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# **Sustainable fashion**

- Practices, strategies and meanings

*An Ethnographic-inspired Study*

**Master thesis, 30 credits**  
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## **Abstract**

**Title:** *Sustainable Fashion – practices, strategies, and meanings.*

**Aim:** To understand the practices and strategies of sustainable fashion consumers and the meanings that are being attached to the execution of sustainable fashion consumption.

**Methodology:** This thesis is based on an ethnographic-inspired methodology to fulfill its aim. Based on a purposive sample 15 semi-structured interviews and 7 wardrobe observations were carried out to achieve understanding about sustainable fashion practices consumers perform and what is involved in their practices in terms of competence, materiality, and meanings.

**Results:** The results indicate that consumers incorporate various sustainable fashion practices in their daily lives. What enables and shape these practices are specific sets of competence and material artifacts. The multiple meanings consumers ascribe to the practices are what drive the different practices of sustainable fashion consumption.

*Key words: sustainable fashion; sustainable fashion consumption; practice theory; ethnographic-inspired study; socio-cultural.*

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# 1. Introduction

## 1.1 Study background

Fashion industry has a significant impact on the environment and society and has to fight a number of challenges (Bly et al., 2015; Jung & Jin, 2014; Harris et al., 2015). From the production side consequences are environmental deterioration, harmful chemicals, low wages, violation of workers' rights and additionally planned obsolescence that has become even more critical with fast fashion (Bly et al., 2015). The fast fashion system advocates rapid production with multiple seasons instead of traditional two, and provides cheap low quality fashion garments (Bly et al., 2014) that do not last long (Jung & Jin, 2014; Harris et al., 2015). Aside from the production point of view, even bigger environmental impacts come from the consumer side (Harris et al., 2015; Jung & Jin, 2014) and how they care about their clothes after purchase must be taken into consideration. Everything from how they wash their clothing items to how they dispose their no longer wanted clothing items make an impact on the environment (Harris et al., 2015). Additionally, the actual consumption of clothes is also associated with the sustainability aspect since it increases the solid waste and drains resources (Jung & Jin, 2014).

Sustainable fashion has been presented as a way to solve many of the environmental issues related to fashion production and consumption (Bly et al., 2015). Slow fashion has been identified as a new consumer movement that is anti-consumption or that promotes reduced consumption (Cherrier, 2009; Black & Cherrier, 2010; Bly et al., 2015). Harris et al. (2015) contributes with the description of sustainable fashion as clothing that integrate one or more aspects of social and environmental sustainability such as Fair Trade or fabrics that are produced out of organic material. Princen (2005) describes sustainable fashion as the garments that are produced from materials that can be fully reused, composted, and sufficiency. In this way fashion consumption can be viewed as less risky to the environment. While sustainable fashion has been discussed in literature and researchers have made an attempt to describe it, there is yet no consensus on the definition among researchers (Bly et al., 2015; McNeill & Moore, 2015; Gam et al., 2010), however it has been associated with various designations such as ecological, ethical, "green", slow fashion, and unfashionable.

Yet, sustainable fashion consumption is difficult to carry out, as there are some barriers that slow it down to advance further (Harris et al., 2015). Connell (2010) identified, in prior research, internal and external barriers to sustainable clothing consumption. Internal barriers are those relating to consumers themselves and comprise lack of concern for the

environment, limited knowledge about clothing consumption on the environment, negative attitudes towards sustainable clothing, and demographic characteristics, such as age and education. They also include motivation, and perceived time and effort (Harris et al., 2015). External barriers, described as the ones independent of consumers, include price of sustainable clothing, and social and cultural norms. Connell (2010) also performed a study where she identified the following internal barriers: lack of knowledge and/or miscomprehension about the environmental effects of production; and negative perception of sustainable fashion as unfashionable, less well-fitting and less comfortable. The external barriers she identified included: limited availability of sustainable clothing outlets, restricted styles; limited availability of desired sizes and fit; lack of financial resources to buy more expensive sustainable fashion; poor presentation of sustainable fashion in second-hand stores, and social expectations regarding conventions of dress for different professions (Harris et al., 2015). Connell's research is also supported by more recent research where for example McNeill and Moore (2015) reported similar findings.

