

ERICA SINGER

FASHION DESIGN MA
Sustainable & Ethical



RESPONSIBLE DESIGN
DE7011

PROJECT PORTFOLIO
SEMESTER 2

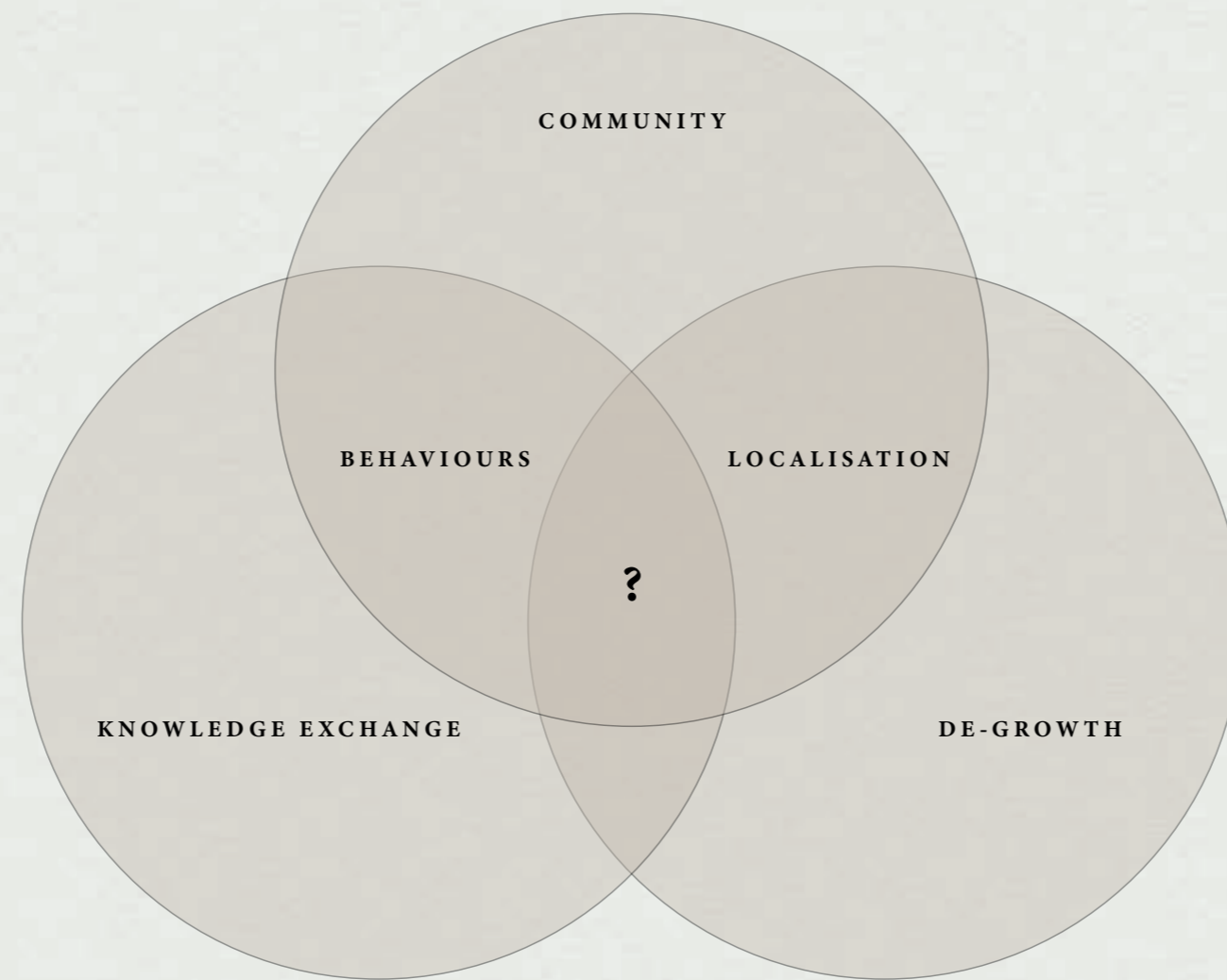


FIGURE 1: RESEARCH QUESTION VENN DIAGRAM

What is the role of community in post-growth fashion, and how can providing a space for knowledge exchange influence consumer behaviours?

RESEARCH QUESTION

ABSTRACT

This research project aims to explore the role of community engagement and knowledge exchange in shaping consumer behaviours within the context of post-growth fashion. As the fashion industry confronts the necessity to shift toward a more sustainable system, community initiatives can play an important role in reshaping attitudes towards consumption and fostering a more sustainable future for the industry, by empowering consumers and giving them tools to keep clothes in circulation for longer, and pushing brands to act more responsibly.

This project seeks to explore the impact of community learning hubs in promoting sustainability and to identify ways in which similar initiatives could be developed. By understanding their strategies, processes and projects, my objective is to develop a model for how such initiatives could be scaled and applied to brands nationwide.

This model will be informed by primary research conducted through observing and participating in the work of local community groups, allowing for an in-depth understanding of their approach and impact. Additionally, participants will be invited to reflect in a variety of forms, including traditional crafting techniques, to tell their stories within a shared embroidered narrative. Secondary research, including case studies on fashion communities and brands embracing sustainable practices, will provide valuable insights into their effects on consumer behaviours and community dynamics.

Reflective practice and action research methodologies will be used to critically analyse the findings, allowing for iterative refinement of the proposed model. Thematic analysis of qualitative data gathered through interviews, focus groups, and participant observation will uncover underlying themes and patterns, illustrating the factors that drive sustainable behaviours within community settings. By integrating insights from both primary and secondary research, this study seeks to contribute unique insights and a new perspective to demonstrate a collaborative, decentralised model for the future of fashion.

NOTES:

PERSONAL | *Micro Level*
personal development and realisation of thoughts

COMMUNITY | *Meso Level*
driving change and sharing of resources within a local environment

GLOBAL | *Macro Level*
the wider industry and society as a whole



image from @kleidersachen via tumblr.com

PROJECT PROPOSAL

I would like to focus my studies on satisfying and resourceful use of garments. Promoting clothes that are practical, fit for purpose and have emotional durability. Well loved clothes will be cared for, mended, and handed down and kept in use for much longer. Post-growth fashion can offer a better opportunity to businesses to become more service based - around repair, alteration and customisation to keep clothes in use; moving away from over-production and over-consumption.



image from @allisonbornstein6 via instagram.com

I WOULD LIKE TO FOCUS MY STUDIES ON SATISFYING AND RESOURCEFUL USE OF GARMENTS. PROMOTING CLOTHES THAT ARE PRACTICAL, FIT FOR PURPOSE AND HAVE EMOTIONAL DURABILITY.

"Clothes could have more meaning and longevity if we think less about owning the latest or cheapest thing and develop more of a relationship with the things we wear."

Elizabeth Cline

image by @elizabethcline via instagram.com

PERSONAL DEVELOPMENT GOALS



image from Amy Bornman via etsy.com

DEVELOP

skills in research and academia to enable me to effectively communicate my thoughts and ideas.

UNDERSTAND

the economic, environmental, and social factors behind the adoption of circular economy principles and apply these to my work.

ANALYSE

my own work and reflect on these findings by challenging my own thoughts in order to arrive at a considered conclusion.

EXPLORE

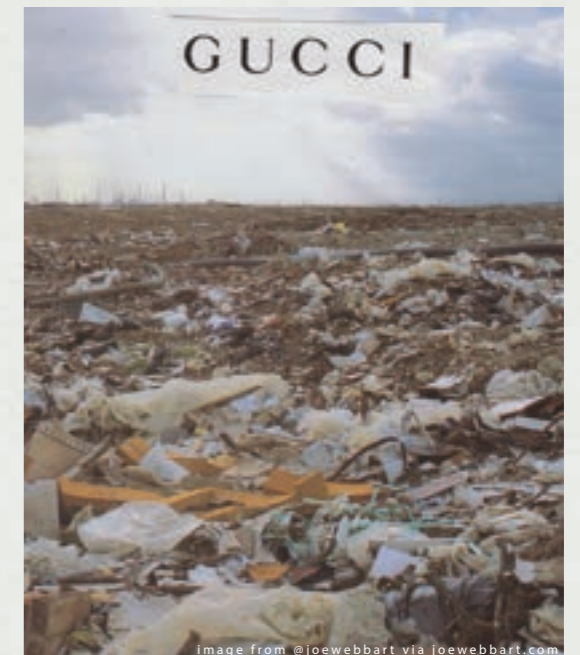
the relationship between wearers and garments and the emotional value which can be assigned to products.

RESPOND

to the topic with a written thesis accompanied with a visual, tactile exploration, using traditional hand-craft skills.

INTRODUCTION

The concerning statistics related to consumerism in the fashion industry highlight an urgent demand for significant transformation. Clothing production doubled from 2000 to 2014, and the average consumer bought 60% more garments each year during this time. At the same time, these clothes are kept only half as long (McKinsey, 2016). The connection between increased clothing production and shortened garment lifespan is evident; 26% of our wardrobes have not been worn in the past year (WRAP, 2023), and in the UK an estimated 336,000 tons of used clothing goes to landfill every year (WRAP, 2019).



“We all know that fast fashion’s low prices are intentional. It’s all about volume, after all. But psychologically, low prices mean we place less value or expectation on the item. So, if it’s poorly made or wears quickly, we’re not so fussed because it was so cheap. Likewise, if something extremely similar gets released in 2 weeks, we’re more likely to buy it even though we already bought something just like it, because hey, it’s only \$25. Why not?!” – Emma Edwards, The Broke Generation

CONSUMERISM & THE FASHION INDUSTRY



Image by Ivan Farias via aaronweiss.tumblr.com

The rapid growth of the fast fashion industry can be traced to the emergence of cheap clothing made from inexpensive synthetic materials usually derived from fossil fuels. Excessive production, poor quality textiles, low rates of use, reuse, and repair, and limited recycling incentives have turned the fashion industry into an environmentally and socially problematic industry (Fashion Revolution, 2022). Clothing is now quick and easy to purchase online, delivery times are also reasonably short, and there are even take-back schemes in stores (House of Commons et al., 2019), usually with a financial incentive to encourage customers to buy more. This shopping experience makes it seem like the clothes just appear from nowhere and consumers don’t have to think about who made their clothes and where they will go after they are no longer wanted. These smooth transactions contribute to the consumers’ idea that the clothing itself is transient, coming and going at the ease with which they are purchased (Lin, 2024).

**"WE NEED TO DEVELOP AN IMAGINATIVE UNDERSTANDING OF HOW
OUR RELATIONSHIP WITH GROWTH AND CONSUMERISM HAS BROUGHT
US TO THIS PLACE"
(Fletcher, 2017, p. 23)**



Fast fashion's emphasis on speed and quantity leads to social and environmental sacrifices, exploiting workers in the industry and causing irreversible damage to our planet. The industry has been identified as one of the leading causes of climate change, resulting in the UK government launching an inquiry to investigate the social and environmental impacts, to determine how the industry can remodel itself to be sustainable (House of Commons Environmental Audit Committee, 2019). Sustainability does not refer to the environment only, but the longevity of the industry and its stakeholders. However, to ensure the survival of the industry, we must first ensure we will have a planet to exist on. And that is why sustainability within fashion must prioritise environmental factors and impacts (Bringé, 2024). We must consider the long-term consequences of our actions and change what we are doing now to alter the dooming statistics we see in the news until the damage caused to the planet becomes irreversible. **The fashion industry needs systemic change.**

SYSTEMS THINKING APPROACH

COMMON THREADS PODCAST | *Presenters*
Ruth MacGilp, Alice Cruickshank

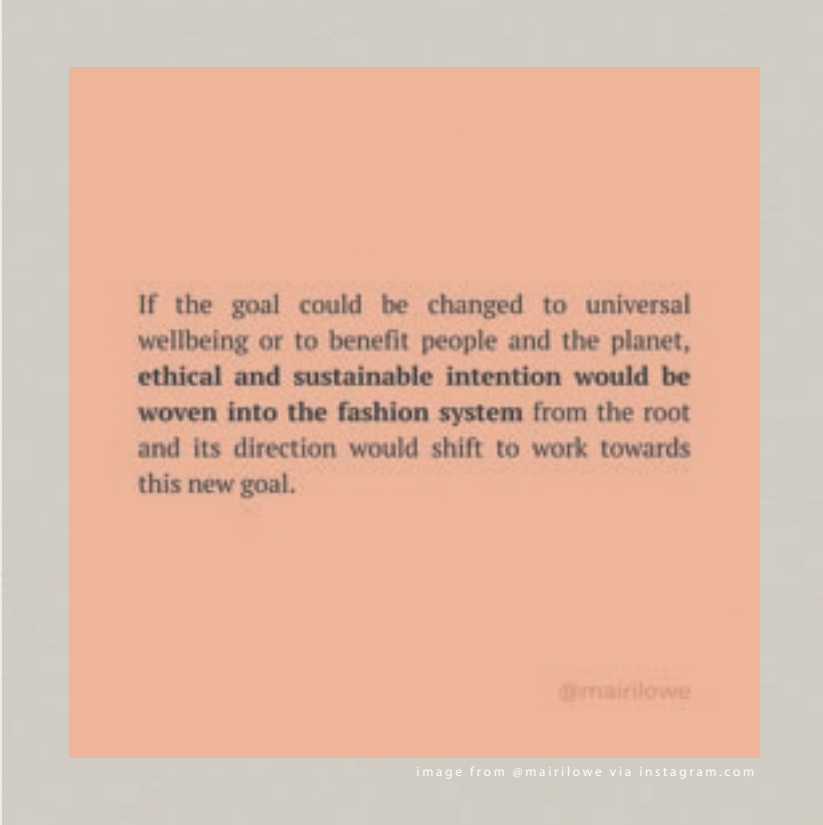
SEASON 3 | *Episode 30*
Fk The System: How to transform fashion with Mairi Lowe**

Main ideas:

- **Defining the Fashion System:** The fashion system should be viewed through a systems thinking lens, emphasising its elements, interconnections, and overarching purpose. Mairi Lowe highlights the need for a shift from the current focus on limitless growth and profit to centring around positive experiences for people and the planet.
- **Understanding Systems Change:** Systems change involves addressing the root causes of complex problems within the fashion system, aiming for lasting transformation. Lowe stresses the importance of understanding why and for whom changes in the system are made, focusing on equity and root-cause solutions.
- **Fashion System Redesign:** The fashion system is not just a supply chain; it encompasses the culture and influence of fashion on society as a whole. Current dominant purposes are rooted in economic growth and profit maximisation. The idea is to challenge existing structures, power relations, and values, imagining and designing an alternative fashion system that is sustainable, regenerative, and just.

