwaway society*. Farnham, Surrey: Gower Publishing.
- DEFRA. (2011). Sustainable Clothing Road Map Progress report. [Online] available at: [www.defra.gov.uk](http://www.defra.gov.uk) [Accessed 16/07/14]
- Fernie, J. (2004). 'Retail logistics', in Bruce, M., Moore, C. & Birtwistle, G. (Eds), *International Retail Marketing*, Butterworth-Heinemann, Oxford, pp. 39-63.
- Farrer, J. (2011). 'Remediation: Discussing Fashion Textiles and Sustainability.' In Gwilt, A. & T. Rissanen (eds) *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothing*, pp. 19-34. Washington: Earthscan.
- Fiore, A.M., Damhorst, M.L., (1991). 'Intrinsic Cues as Predictors of Perceived Quality of Apparel'. *Journal of Consumer Satisfaction, Dissatisfaction and Complaining Behavior*. (5) 168-179.
- Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys*. London: Earthscan.
- Fletcher, K. & Grose, L. (2012). *Fashion & Sustainability: Design for Change*. London: Laurence King Publishing.
- Flynn, J. Z. & Foster, I. M. (2009). *Research Methods for the Fashion Industry*. New York: Fairchild Books.
- Gabrielli, V., Baghi, I., & Codeluppi, V. (2013). 'Consumption practices of fast fashion products: a consumer-based approach', *Journal of Fashion Marketing and Management: An International Journal*, Vol.17 Iss 2, 206 – 224.
- Gertsakis, J. & Cameron, N. (2011). *The Feasibility of a Voluntary Ethical Quality Mark for the Australian Textile, Clothing and Footwear Industries*: Ethical Clothing Australia.
- Guy, A. Green, E. & Banim, M. eds. (2001) *Through the Wardrobe: Women's Relationships with Their Clothes*. Oxford: Berg Publishers.
- Gwilt, A. & Rissanen, T. eds. (2011) *Shaping Sustainable Fashion: Changing the Way We Make and Use Clothing*. Washington: Earthscan.
- Hauser, J. R. & Birger W. (1990) 'An Evaluation Cost Model of Evoked Sets', *Journal of Consumer Research*, 16 (March), 393-408.
- Hugo, S. H. & Van Aardt A. M. (2012). 'Evaluative criteria by South African female fashion consumers when purchasing casual daywear', *International journal of Consumer Studies*, 36, 460-471.
- Jacoby, J., Olson, J. C., & Haddock, R. A., (1971). 'Price, Brand Name, and Product Composition Characteristics as Determinants of Perceived Quality'. *Journal of Applied Psychology*, 55: 570-579.
- Kadolph, S.J. (2007). *Quality Assurance for Textiles and Apparel*. 2nd ed. United States: Fairchild Books.
- Kim, B. (2013). 'Competitive priorities and supply chain strategy in the fashion industry'. *Qualitative Market Research: An International Journal*. Vol. 16 No. 2, 2013 pp. 214-242
- Kincade, D.H. (2007). *Sewn Product Quality: A Management Perspective*. United States: Prentice Hall.
- Klepp, I G (2005). *Demonstrations of feminine purity the meaning of cleanliness and the growth of laundry*. In G Hagemann & H Roll-Hansen (eds.) *Twentieth-century housewives. Meanings and implications of unpaid work* Oslo: unipub Oslo Academic press.
- Koskenurmi-Sivonen, R & Päivikki, P. (2005). *Quality Clothes - An Outline of a Model for Assessing the Quality of Customized Clothing*. Copenhagen: Nordes.
- Levy, M. & Weitz, B.A. (2008). *Retailing Management*, 7th ed., Boston: McGraw-Hill Irwin.
- Liz, B. & Gaynor, L. (2006). *Fast Fashion*, Emerald Group Publishing, Ltd.

- Lo, V. & Yeung, A. (2004) 'Practical framework for strategic alliance in Pearl River Delta manufacturing supply chain: a total quality approach'. *International Journal of Production Economics*, 87(3).
- McAfee, A., Dessain, V. & Sjoeman, A. (2004). *Zara: IT for Fast Fashion*, Cambridge: Harvard Business School Publishing.
- McDonough, W. & Braungart, M. (2008). *Cradle to Cradle*. London: Jonathan Cape.
- Noble, S.M., Haytko, D.L. & Phillips, J. (2009). 'What drives college-age Generation Y consumers?'. *Journal of Business Research*, Vol. 62 No. 6, pp. 617-628.
- Palomo-Lovinski, N. & Hahn, K. (2014) 'Fashion Design Industry Impressions of Current Sustainable Practices'. *Fashion Practice: The Journal of Design, Creative Process & the Fashion Industry*. Vol. 6, No 1, pp. 87-106 (20)
- Rissanen, T. (2013). ZERO-WASTE FASHION DESIGN: A study at the intersection of cloth, fashion design and pattern cutting. PhD Thesis, University of Technology, Sydney
- Saricam, C. & Kalaoglu, F. & Ozduygu, Y., S. & Orun, H. (2012) "Apparel Product Evaluation and Quality Perception of Turkish Consumers", *RMUTP International Conference: Textiles & Fashion*, Bangkok Thailand
- Soper, K. (2015). *'Ethical Consumption and the Politics of Prosperity'*. [Ethics in Consumption: Interdisciplinary Perspectives seminar series] *Consumption Ethics and the Individual*. Royal Holloway University of London. 06/02/15.
- Stamper, A., Humphries-Sharp, S & Donnell, L. (1996). *Evaluating Apparel Quality*. 2nd ed. U.S.A: Capital Cities Media, Inc.
- Strauss, A. & Corbin, J. (1998). *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory* (2<sup>nd</sup> ed). California: Sage Publishing.
- Swinker, M. J. & Hines, J. D. (2006) 'Understanding consumers' perception of clothing quality: a multidimensional approach', *International Journal of Consumer Studies*, Vol. 30, No 2, pp. 218-223.
- Tungate, M. (2008). *Fashion Brands: Branding Style from Armani to Zara*, 2nd edn, Kogan Page, Ltd.
- Varley, R. (2001). *Retail Product Management: Buying and Merchandising*. United Kingdom: Routledge.
- WRAP. (2012). *Valuing our Clothes: The true cost of how we design, use and dispose of clothing in the UK*.
- Yip, T.,C.,Y., & Chan, K., & Poon, E.,. (2012). "Attributes of young consumers' favorite retail shops: a qualitative study", *Journal of Consumer Marketing*, Vol. 29 Iss 7 pp. 545 – 552.
- Zeithaml, V., A. (1988), 'Consumer Perceptions of Price, Quality, and Value: A Means-End Model and Synthesis of Evidence,' *Journal of Marketing*. 52 (July), 2-22.