Despite the presented barriers and the fact that sustainable fashion consumption is not yet that prominent in society (Connell, 2011; Bly et al., 2015), there exist a small group of consumers that do engage in this type of consumption (Bly et al., 2015). According to previous research, consumers carry out sustainable fashion consumption in different ways (e.g. Bly et al., 2015; Jung & Jin, 2014). Slow fashion is related to environmental sustainability and can be explained as a recent consumer movement and as a sustainable fashion movement in the industry (Jung & Jin, 2014; McNeill & Moore, 2015). By engaging in this movement consumers question established practices and worldviews, and criticize the economic models supporting the fashion production and consumption (McNeill & Moore, 2015; Jung & Jin, 2014; Fletcher, 2010). This concept incorporates slow production and slow consumption of clothes and recognizes more attention on the value of the object, meaning that it shifts consumers' mindsets from quantity to quality (Jung & Jin, 2014; McNeil & Moore, 2015). Moreover, it could be seen as a counter act to the fast fashion system, its increasing fashion waste that involves rapid catching up trends with lack of quality (Jung & Jin, 2014). Style Consumption (SC) is another concept that promotes sustainable fashion and indicates a unique mode of tailoring of a given time, which evolves slowly, and therefore have the quality to be timeless. It is a classic design and focuses on an individual style that speaks about oneself (Cho et al., 2015). Moreover, a way for consumers to promote sustainable consumption of clothes is by buying second-hand clothes (Bly et al., 2015). Consumers buying second-hand fashion experience an adventure with a thrill of finding something of



great value at a low cost. Buying second-hand as well as other means of reusing clothes is reducing the amount of disposed clothing sent to landfill, and thereby reducing the environmental impact (Xu et al., 2014). Other consumers try to extend the durability of their clothes in the name of sustainability by re-pairing and re-fashioning (Connell, 2011). Additionally, in the realm of fashion consumption, consumers are taking sustainable actions such as donating their clothes to charity, second-hand or lending it to another person (Ha-Brookshire and Hodges, 2009).

So far research that has been carried out on sustainable fashion consumption has provided understanding for the attitudes, perceptions, and behavioral intentions towards environmental fashion consumption (Kang et al., 2013). Further it has provided understanding for motivational and contextual factors that influence sustainable fashion consumption by using netnography and interviews combined (Bly et al., 2015). Previous studies have also investigated values and motivations that drive environmental apparel consumption by using means-end-theory, which specifically looks at the products consumers use to achieve specific states of being. Likewise, research has been conducted about sustainable fashion consumption in the field of marketing (e.g. Park & Kim, 2015) and has also been carried out from a producer perspective (Caniato et al., 2011). Additionally, research on sustainable clothes consumption that has been executed has been focusing on only specific types of sustainable fashion consumption (e.g. secondhand shopping or style consumption) and how they affect the environment (e.g. Farrant et al., 2010; Xu et al., 2014; Cho et al., 2015). Minimal research has been focusing on the actual buying behavior in sustainable consumption generally, inferring that more attention should be directed to sustainable consumption practices (Lundblad & Davies, 2015). Hence it could be identified, that there is research paucity about the practices and strategies of consumers that perform sustainable fashion consumption. This makes it relevant to study sustainable fashion consumption from a practice-theoretical perspective and simultaneously contribute to the developing field of socio-cultural research.

## **1.2 Research aim and research questions**

Given the research gap regarding sustainable shopping practices, the main aim of this thesis is to understand the practices and strategies of sustainable fashion consumers and the meanings that are being attached to the execution of sustainable fashion consumption. To achieve the understanding, this study focuses on a group of consumers of sustainable fashion consumption that are engaging in strategies they conceive as sustainable. This thesis will pay

particular attention to 1) the different practices of sustainable fashion consumption that consumers are engaged in, and 2) what is involved in the practices of consuming sustainable fashion in terms of competence, materials, and meanings. To answer the research questions a qualitative research will be carried out. The empirical data is based on 15 qualitative interviews with respondents that are involved in sustainable fashion consumption in various ways.

The data will be analyzed through the lens of practice theory focusing on the actual doings of how customers are engaging in sustainable fashion consumption. By answering these research questions this thesis plans to gain understanding from sustainable fashion practitioners and thereby contribute to the literature about sustainable consumption practices. The results of this study will provide implications for future studies on sustainable fashion consumption. They will also lead to further research on how to make shopping practices more environmentally friendly and how new consumers could be brought into the practices of green fashion consumption. Additionally they will contribute to the understanding of why consumers do what they do by looking at their practices, and the way they are consuming. Because of the serious environmental impact from apparel consumption (Jung & Jin, 2014), this brings further research about sustainable fashion consumption and how it is actually carried out, to be of significant relevance. Obviously the ever increasing fashion apparel consumerism and production brings negative influence on the environment (Winter, 2004 in Ruppert-Stroescu et al., 2015; Chen & Burns, 2006) in terms of depletion of renewable and non-renewable natural resources, unmanageable quantities of solid waste, and release of harmful substances into the air and water (Winter, 2004 in Ruppert-Stroescu et al., 2015). Though, consumers through their consumption and post-purchase behavior could mitigate the environmental damage caused by the fashion apparel industry to a large extent (Ruppert-Stroescu et al., 2015). As suggested by Haider (2011) larger societal issues are shaped on the level of practices. Therefore, an understanding of everyday life practices can be important for enabling transformations towards more sustainable ways of living (Shove et al., 2012).