Summary:

The systems thinking approach to sustainable fashion involves redefining the fashion system's elements, interconnections, and purpose. Mairi Lowe emphasises addressing root causes for lasting change. The current fashion system's focus on growth and profit is identified as a symptom, and redesigning the system needs to be a collective effort. Collaborative initiatives, such as Sustainable Fashion Scotland, aim to transform the fashion industry in Scotland by fostering community connections, knowledge exchange, and a shift towards a more sustainable and inclusive future. Lowe stresses the need for holistic collaboration, emphasising collective impact and knowledge sharing to bring about meaningful change. The vision for the future of fashion involves a transformation beyond mass production and consumption, focusing on community strength, well-being, environmental regeneration, and positive impact.



If the goal could be changed to universal wellbeing or to benefit people and the planet, **ethical and sustainable intention would be woven into the fashion system** from the root and its direction would shift to work towards this new goal.

@mairilowe

Image from @mairilowe via Instagram.com

DESIGN JOURNEY

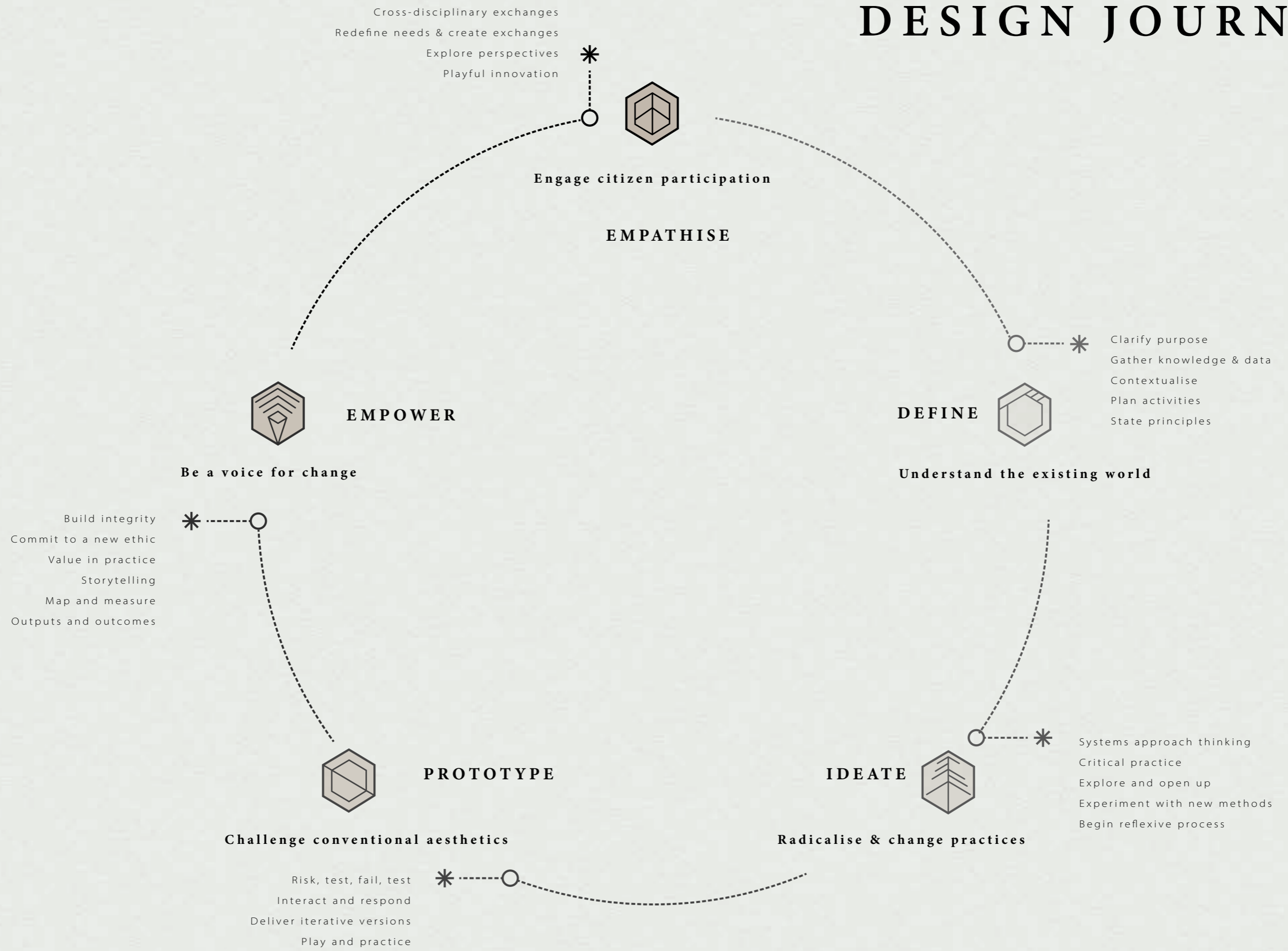


FIGURE 2: DESIGN JOURNEY THROUGH SYSTEMS THINKING



Systems Thinking, integrated into the Design Thinking process, gives context to the scope of design work and enables the creation of more meaningful and intentional solutions.

The fashion system should be viewed through a systems thinking lens, emphasising its elements, interconnections, and overarching purpose. By looking at the fashion system in this way you can begin to imagine an alternative fashion system that is centred around positive experiences for people and the planet.

SYSTEMIC DESIGN



CIRCULAR ECONOMIES & DE-GROWTH FASHION



De-growth is a concept that offers a critical perspective on the worldwide capitalist system, challenging its relentless pursuit of growth at any expense, which results in the exploitation of humans and environmental degradation. Activists and researchers within the de-growth movement such as Tim Jackson, promote the idea of societies that prioritise social and ecological well-being over corporate profits, excessive production, and overconsumption.

What is post-growth in the context of textiles and fashion?

an alternative to market-driven overconsumption

valuing everyday, informal and resourceful ways of engaging with clothes

focusing on the satisfaction people draw from care for and long-term use of clothes

repairing

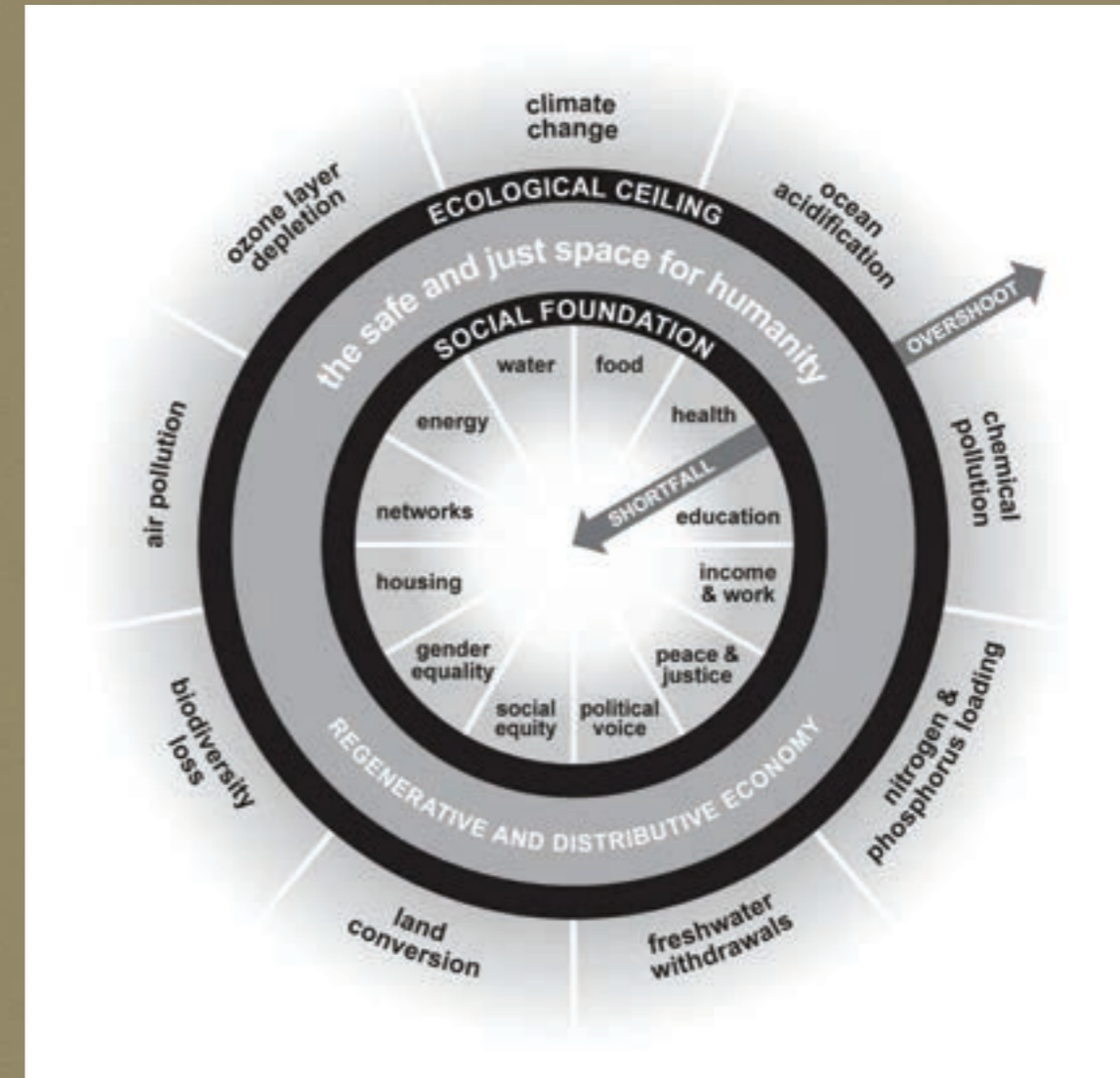
renting instead of buying

swapping clothes

re-making / up-cycling

education / skills knowledge

Economists are actively developing models for a post-growth economy, with the doughnut economy, introduced by economist Kate Raworth, emerging as a new and exciting framework. This model places all human activities within the confines of social foundations and planetary boundaries, ensuring that economic activities respect ecological limits while prioritising human well-being (Raworth, 2017).



DOUGHNUT ECONOMICS

*WITHIN A CIRCULAR ECONOMY BUSINESS MODELS,
PRODUCTS AND MATERIALS ARE DESIGNED TO
INCENTIVISE USE AND REUSE, CREATING AN ECONOMY
WHERE NOTHING BECOMES WASTE, AND EVERYTHING
HAS VALUE.*

CIRCULAR ECONOMY FOR FASHION

*"BY MAKING SURE A PRODUCT GOES THROUGH THE LOOPS OF SHARING, LONGER USE, REUSE, AND REMAKING BEFORE ITS MATERIALS ARE RECYCLED OR RETURNED TO NATURE, IT IS MAINTAINED AT ITS HIGHEST VALUE FOR AS LONG AS POSSIBLE."
(Ellen MacArthur Foundation, 2017, p. 48)*

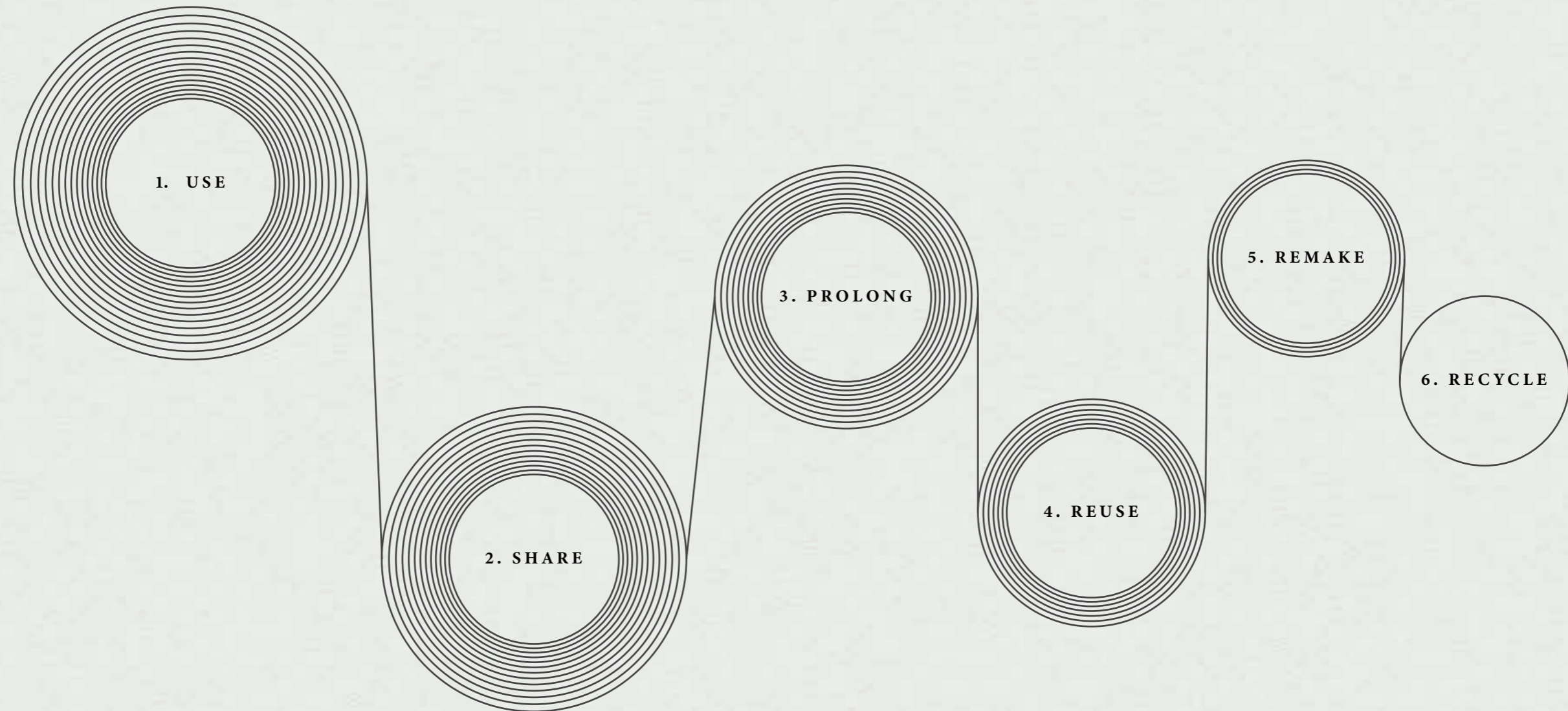


FIGURE 4: GARMENT LIFE-CYCLE LOOPS

The fashion industry aims to reduce its overall footprint 50% by 2030 meeting firstly the broader objectives outlined in the Paris Agreement and secondly the IPCC's recommendation to cut global emissions by about 45% from 2010 levels by 2030 and reach net zero by 2050. Both these objectives are underpinned by a goal to limit global warming to 1.5 degrees Celsius (IPCC, 2018). However, according to the Global Fashion Agenda, over the same time frame, the fashion industry could increase production volume by as much as 80% (Business Of Fashion, 2020).

REGULATIONS & POLICIES



Image of @gretathunberg via thecut.com

The European Union (EU) has taken a significant step towards sustainability with the announcement of the EU Strategy for Sustainable and Circular Textiles. This revision of the EU Waste Framework Directive is set to include proposals for harmonized EU Extended Producer Responsibility rules for textiles. This offers a unique opportunity to establish collective systems and infrastructure for the responsible management of textile waste across the EU (Ellen MacArthur Foundation, 2022). Regulatory measures addressing waste are already being implemented; France, for instance, has enforced the Extended Producer Responsibility (EPR) levy for textile waste since 2007. (WRAP, 2023). Regulators in the US are also pushing the fashion industry to do the same through unprecedented new legislative efforts. The proposed New York Fashion Sustainability and Social Accountability Act, known as The Fashion Act, goes beyond mere goal setting, requiring fashion brands to not only set but also meet targets to reduce emissions. This combination of ambitious target-setting and tough regulation marks an incredible leap from empty promises towards climate action in one of the world's most emissions-intensive sectors.

***"THE EU HAS A STRATEGY FOR SUSTAINABLE AND CIRCULAR TEXTILES TO CREATE A GREENER TEXTILES SECTOR. THE AIM IS A MAJOR SHIFT INSIDE THE INDUSTRY AND AMONG CONSUMERS, CREATING A WHOLE NEW SUSTAINABLE ECOSYSTEM FOR TEXTILES BY THE END OF THIS DECADE."
(European Commission)***

Governmental regulations highlight the necessity to steer the fashion industry towards de-growth, emphasising the need for systems change that promotes sustainability, circular economies, and responsible business behaviour. But are these regulatory efforts enough to bring about meaningful change? In *Fashion and Sustainability: Design for Change* Fletcher and Grose (2012, p. 169) argue that ultimately, what is needed is a collaborative effort between governments, businesses, NGOs and consumers to achieve a transformative and sustainable future for the fashion industry. Of course, there will be economic impacts and resistance from an industry deeply rooted in growth-oriented practices, but without collaborative effort and pressure from stakeholders the fashion industry as it stands is unlikely to make the change needed to reduce the damaging effects it is having on people and the planet.



CRAFT & CRAFTIVISM



The contemporary movement of 'craftivism' makes use of crafts like knitting, sewing, and embroidery to shed light on social, political, and environmental justice concerns. Throughout history, women and marginalised groups have used crafts to protest, take a stand, or comment on issues important to them (Fitzpatrick, 2018). Recently, craftivist efforts have focused on the fashion and textile industry, aiming to highlight and address the social and environmental impacts of the global fashion industry, ranging from the disposable nature of fast fashion to the unethical pay and working conditions of ready-made garment workers (McGovern A and Barnes C, 2022).



“It is always nice to see a story in your clothes and know of their life journey. Such mended clothes are like a badge of honour where the value was added through craft and skill.”
– Maddie Williams (*Fashion Revolution*, 2019)

THE RISE OF REPAIR



The rise in consumer engagement in sustainability alongside new industry regulations like the EPR is leading to the growth of retail models like rental and resale that encourage clothes to be kept in good condition for longer (Business of Fashion, 2021). Repair services are becoming increasingly popular, with start-up company Sojo offering a door-to-door repair service linking customers with local seamstresses. They have even partnered with fashion brands such as Ganni to offer a third-party solution for localised repair services (Vogue Business, 2021). Retail brand Toast has also started to offer in-store repair for customers across most of its UK stores. These services both empower consumers to take responsibility for the longevity of their wardrobe and demonstrate the viability of new revenue streams beyond the traditional linear model. Investing in repairs and alterations fosters a more sustainable relationship with clothing, steering away from the disposable mindset of fast fashion. Additionally, in-store garment mending services enhance the customer experience, offering personalised and value-added services that transcend traditional retail transactions (McKinsey, 2020).

*HOW CAN LOCALISATION BE USED
TO SUPPORT A CIRCULAR
FASHION MODEL?*

"Fashion is not just about clothes. I would like to see it redefined from its current status as a commodity to be seen as a service that supports values of co-creation, creative expression, and community."

Emily Taylor, MA student and designer



image via Instagram.com

LOCALISATION



image via merchantandmills.com

I would like to explore how a localised, circular economy in the North East could work and what opportunities this would bring. What would a sustainable fashion hub in the heart of Newcastle look like and how could this engage local businesses and communities in conversations around sustainable fashion?

Azjen's Theory of Planned Behaviour (1985) proposes that individuals' behaviour is influenced by their intentions, which are shaped by their attitudes, subjective norms, and perceived behavioural control. It suggests that people are more likely to engage in a behaviour if they have positive attitudes towards it, perceive social pressure to do so, and believe they can carry it out.

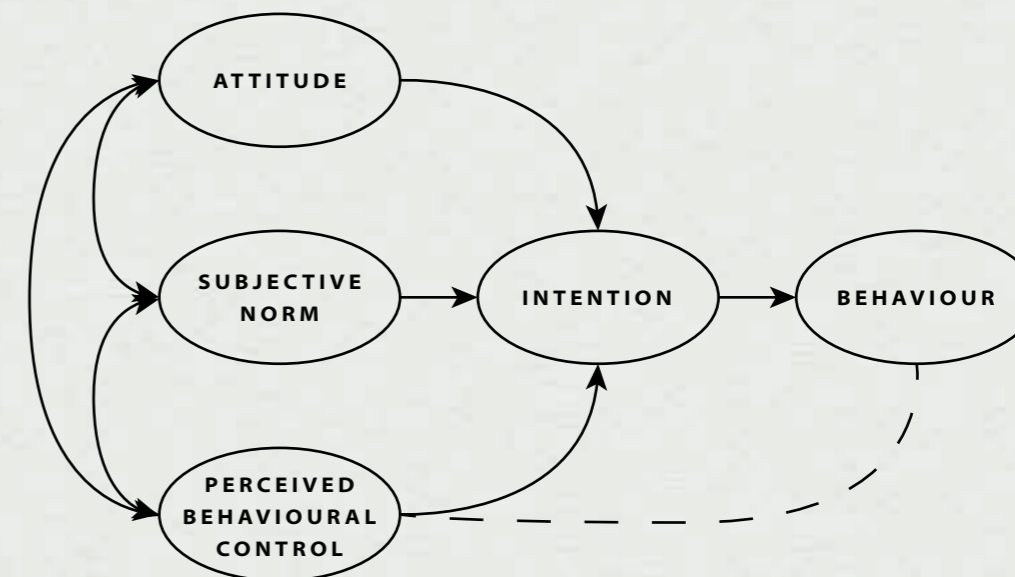


FIGURE 6: AZJEN'S THEORY OF PLANNED BEHAVIOUR (1985)

KNOWLEDGE EXCHANGE

Understanding future consumer behaviour in sustainable and ethical fashion requires exploring consumer psychology. I want to investigate how knowledge transfer can influence individuals' views on sustainable fashion, empowering them to adopt more sustainable practices. The theories of Maslow's hierarchy of needs and Ajzen's theory of planned behaviour provide useful perspectives for understanding consumer decision-making in this area. By applying these theories, I aim to unravel the complexities of consumer behaviour and find strategies to promote positive change in sustainable and ethical fashion consumption.

MASLOW'S HIERARCHY OF NEEDS

Maslow's hierarchy of needs suggests that individuals prioritise fulfilling basic needs before addressing higher-level needs. In the context of post-growth fashion, consumers engaging in repairing and up-cycling their existing clothing in a community setting aligns with the hierarchy by addressing various levels of needs. Repairing and up-cycling clothing can fulfil basic needs for clothing and self-expression (physiological and safety needs) while engaging in community activities fosters a sense of belonging and self-esteem (belongingness and esteem needs). Sharing knowledge and skills further enhances social connections and personal growth (self-actualisation). Therefore, applying Maslow's hierarchy highlights how repairing and up-cycling clothing in a community setting can address multiple levels of human needs beyond just material consumption.

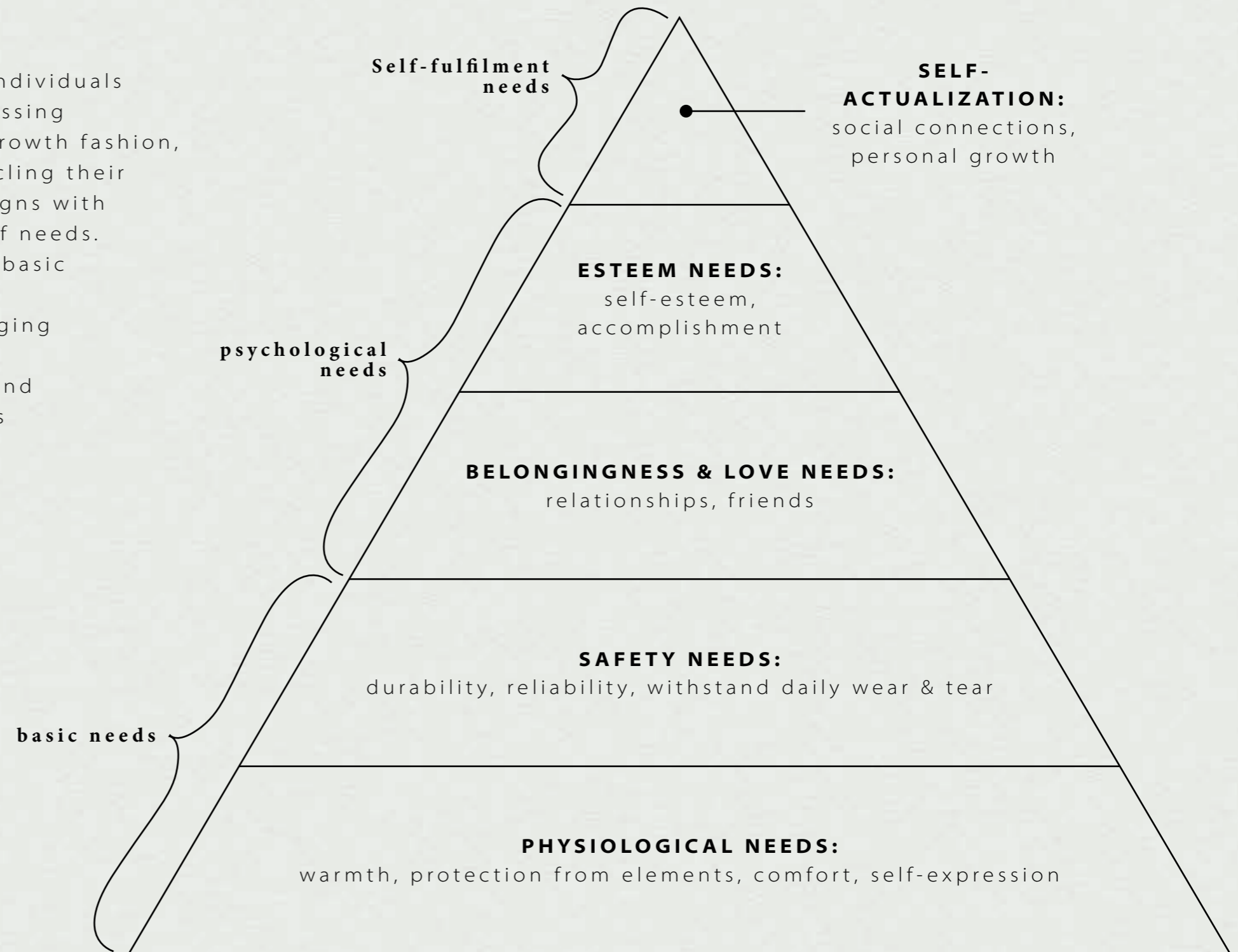


FIGURE 7: MASLOW'S HIERARCHY OF NEEDS (IN RELATION TO POST-GROWTH FASHION)

An exploration of community engagement and knowledge exchange in the context of post-growth fashion

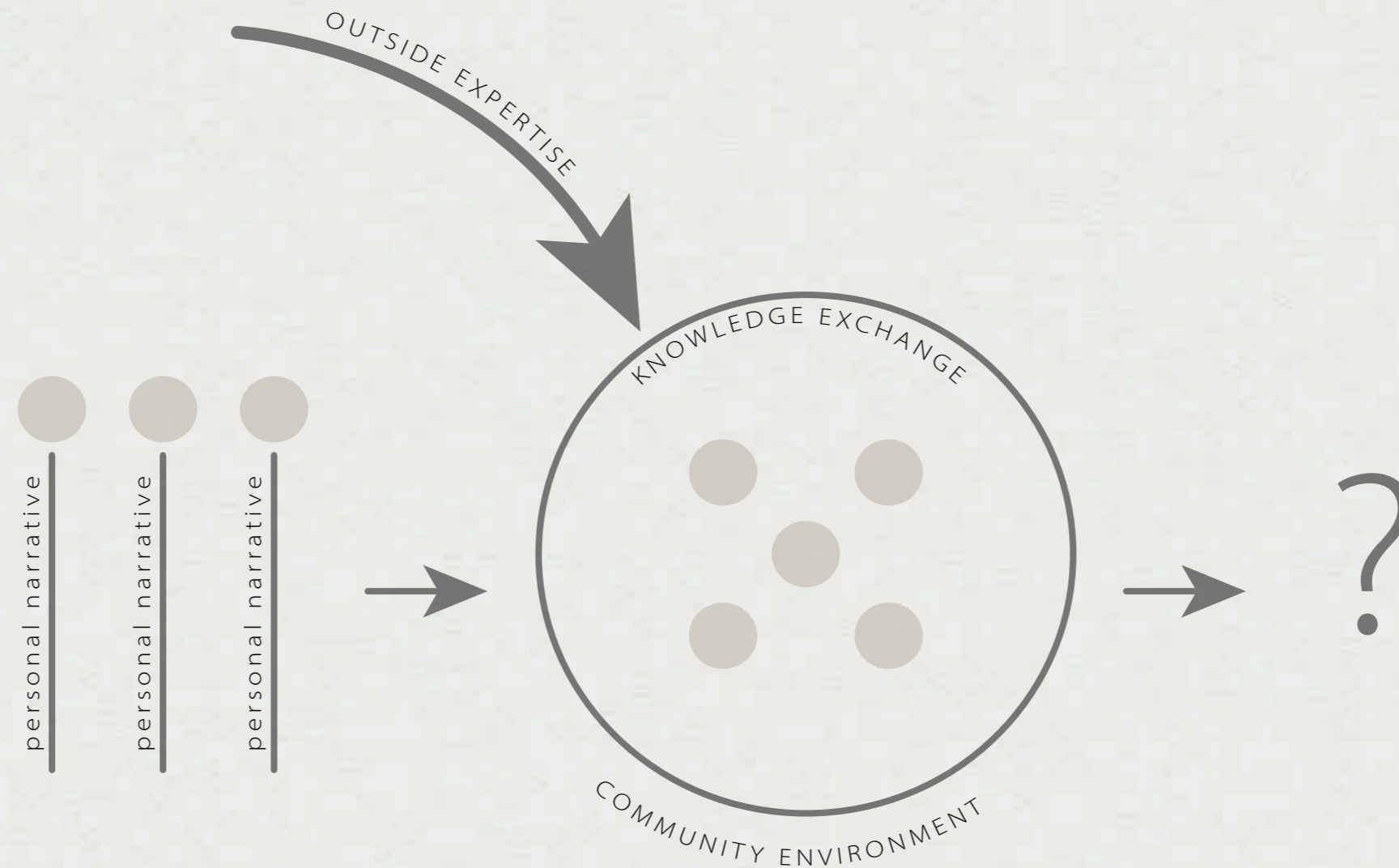


FIGURE 8: RESEARCH OUTCOMES THROUGH KNOWLEDGE EXCHANGE

The study aims to explore how people's behaviours are influenced when they come together in community settings to share knowledge and experiences, with input from experts. What are the outcomes and, when applying this to Azjen's theory of planned behaviour, what learnings can be found about the variables influencing the behaviour change?

Without A Space For Knowledge Exchange

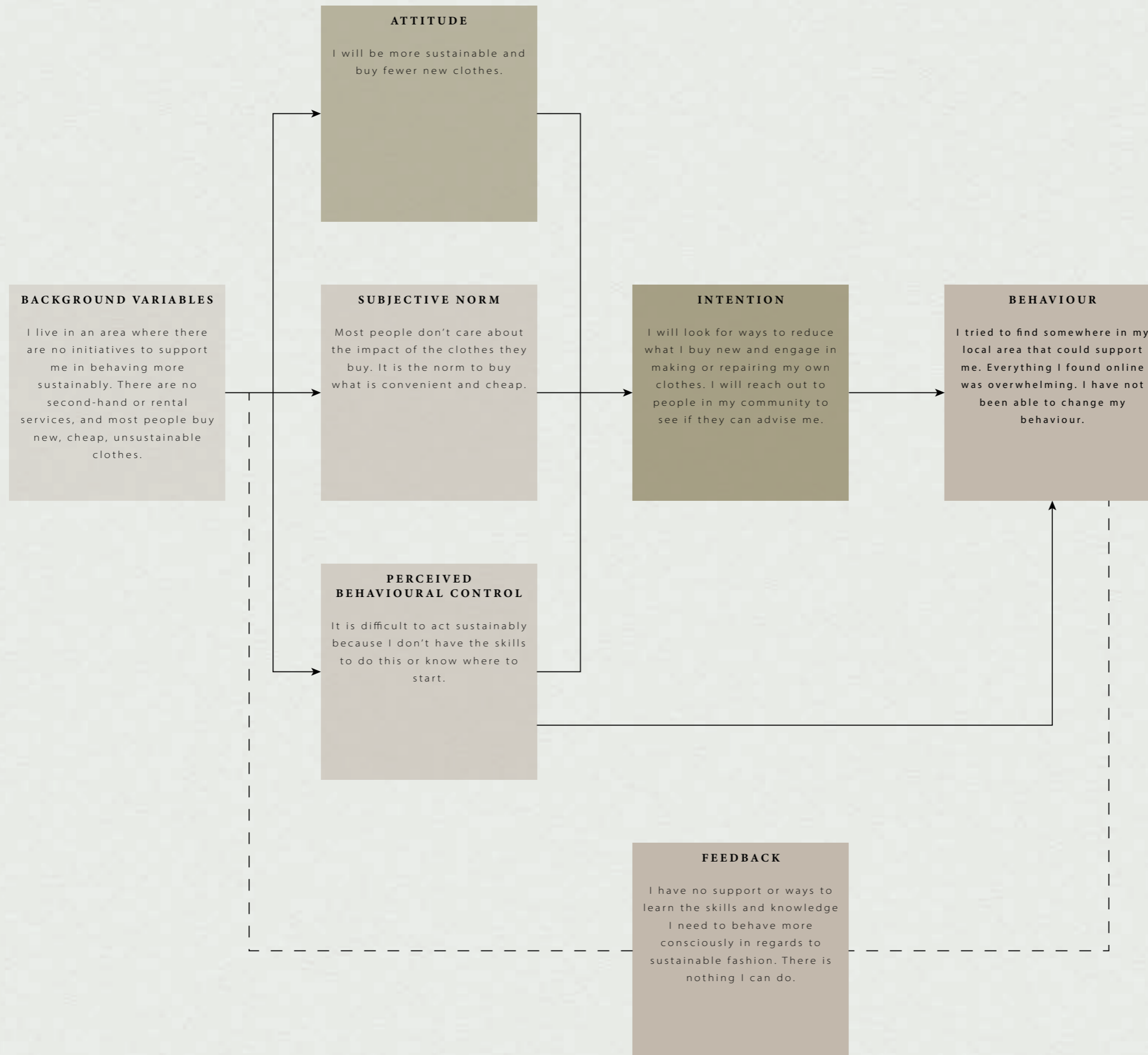


FIGURE 9: THEORY OF PLANNED BEHAVIOUR (WITHOUT SPACE FOR KNOWLEDGE EXCHANGE)

With A Space For Knowledge Exchange

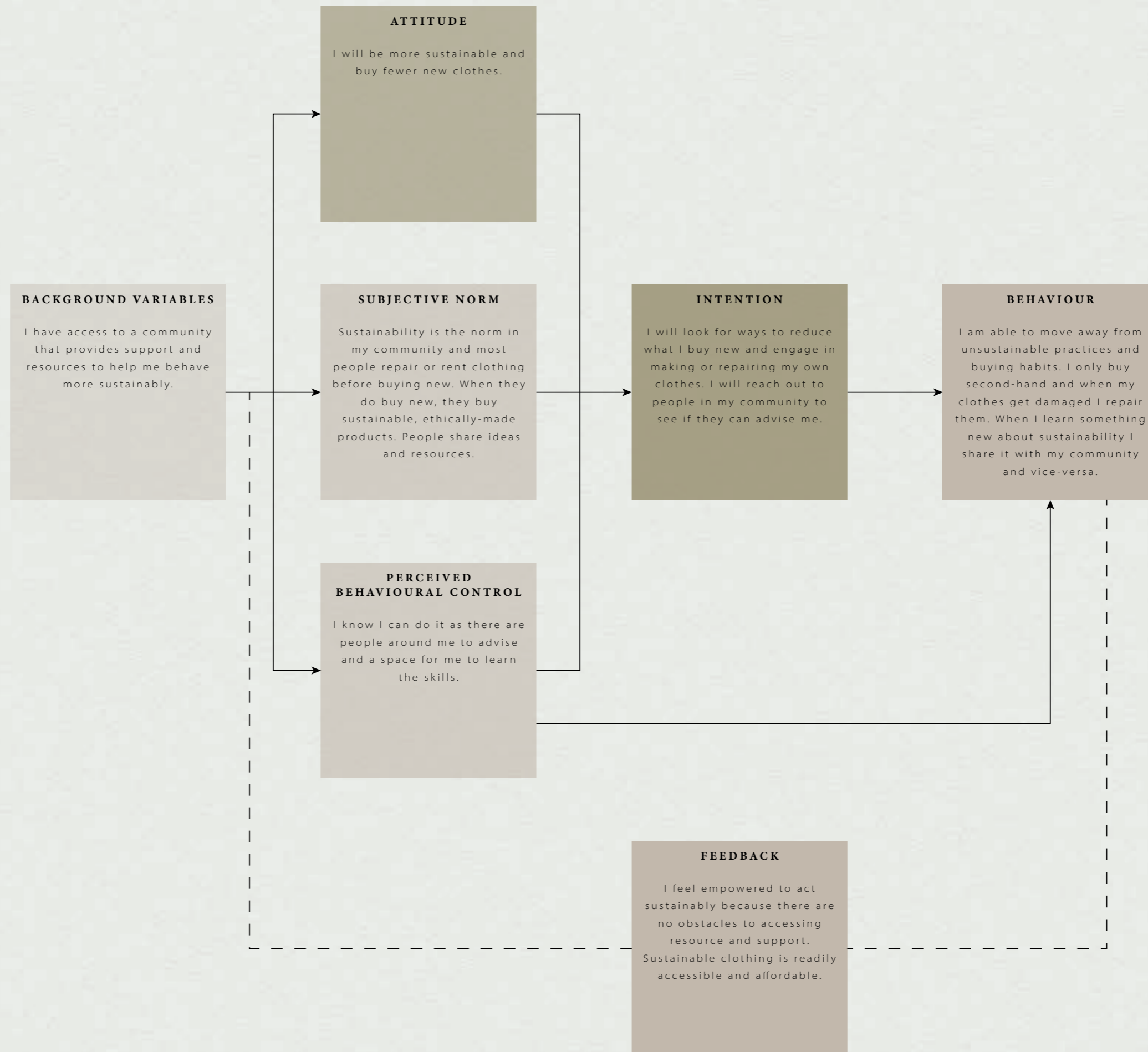


FIGURE 10: THEORY OF PLANNED BEHAVIOUR (WITH SPACE FOR KNOWLEDGE EXCHANGE)

P

- **CRAFTIVISM:** A form of activism that utilises traditional crafting techniques, such as knitting, sewing, and embroidery, to address social, political, and environmental issues, advocating for change through creative expression and handmade artefacts.
- **IPCC:** The Intergovernmental Panel on Climate Change is an intergovernmental body of the United Nations. Its job is to advance scientific knowledge about climate change caused by human activities.
- **GFA:** The Global Fashion Agenda is a non-profit organisation that fosters industry collaboration on sustainability in fashion to accelerate impact.

POLITICAL

E

- **DE-GROWTH:** An academic and social movement that critiques the global capitalist system which pursues growth at all costs, causing human exploitation and environmental destruction.
- **DOUGHNUT ECONOMICS:** A sustainable development model represented by a doughnut shape. It features two rings: a social foundation and an ecological ceiling. The goal is to ensure that human needs are met without overshooting environmental limits.
- **POST-GROWTH FASHION:** Refers to a shift in the fashion industry away from traditional models of perpetual economic growth and towards more sustainable, equitable, and slower-paced practices.

ECONOMIC

S

- **KNOWLEDGE EXCHANGE:** Refers to the sharing of information, expertise, and skills among individuals, communities, and stakeholders.
- **CONSUMER BEHAVIOUR:** Refers to the study of how individuals, groups, or organisations select, purchase, use, or dispose of products, services, ideas, or experiences to satisfy their needs and wants.
- **COMMUNITY:** In post-growth fashion, community refers to a collective sharing values like sustainability, ethical production, and conscious consumption. These groups collaborate to support local economies, exchange knowledge, and advocate for sustainable practices in the fashion industry.

SOCIAL

T

- **AI & HUMAN WORKFORCE:** AI poses a significant risk of replacing human labour across various sectors within the fashion industry. This has the potential to result in job losses and may impact both the fashion industry and the broader economy, further fracturing communities.
- **AI & HOMOGENIZATION:** Generative Artificial Intelligence is accelerating processes such as trend analysis, design generation, and supply chain management, leading to faster production cycles and could exacerbate issues of over-consumption. AI-driven algorithms may contribute to increased uniformity and lack of diversity in fashion products, potentially resulting in lower-quality items and a decline in the industry's creative appeal, driving further disenfranchisement in consumers.

TECHNOLOGICAL

L

- **EU STRATEGY FOR SUSTAINABLE AND CIRCULAR TEXTILES:** A framework developed by the European Union to promote sustainability and circularity within the textile industry. It includes various initiatives aimed at reducing environmental impacts, promoting resource efficiency, and fostering innovation throughout the textile life-cycle.
- **EPR:** Extended Producer Responsibility is an environmental policy approach in which a producer's responsibility for a product is extended to the post-consumer stage of a product's life cycle.

LEGAL

E

- **LOCALISATION:** The practice of producing, consuming, and circulating fashion goods within localised or regional systems, rather than relying on global supply chains. This approach aims to reduce the environmental impact of transportation, promote ethical labour practices, and strengthen local economies by fostering closer connections between producers, consumers, and communities.
- **POST-CONSUMER:** Materials or products that have been used by consumers and are no longer in their original condition or intended use. These items have already been worn, used, or consumed by individuals and may be discarded, recycled, re-purposed, or disposed of in some way after their initial use.

ENVIRONMENTAL

Embracing a de-growth model prioritises using garments to their full extent and would reset the dynamic between consumer and brand. The linear, single transaction model would be replaced by a service-based model with multiple interactions between consumer and brand throughout a garment's life cycle. Consider the traditional, now forgotten model of the local tailor - whose role within the community was both manufacturer and repairer. Revisiting a model with an increased level of agency on the part of the consumer makes them an empowered, active participant in the creativity that underpins their wardrobe, and re-frames how they view their relationship to the clothes they wear.

FRAMING THE PROBLEM

How do we
value
usership as
we do
ownership?

fernweh

image from @fernweh via instagram.com

In a non-linear model between brand and consumer, fashion becomes both the thing to be changed and the vehicle for that change. Closer connections between the isolated links in the supply chain, and creating new community links after the point of purchase, would help consumers and creative industries reap the benefits of a new relationship between garment and wearer.

Through community craftivism - sewing clubs, swap shops and mending workshops - there is an alternative to passive consumption, providing a sense of belonging and accomplishment lacking in the typical transactional retail experience, where the consumer is a passive recipient of the clothing they purchase rather than actively engaged in the process. As people are encouraged to come together, share skills and learn how to mend and create their clothing, their deeper engagement with the processes behind fashion and an increased sense of agency over their behaviour would drive change..



SUB QUESTIONS:

- WHAT IS THE CONNECTION BETWEEN COMMUNITY INVOLVEMENT AND THE EVOLUTION OF CONSUMER ATTITUDES?
- HOW DO COMMUNITIES FACILITATE KNOWLEDGE EXCHANGE?
- HOW DOES PROVIDING A COLLABORATIVE SPACE FOR LEARNING SHAPE AN INDIVIDUAL'S PERCEPTION OF SUSTAINABLE FASHION?
- WHAT ARE THE BENEFITS OF LOCALISED ECONOMIES?
- HOW DO ENGAGED AND NON-ENGAGED COMMUNITIES DIFFER?
- WHAT INSIGHTS DOES THIS GIVE US IN TERMS OF THE ROLE OF COMMUNITY ENGAGEMENT IN THE SHIFT TOWARDS A MORE CIRCULAR AND SLOWER FASHION INDUSTRY?

**What is the role of community in post-growth fashion,
and how can providing a space for knowledge exchange
influence consumer behaviours?**

KEY QUESTIONS

AIMS & OBJECTIVES

The research aims to evaluate the impact of community spaces on fostering collaborative learning and sustainable practices. It investigates the necessity for the fashion industry to transition toward a sustainable, slower system and aims to understand the influence of the community in facilitating this shift.

To achieve these objectives, the research will adopt a multidisciplinary approach and utilize both qualitative and quantitative methods. These methods will explore how communities facilitate knowledge exchange and how this exchange can shape individuals' perceptions of sustainable fashion and their behaviours.



***“THE EMOTIONAL DURABILITY
DEPENDS ON A USER VALUING
THE PRODUCT BECAUSE OF IT’S
TIMELESSNESS, RARITY,
HISTORY, AND MEANING TO
THEM” (Ellen MacArthur, 2021)***



AIM: Explore the role of community engagement and knowledge exchange in shaping consumer behaviours in the post-growth fashion context.

OBJECTIVE: Carry out case studies of fashion communities and brands embracing sustainable repair and make processes, analysing their impact on people, communities and consumer behaviours.

AIM: Investigate the necessity for the fashion industry to transition toward a sustainable, slower system and understand the influence of community dynamics in facilitating this shift.

OBJECTIVE: Conduct semi-structured interviews with industry practitioners to gain in-depth insights into the role of community engagement in the move towards post-growth fashion.

AIM: Establish a connection between community engagement and the evolution of consumer attitudes, with a focus on the perceived value of garments and the direct and indirect influence of this perception on buying behaviours.

OBJECTIVE: Lead informal focus groups comprising diverse participants, to explore individuals' personal experience of fashion, their level of knowledge of making and repairing, and how their knowledge base has influenced their behaviour.

AIM: Assess the impact of community spaces for collaborative learning and knowledge-sharing on the adoption of sustainable practices, specifically in the context of making and repairing clothing.

OBJECTIVE: One-on-one interviews with the founders and participants at community spaces which focus on sustainable fashion, to understand the process behind creating, growing and measuring the success of these initiatives.

AIM: Engage with business owners and mentors to establish a model for a space in the North East that would serve as a hub for learning, sharing, and promoting sustainable practices, and explore how this model could be adopted by fashion brands nationwide.

OBJECTIVE: Develop a business plan and scalable model demonstrating how community projects could be applied across the fashion industry.



Image from @concioustyle via Instagram.com

COMMUNITY

COLLABORATION | *Well-being*

SERVICE MODELS

CIRCULAR FASHION | *Localisation*

KNOWLEDGE EXCHANGE

SKILLS SHARING | *A Space For Learning*

CONSUMER BEHAVIOUR

CONSUMERISM | *Adoption Of Sustainable Practices*

VALUE

EMOTIONAL VALUE | *Story Telling*

AREAS OF FOCUS

Key areas of focus include investigating how community engagement influences consumer behaviours, exploring the exchange of knowledge and skills within community settings, and assessing the potential of community-based initiatives to promote sustainable fashion practices.

Concept Map

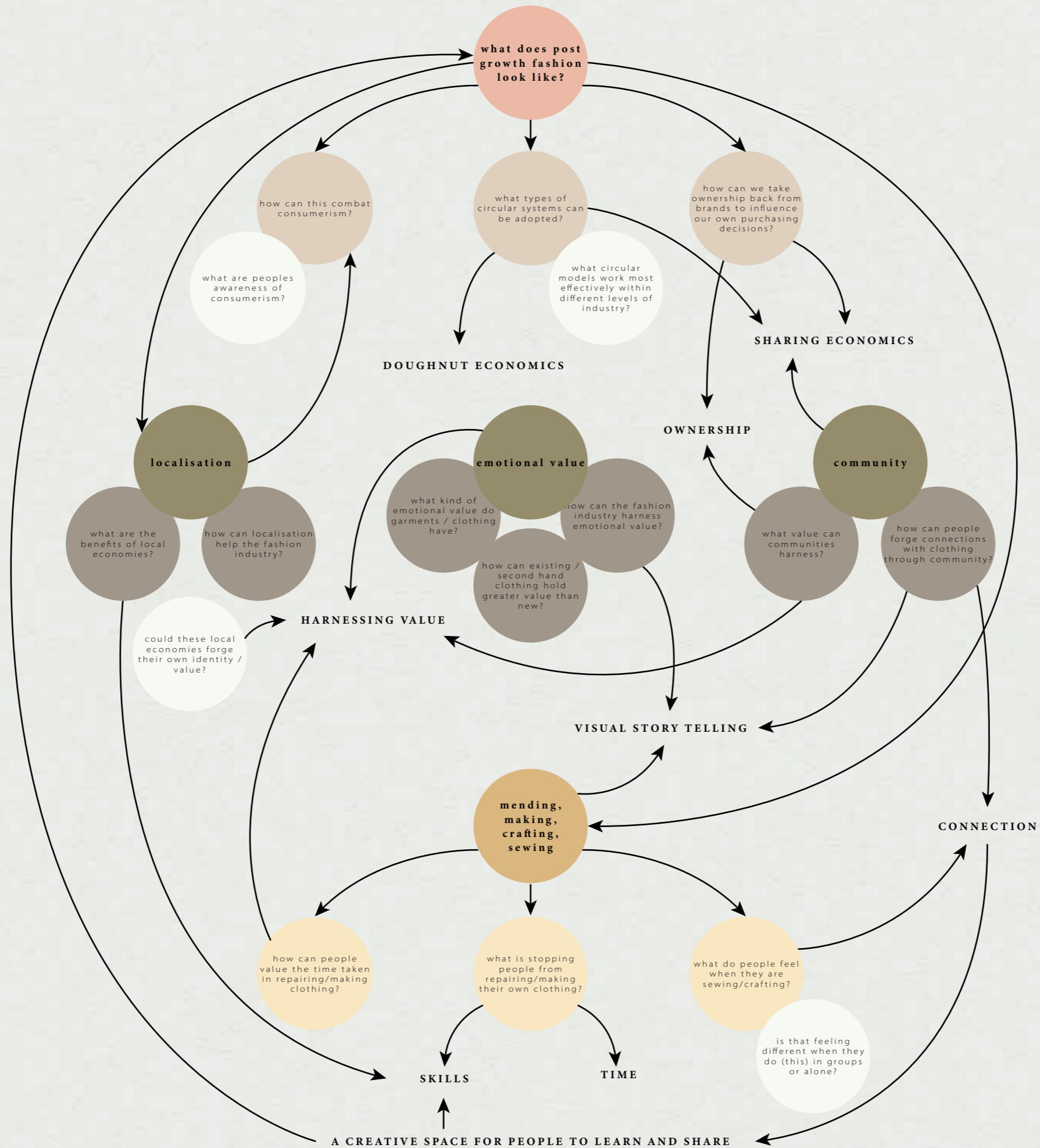


FIGURE 11: PROJECT CONCEPT MAP



Image of work by Paula Kovarik from createwhimsy.com

KEY STAKEHOLDERS

The key stakeholders in this study comprise community organisations or hubs that facilitate knowledge exchange and skill-sharing, along with individuals within the community who are interested in promoting and participating in sustainable fashion initiatives. Additionally, industry experts, mentors, and academic researchers will provide insights and guidance. Those impacted by the findings of the study could include fashion brands and businesses seeking to adopt more sustainable practices, as well as local government bodies or policymakers promoting sustainable development.

Stakeholder Map

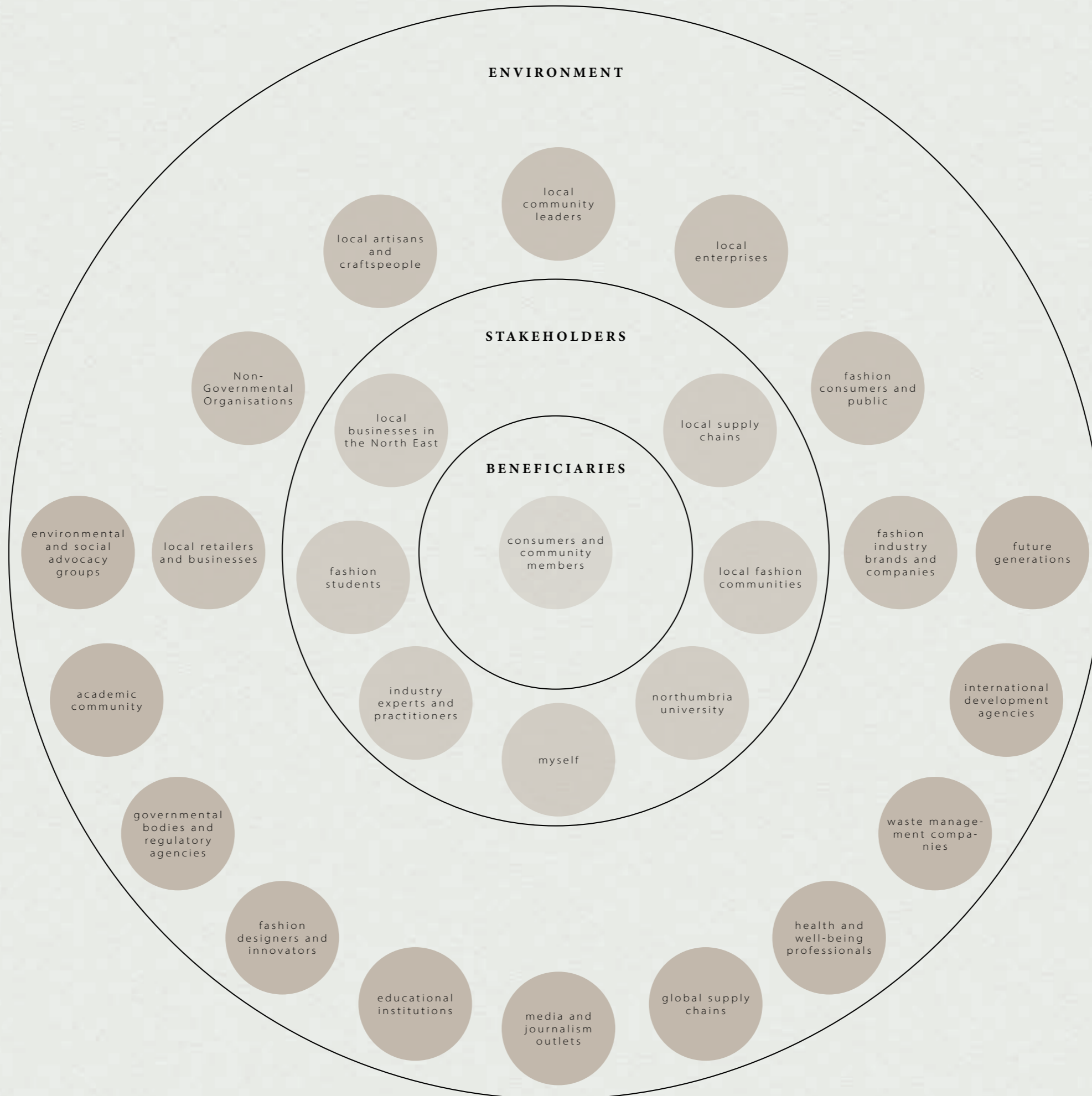


FIGURE 12: PROJECT STAKEHOLDERS

PRIMARY

COMMUNITY PROJECTS | *Interviews*

sewing groups

repair classes

community leaders

industry experts

networking

sampling

quilting

traditional crafting

visual story telling



SECONDARY

CASE STUDIES | *Literature Reviews*

circular systems

post-growth fashion

consumerism

new economic ideas

localisation

emotional value

traditional crafting

mending

service models

RESEARCH METHODS



image from @concioustyle via instagram.com

PRIMARY RESEARCH METHODS:

- CASE STUDIES & OBSERVATIONS
- SEMI-STRUCTURED INTERVIEWS & FOCUS GROUPS
- PHOTOGRAPHY, VIDEOGRAPHY & SOUND RECORDING
- 2D & 3D SAMPLING
- ADVICE FROM INDUSTRY MENTORS

METHODOLOGY

The research will adopt a multidisciplinary approach to obtaining results by using qualitative and quantitative methods. Reflective practice will be incorporated to encourage ongoing critical analysis and self-reflection throughout the research process, allowing for adjustments and improvements as needed. Additionally, action research will be employed to actively engage with community members and stakeholders, empowering them to participate in the research process and collaboratively identify solutions to challenges in promoting sustainable fashion practices within their communities.

Reflective Practice Model

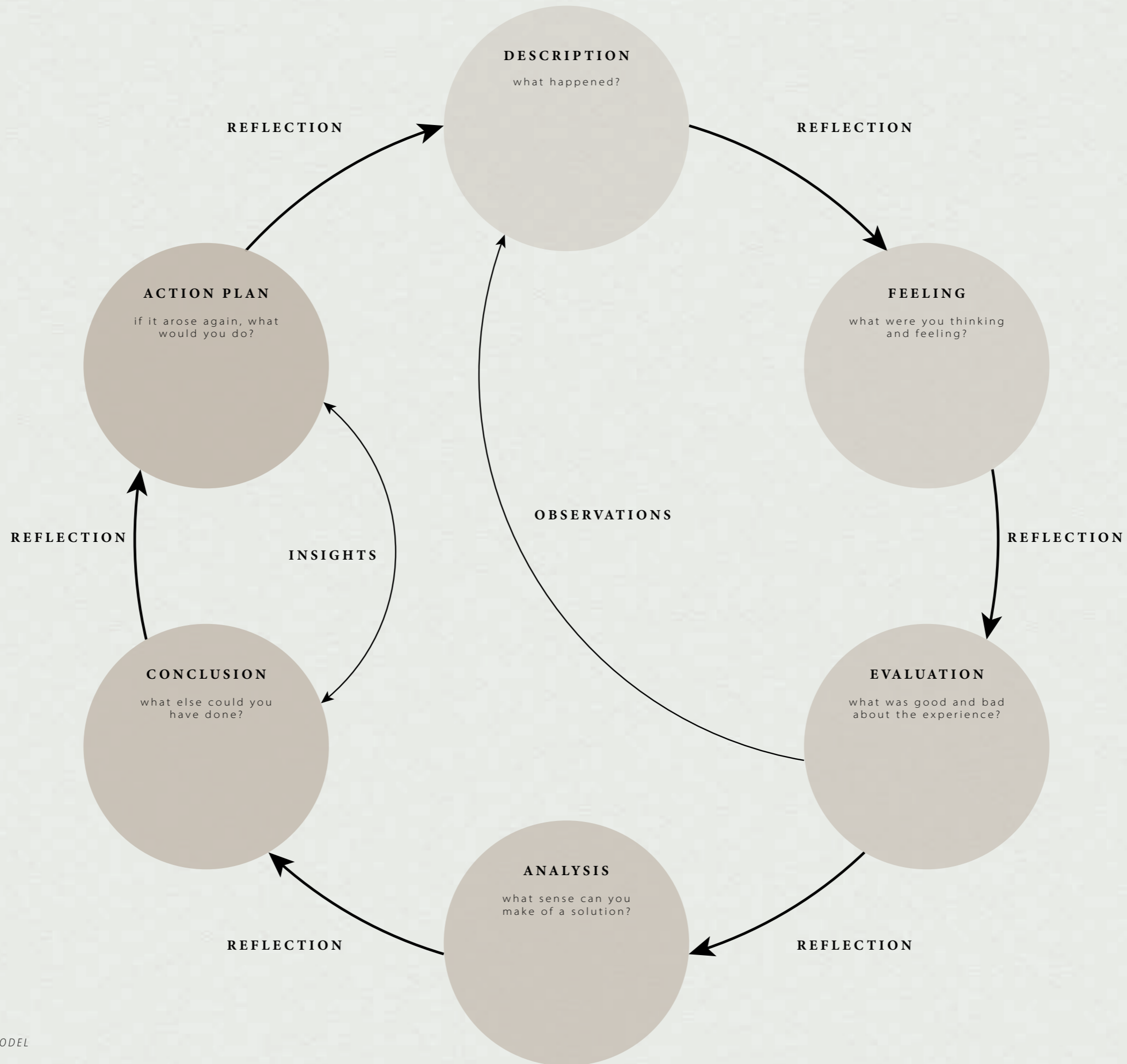


FIGURE 13: REFLECTIVE PRACTICE MODEL



Reflective practice is important for my study because it helps me continuously analyse and reflect on my research methods. By doing so, I can improve the quality of my findings and address any limitations or biases. It also allows me to adapt my approach as needed, leading to a more thorough investigation of how community engagement influences consumer behaviours in a post-growth fashion context.

REFLECTIVE PRACTICE



- Case studies on fashion communities and brands embracing sustainable practices, focusing on repair and up-cycling, will form the basis of secondary research. This analysis will delve into their impact on the communities they serve, examining both direct and indirect effects on consumer behaviours.
- Primary research will involve actively participating in local initiatives in the North East to observe behaviours, document participant involvement, and understand their impact. This approach will be conducted as a comparative study, exploring how different community spaces for skill-sharing and knowledge exchange affect consumer behaviours and benefit the community as a whole.

CASE STUDIES



There are many examples within the fashion industry, such as Sojo, Toast, Merchant & Mills, Patagonia etc. Whilst case studies for these regional and global brands will be important to understanding the impact on the fashion industry as a whole, more concentrated and in-person studies will be conducted at local initiatives within the North East such as The Regeneration Shop in Chopwell and The Repair Hub at Northumbria University. This will give a greater insight into the current opportunities within the North East and offer solutions specific to the region of study.

REPAIR HUB - NORTHUMBRIA UNIVERSITY

OPEN STUDIO | *Repair Circle & Conversation*
Sophie Wetherell, Anne Peirson-Smith

RESPONSIBLE DESIGN WEEK | *17th - 18th April 2024*
Northumbria University School of Design

Notes:

- **Overview:** The Repair Hub was an open studio session as part of Responsible Design Week at Northumbria University. Open for two days, available to both the general public and students, the hub provided a space for individuals to drop off items for repair, learn various repair and mending techniques such as darning, and engage in discussions about repairing, visible mending, and alterations. Over the two days, the Repair Hub was busy, attracting an even mix of students and members from sewing groups across the North East, as well as individuals keen on sewing and mending.
- **Observations:** Over the two days at The Repair Hub, a diverse mix of participants engaged in various repair and mending activities. Notably, there was an increase in male student participation on the second day. The majority of participants sharing repair skills were older individuals, passing on their knowledge to those eager to learn. The atmosphere was friendly and relaxing, providing a welcoming environment for informal chats and interactions. Overall, The Repair Hub served as a conducive space for people to unwind, learn, and connect over shared interests in sustainability and craftsmanship.



IMAGE 1: *Participants taking part in The Repair Hub - Day 2*



IMAGE 2: *Participants taking part in The Repair Hub - Day 2*



IMAGE 3: *Example of Shashiko mending on a pair of silk trousers*

THE REGENERATION SHOP - CHOPWELL

LAUNCH NIGHT | *Community Project*
facebook.com/theregenerationshop

CATWALK & REPAIR HUB | *14th March 2024*
Chopwell Community Centre, Gateshead

Notes:

- **Overview:** The launch night of The Regeneration Shop at Chopwell Community Centre included a catwalk show with clothing styled and modelled by Northumbria University students and local children from Chopwell, all wearing second-hand donations available for purchase. A pop-up repair hub was also set up, offering clothing repair services to promote longevity and responsible consumption.
- **Observations:** The launch event had a welcoming community vibe. People enjoyed seeing the students' work in the catwalk show. The repair hub got attention too, especially from women who already knew how to sew and repair clothes. Overall, it was a collaborative and supportive event which got people excited for the launch of The Regeneration Shop.



IMAGE 1: *Students repairing garments at the pop-up repair station*



IMAGE 2: *Student repairing a pair of children's leggings*



image from facebook.com/theregenerationshopchopwell

*"WHAT A WONDERFUL FEELING OF COMMUNITY AND INCLUSION
THERE WAS THAT NIGHT, AND A GREAT OPPORTUNITY FOR OUR
LITTLE PEOPLE."*

(feedback from local resident who attended the launch night)



image from facebook.com/theregeneration-shopchopwell



image from facebook.com/theregenerationshopchopwell



image from facebook.com/theregenerationshopchopwell

INTERVIEWS & FOCUS GROUPS

- **Semi-structured interviews with industry practitioners and community members to gain in-depth insights into the role of community engagement and individuals' perception of post-growth fashion.**
- **Informal focus groups comprising diverse participants to encourage interactive discussions on their personal experience with fashion, any knowledge they already have regarding making and repairing clothes, and how this has influenced their behaviour.**



Image from @HappyCityUK via twitter.com

Preparing questions beforehand enables me to lead and guide conversations, ensuring that relevant topics are covered. However, it is crucial to incorporate unstructured conversational aspects to capture more nuanced and authentic qualitative data. By allowing participants to express themselves openly, I hope to uncover valuable, personal insights related to their engagement with fashion. Thematic analysis will be used to systematically analyse the collected data, identifying recurring patterns and themes in participants' perceptions and behaviours regarding sustainable fashion. This approach will help in understanding the underlying factors influencing consumer attitudes within community settings.

FOCUS GROUP 1

INFORMAL CHAT | October 14th 2023

Topic: What is your understanding of the term 'value' when applied to clothing?

Summary:

The conversation revolved around the relationship between fashion, quality, sustainability, and consumerism. Participants discussed the importance of cost-benefit, durability, and practicality, as well as what value means to them. Some preferred paying more for higher-quality items, while others emphasised the need for affordable, trend-driven pieces. The discussion also touched on the advantages and disadvantages of repairing and recycling clothing, with some participants sharing their personal experiences and others expressing concerns about quality. Overall, the conversation highlighted the need for a shift in mentality towards sustainable fashion practices.

Notes:

- **Value and quality in clothing purchase:** Prioritising durability and ethical production over fashion trends.
- **Fashion, sizing, and value:** Emotional attachment to clothing items and preference for second-hand items from charity shops or vintage stores.
- **Sustainable fashion and fast fashion's impact:** Comfort over fashion when working, and reflection on fast fashion, sustainability, and consumerism.
- **Sustainability in the fashion industry:** Concerns about overproduction and the need for a shift towards sustainability in consumer attitudes.
- **Repairing and recycling clothing:** Engaging in mending activities at a volunteer centre, wearing the same outfit multiple times, and discussing the benefits of clothing recycling programs.

***"I SOMETIMES GET GUILT FROM BUYING SOMETHING NEW.
LIKE, DO I LOVE IT? BUT IF I BUY SOMETHING SECOND-HAND
THERE'S LESS GUILT."***

(Participant in Focus Group 1)

SAMPLING

The sampling methods for this research project involve utilising found fabrics, such as scraps, and experimenting with patching, appliqué, and various hand-sewing techniques, along with different stitch and embroidery methods. The aim is to play with colour and pattern configurations to create visually compelling narratives. Through this process, the goal is to identify easy techniques that participants can adopt to document and visually represent their stories through an embroidered patch.



The collaborative textiles piece visually represents stories and conversations from the research, inspired by craftivism and traditional crafting. It captures community engagement and knowledge exchange in sustainable fashion through embroidery, patchwork, and appliqué techniques, highlighting the power of collective action for positive change.

COLLABORATIVE TEXTILES PIECE

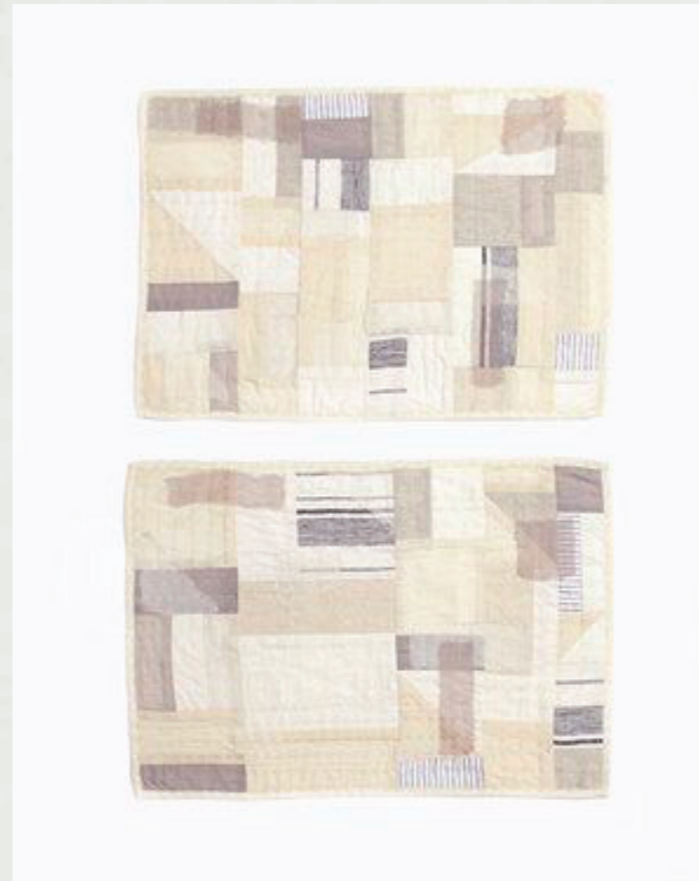
examples of what it may look like:



Coulter Fussell via pieceworkcollective.com



Kiva Motnyk via thompsonstreetstudio.com



Kiva Motnyk via thompsonstreetstudio.com



Paula Kovarik via createwhimsy.com

THE COAT OF HOPES

ARTIST | *Community Project*
Barbara Kehl, coatofhopes.uk

SHOW & TELL | *17th - 20th November 2023*
Newcastle Cathedral, Mosley Street

Notes:

- **Story:** The Coat of Hopes is a symbolic pilgrimage garment, created from blanket pieces infused with the emotions and hopes of hundreds of people during a journey across Britain to COP 26. It serves as a tangible representation of collective grief, remembrance, and prayers for the environment, urging those who encounter it to embrace responsibility and unity in addressing the climate crisis.
- **Song:** Anne, the woman accompanying the coat, sang a song to me when I put on the coat. The song was sung as if from the coat itself, which gave it a persona. We talked about the coat's journey so far and the stories that would have been discussed by those wearing/journeying with the coat.
- **Warmth:** The coat retained the warmth from my body when I took it off and gave it to the next person who wanted to wear it. In a way, this was a metaphor for the warmth shared between us at that moment and passing this on as well as the weight of the coat represents the shared burden of those concerned with climate change.



IMAGE 1: *Back of the coat showing the vast number of patches making up its body with a gap at the bottom to add more*



IMAGE 2: *Front of coat*



IMAGE 3: *Patches on back of coat*



IMAGE 4: *I really like the use of mixed patterns of fabric to represent the ocean mixed with hand embroidery*

*"ASK ME WHERE I'M GOING, ASK ME WHAT IS MY PURPOSE, ASK ME
WHAT MY NAME IS, THEY CALL ME THE COAT OF HOPES"
(Chorus from 'The Song of the Coat of Hopes, The Voice of the Coat')*



IMAGE 5: Anne singing *The Song of the Coat of Hopes* to me



IMAGE 6: patches on the back of the coat



IMAGE 7: Small repair kit that travels with the coat

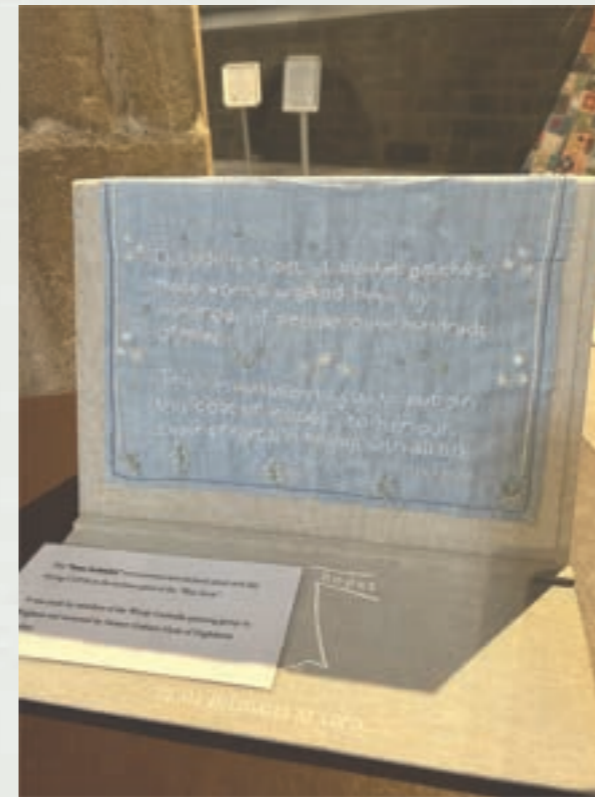


IMAGE 8: *The Sew Invitation* that was presented with the coat at COP26



IMAGE 9: Hand embroidered sign

GRAYSON PERRY: SMASH HITS

ARTIST | *Ceramics & Tapestries*
Sir Grayson Perry

SMASH HITS EXHIBITION | *22nd July - 12th November 2023*
National Gallery, Edinburgh

Notes:

- **Overview:** This exhibition was developed in close collaboration with the artist and Victoria Miro gallery. Instead of being presented chronologically, the show offered a journey through the main themes of Perry's provocative art, including masculinity, sexuality, class, religion, politics and identity. Grayson Perry's Smash Hits displayed ceramic pots, prints, sculptures, and huge, tapestries – all instilled with Perry's sharp wit and social commentary.
- **Observations:** I found the use of characters to fictionalise cultural issues and ideas both fun and provocative, offering a unique storytelling approach. Perry's humour was evident throughout the exhibition, and I particularly appreciated his incorporation of text into his artwork. His observations on the UK class system and cultural stereotypes were thought-provoking and added depth to the experience.



IMAGE 1: *A Map of Days, 2013. A 'self-portrait as a fortified town'*



IMAGE 2: *From a series of six tapestries 'The Vanity of Small Differences' which addresses the theme of class. This image shows a young mother in her home in Sunderland*



IMAGE 3: *Luxury Brands for Social Justice, 2017. Showing the hypocrisy of the fashion industry and celebrity culture*



IMAGE 4: *This Pot Will Reduce Crime by 29%, 2007*

"I THINK SOMETIMES IN THE ART WORLD THERE'S AN IMPLICATION THAT YOU NEED AN ENTRY-LEVEL EDUCATION TO WALK THROUGH THE DOOR OF A GALLERY. BUT YOU DON'T. THE LEARNING EXPERIENCE ACTUALLY HAPPENS ONCE YOU'RE IN THE GALLERY."
Grayson Perry



IMAGE 5: *Comfort Blanket*, 2014



IMAGE 6: *Death of a Working Hero*, 2016



IMAGE 7: *Map of Nowhere*, 2008



IMAGE 8: *Large Expensive Abstract Painting*, 2019

THE GREAT TAPESTRY OF SCOTLAND

TEXTILES PIECE | *Community Project*
Alexander McCall Smith, Andrew Crummy, and Alistair Moffat

GALLERY | *Permanent Exhibition*
Galashiels, Scotland

Notes:

- **Overview:** The Great Tapestry of Scotland is a large embroidery project that tells the story of Scotland's history and culture through over 160 panels. Created by volunteers, it highlights key events and figures in Scotland's past, serving as both art and education.
- **Observations:** I particularly enjoyed the collaborative effort of volunteer stitchers and learning about their personal stories, such as one woman who embroidered a helicopter to represent her husband's accident that happened whilst she was stitching, which added a deeply personal and human element to the display. The diverse stitching techniques resulted in beautiful textures and patterns throughout the panels.



IMAGE 1: *One of the introductory sections. I like the way the characters look as if they are stitching the story as it happens*



IMAGE 2: *The formation of Scotland. I particularly like the use of different stitching techniques to depict the different rock formations*



IMAGE 3: *King Macbeth. I like how the landscape is incorporated into his clothing and the textures created*



IMAGE 4: *Incorporating the names of all the stitching groups and those involved in the tapestry gave it a human feeling*

"I USED A SWIRLY CHAIN STITCH FOR THE AUROCH IN TWO DIFFERENT SHADES OF GREY. I HAD BEEN WORKING ON IT MOSTLY AT NIGHT DURING THE WINTER AND I HAD FAILED TO NOTICE THAT I HAD STARTED OFF USING A LIGHTER AND A DARKER GREY BUT AT SOME POINT HAD CARRIED ON WITH THE LIGHTER GREY AND A SLIGHTLY DARKER GREY. I ONLY NOTICED THIS ONCE MANY HOURS OF STITCHING HAD BEEN DONE... I WAS QUITE DESPAIRING BUT MY FELLOW STITCHER'S, LIZ AND GILLIAN, CAME UP WITH A SOLUTION. I 'SWIRLED' THE DARKER GREY ON TOP OF THE DARK GREY AND THE DARK GREY ON TOP OF THE DARKER GREY TO DISGUISE MY MISTAKE, AND I THINK THIS ACTUALLY REALLY ADDED TO THE TEXTURAL LOOK OF THE WHOLE THING. SO IN THE END IT WAS A HAPPY MISTAKE!"

Jo Avery - Stitcher



IMAGE 5: Different stitching techniques to represent the variation in the rocks



IMAGE 6: Local flora and scene of traditional textile weavers



IMAGE 7: I particularly like the representation of feathers through this use of stitch



IMAGE 8: One of the final panels representing all the stitchers from across Scotland contributing to the project

PRIMARY RESEARCH METHODS:

- TEXTILES PIECE
- EXHIBITION
- BUSINESS PLAN
- BODY OF RESEARCH

EXPECTED OUTCOMES

The research outcomes include a collaborative textile piece and an interactive exhibition in Newcastle. Additionally, a business plan for a sustainable hub and theoretical framework will be developed, offering insights for industry transformation. These outcomes are valuable for the research because they offer tangible items like collaborative textile pieces and interactive exhibitions, engaging the community and offering a way to visualise and represent the stories gathered. Also, the business plan offers a practical approach to implementing sustainable fashion initiatives, while the theoretical framework provides valuable insights for stakeholders. In summary, these outcomes contribute to creating a more sustainable and socially enriching conversation around the role of community in the future of fashion.

An immersive and interactive exhibition in Newcastle City Centre provides an interactive platform to share research insights. The exhibition invites individuals to create their own patches to be added to the central textile piece, with audio collected from participants playing in the background describing their personal stories and feelings towards sustainable fashion.

TEXTILES PIECE & EXHIBITION

A textile piece embodying the notion of craft and collaboration realised through storytelling. Something fun, and joyful, perhaps curated through a set colour palette and using local traditional crafts & techniques. Using a patchwork technique grouping together textile samples I have created as well as those made by participants of the study.

A business plan for a physical space in the North East that would act as a hub for learning, sharing, and promoting sustainable practices. By collating advice from mentors, I hope to obtain valuable insights on how to apply the skills and knowledge learned to set up my own social enterprise business in Newcastle.

BODY OF RESEARCH & BUSINESS PLAN

A body of research that aims to establish a connection between community engagement, knowledge exchange, and post-growth theories. Demonstrating a theoretical framework for understanding and fostering sustainable and localised fashion systems, positioning itself as a valuable guide for industry stakeholders, policymakers, and businesses seeking transformative changes in the fashion industry.

Research Nuance (IKIGAI)

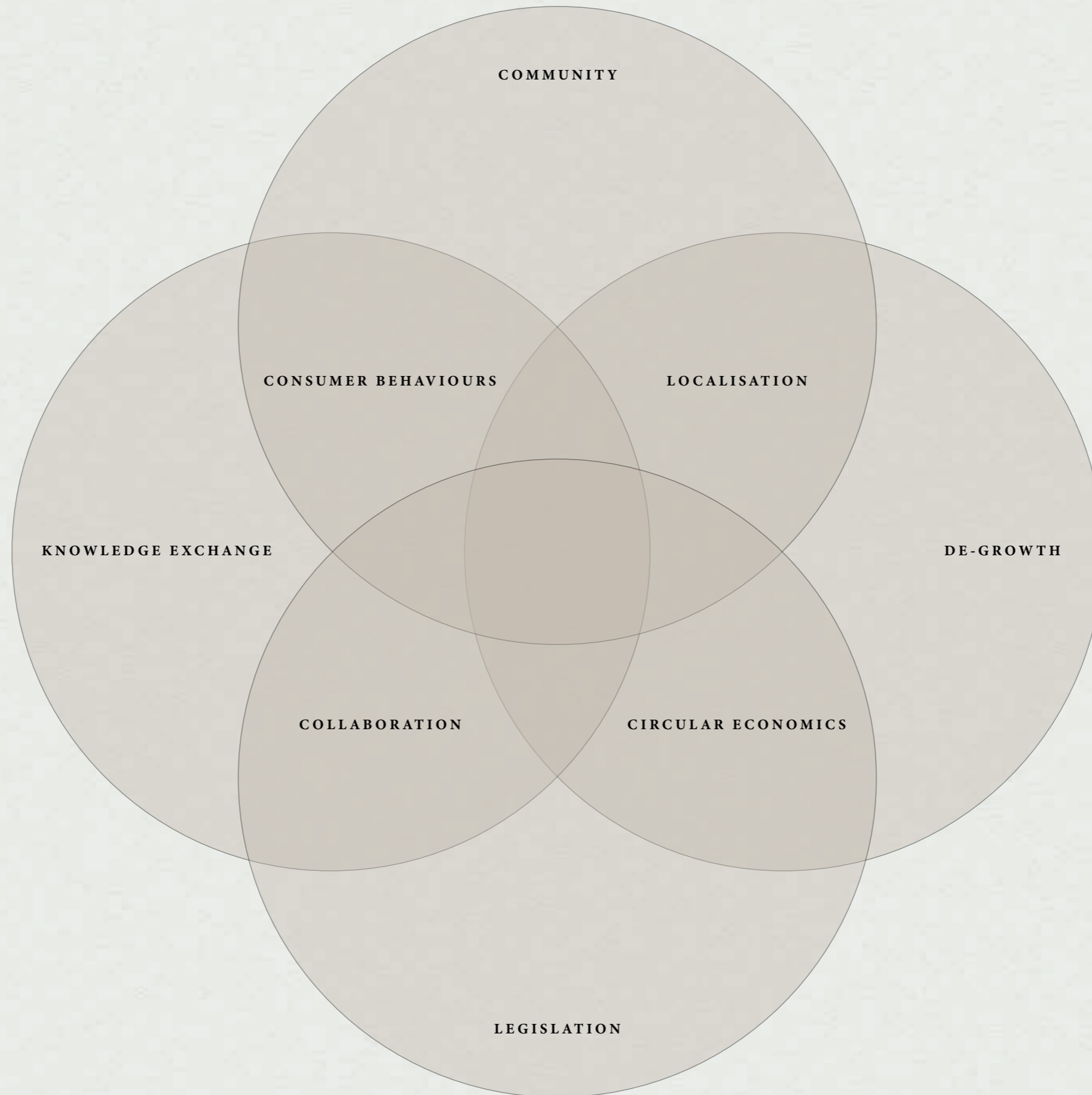


FIGURE 14: RESEARCH NUANCE



image from quiltcon.com

KEY CONTRIBUTIONS:

- COMPREHENSIVE UNDERSTANDING OF SUSTAINABLE FASHION
- MULTIDISCIPLINARY INTEGRATION
- COMMUNITY DYNAMICS & LOCALISATION
- VALUE PERCEPTION & BUYING BEHAVIOURS
- COLLABORATIVE LEARNING & KNOWLEDGE EXCHANGE
- CONSEQUENTIAL EFFECTS ON CONSUMER BEHAVIOUR
- CONTRIBUTION TO POST-GROWTH ECONOMIES DISCOURSE
- INFORMING STRATEGIES FOR SUSTAINABILITY & LOCALISATION

SIGNIFICANCE & INNOVATION

This research project offers significant contributions and innovations in the subject of sustainable and ethical fashion through its exploration of community engagement and knowledge exchange in the context of post-growth fashion.

Semester 3 Timeline

May	June	July	August	September
<p>09/05/2024 Submission of semester 2 work</p> <p>13/05/2024 Gather further research from The regeneration Shop, Chopwell</p> <p>20/05/2024 Collect embroidery patches from participants and record conversations</p> <p>27/05/2024 Organise second focus group with Sew SOE in North Shields</p>	<p>03/06/2024 Meeting with lecturers to discuss and present detailed plan for semester 3</p> <p>10/06/2024 Begin writing up Case Studies</p> <p>17/06/2024 Analyse results from Chopwell research so far</p> <p>24/06/2024 Collect embroidery patches from participants and record conversations</p>	<p>01/07/2024 Collect data</p> <p>08/07/2024 Collect patches</p> <p>15/07/2024 Data analysis and interpretation</p> <p>22/07/2024 Data analysis and interpretation</p> <p>29/07/2024 Thesis write up</p>	<p>05/08/2024 Thesis write up</p> <p>12/08/2024 Review</p> <p>19/08/2024 Amendments</p> <p>26/08/2024 Final submission</p>	<p>02/09/2024 Assessment week</p>

REFERENCES

- Bringé, A. (2024) The State Of Sustainability In The Fashion Industry (And What It Means For Brands). Available at: forbes.com/sites/forbescommunicationscouncil/2023/01/02/the-state-of-sustainability-in-the-fashion-industry-and-what-it-means-for-brands (Accessed: 02 May 2024)
- De Castro, O. (2021) *Loved clothes last: How the Joy of Re-wearing and Repairing Your Clothes Can Be a Revolutionary Act*. Penguin UK
- Edwards, E. (2022) The fast fashion psychology that makes you spend more. Available at: thebrokegeneration.com/blog/2021/06/07/psychology-fast-fashion (Accessed: 02 May 2024)
- Fitzpatrick T (2018) *Craftivism: A Manifesto/Methodology* (2nd ed). Melbourne: Blurb Books.
- Fletcher, K. (2017) *Craft of use: Post-Growth Fashion*. Routledge.
- Fletcher, K. and Grose, L. (2012) *Fashion and Sustainability: Design for Change*. London, Laurence King Pub
- Goldsworthy, K. and Ellams, D. (2019) 'Collaborative Circular Design. Incorporating Life Cycle Thinking into an Interdisciplinary Design Process,' *Design Journal*, 22(sup1), pp. 1041–1055. <https://doi.org/10.1080/14606925.2019.1595416>.
- House of Commons et al. (2019) *FIXING FASHION: Clothing Consumption and Sustainability. Sixteenth Report of Session 2017–19*. Available at: publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1952/1952.pdf (Accessed: 02 May 2024)
- IPCC, (2018) *Global warming of 1.5 oC*. Available at: [ipcc.ch/sr15](https://www.ipcc.ch/sr15) (Accessed: 02 May 2024)
- Jackson, T. (2021) *Post growth: Life after Capitalism*. John Wiley & Sons.
- Kent, S. (2023) Fashion's Growth-Focused business model is not sustainable. What's the solution? Available at: businessoffashion.com/articles/sustainability/fashions-growth-focused-business-model-is-not-sustainable-whats-the-solution (Accessed: 02 May 2024)
- Lindecrantz, E., Gi, M.T.P. and Zerbi, S. (2020) Personalizing the customer experience: Driving differentiation in retail. Available at: mckinsey.com/industries/retail/our-insights/personalizing-the-customer-experience-driving-differentiation-in-retail
- McGovern, A., & Barnes, C. (2022). Visible Mending, Street Stitching, and Embroidered Handkerchiefs: How Craftivism is Being Used to Challenge the Fashion Industry. *International Journal for Crime, Justice and Social Democracy*, 11(2), 87–101. <https://doi.org/10.5204/ijcjsd.2352>
- O'Connor, T. (2023) Demand for sustainable fashion drives new interest in clothing care. Available at: businessoffashion.com/articles/sustainability/demand-for-sustainable-fashion-drives-new-interest-in-clothing-care (Accessed: 02 May 2024)
- Peters, M., Fudge, S. and Jackson, T. (2010). *Low carbon communities: imaginative approaches to combating climate change locally*. Cheltenham: Edward Elgar.
- Remy, N., Speelman, E. and Swartz, S. (2016) Style that's sustainable: A new fast-fashion formula. Available at: mckinsey.com/capabilities/sustainability/our-insights/style-thats-sustainable-a-new-fast-fashion-formula (Accessed: 02 May 2024)
- The Ellen MacArthur Foundation (2017) *Towards the circular economy Vol. 1: an economic and business rationale for an accelerated transition*. Available at: ellenmacarthurfoundation.org/towards-the-circular-economy-vol-1-an-economic-and-business-rationale-for-an (Accessed: 02 May 2024)
- The Ellen MacArthur Foundation. (2021) *Circular design for fashion*. Publishing, E.M.Foundation
- The Ellen MacArthur Foundation (2022) *Extended Producer Responsibility for textiles*. Available at: ellenmacarthurfoundation.org/extended-producer-responsibility-for-textiles (Accessed: 02 May 2024)
- The Fashion Act (2022). Available at: thefashionact.org (Accessed: 02 May 2024)
- United Nations (2023) *Take action for the sustainable development goals - United Nations Sustainable Development*. Available at: un.org/sustainabledevelopment/sustainable-development-goals (Accessed: 02 May 2024)
- Vasquez, J. (2022) *Overconsumption in the fashion industry*. Available at: fashionrevolution.org/overconsumption-in-the-fashion-industry (Accessed: 02 May 2024)
- Webb, B. (2021) *Sojo: The Deliveroo of fashion repairs*, Available at: voguebusiness.com/companies/sojo-the-deliveroo-of-fashion-repairs (Accessed: 02 May 2024)
- WRAP, (2019) *Textiles Market Situation report* Available at: wrap.org.uk/resources/market-situation-reports/textiles-2019 (Accessed: 02 May 2024)
- WRAP, (2022) *Textiles 2030 Annual Progress Update 2022-23* Available at: wrap.org.uk/resources/report/textiles-2030-annual-progress-update-2022-23 (Accessed: 02 May 2024)
- WRAP, (2022) *What an Extended Producer Responsibility (EPR) scheme for the UK's fashion and textiles industry could look like*. Available at: wrap.org.uk/media-centre/press-releases/what-extended-producer-responsibility-epr-scheme-uks-fashion (Accessed: 02 May 2024)