## **2. A Practice Theory Approach to Sustainable Fashion Consumption**

The following chapter begins with an extended literature review, presenting and giving an overview of different practices of sustainable fashion consumption as discussed in previous research and provides a general understanding of what sustainable fashion entails. The chapter continues with the theoretical framework explaining Practice Theory, which this thesis uses to understand the sustainable practices of fashion consumers. The theoretical framework explains what is considered as a practice in social science, and discusses the three central components of a practice and their role for the persistence and dynamics of practices. Finally this chapter explains how Practice Theory can be related to sustainable fashion consumption.

### **2.1 Sustainable ways of fashion consumption**

#### **2.1.1 Second-hand shopping**

A common practice of sustainable fashion consumption is shopping and using second hand clothing. Second-hand clothing consumption is associated with reducing the amount of disposed clothing sent to landfill and thereby reducing the environmental pollution, thus it makes it a sustainable option of clothing consumption (Farrant et al., 2010). Additionally, by purchasing second-hand clothing the quantity of new items produced are reduced (Reiley & DeLong, 2011). Second-hand clothing trade has increased vastly during the last decade, both in the economic power and global scope (Hansen, 2010; Xu et al., 2014). The reasons for the growth of second-hand shopping are the low prizes but it has also attracted consumers because it is seen as an adventure as they can find something of great value at low cost (Weil, 1999 in Xu et al., 2014). The second-hand clothing industry in the western world is dominated by not-for-profit organizations and textile recycling firms (Hansen, 2010), and is enforced through consignment stores, boutiques and high-street concessions that resell previously worn from the whole society (Hansen, 2010). As suggested by Darley and Lim (1999) second-hand clothing industry has been enhanced by the national interest in recycling. Through buying second-hand consumers create and express a socially conscious self (Cervellon et al., 2012). Even young consumers have shown interest and concern about the environment (Schultz et al., 2005) and the purchasing of second-hand clothing is their way to contribute, since they cannot afford buying high priced ecological clothing items (Reiley & DeLong, 2011; Xu et

al., 2014). Likewise, consumers that hold emotional attachment to clothing belonging to a loved one, leads to acquiring used clothing from one's friends and family (Xu et al., 2014).

### **2.1.2 Slow fashion and style consumption related to reduced consumption**

Slow fashion and style consumption has been identified ways of fostering sustainability regarding clothes consumption. In terms of achieving sustainability, consumer's consumption pattern, such as extending the usage of a product and reducing the purchase frequency, as well as promoting shared use, has become a critical aspect (Mont, 2004; Jackson, 2008, in Cho et al., 2015). Slow fashion emphasizes quality over quantity, and involves both a slower production and consumption cycle. Slow fashion are high quality items produced at lower speed and are therefore priced higher in comparison to fast fashion items. The idea is to shift the consumer's mindset from quantities to quality and in that way reduce the consumption of resources. It also stresses the importance of shifting consumption patterns to reduce consumption volumes (United Nations, 1992 in Jung & Jin, 2014). With the high quality and high pricing strategy, the aim of slow fashion system is to make consumers perceive more value for what they pay and encourage them to keep the items longer rather than discarding it shortly after purchase (Fletcher, 2007; Jung & Jin, 2014).

Another way of endorsing sustainable clothing consumption is through style consumption (SC). Style consumption might increase the purchase of environmental clothing purchase and sustainable development and consumption (SDC), which also underlines reducing the use of natural resources and redirect the production to be less harmful to the environment (Lebel & Lorek, 2008, in Cho et al., 2015). Style consumption refers to an individual style whose design one perceive as classic. It is about expressing individuality in a way to reflect aspects of one's personal taste, interests and characteristics (Tai, 2005; Cho et al., 2015).

Furthermore, previous studies show a tendency among consumers to choose and keep items that reflect their individual style longer, and thereby reducing the frequency of apparel purchase (Cho et al., 2015). Many consumers have also begun to take responsibility to buy and consume in a more sustainable way to protect the environment and society (Roberts, 1995; Cho et al., 2015). Consumers that are more aware of and concerned about the harms that the practicing of fast fashion can cause, would be more interested in decreasing the frequency of apparel purchase, and thereby reducing the amount of malpractices that the fashion industry tends to create (Cho et al., 2015). Consumers that consume style tend to develop a long-lasting wardrobe, since they increase the likelihood to develop an emotional

connection to it (Watson & Yan, 2013; Cho et al., 2015).

### **2.1.3 Organic produced clothes**

Another practice associated with sustainable fashion consumption is the consumption of organically produced clothes. Organically produced clothes are recently implemented business strategies by fashion companies. This is their way of meeting the environmental challenges by providing collections of more environmentally sound clothes and that are being produced under ethical conditions (Caniato et al., 2012; Park & Kim, 2015). Those collections are made out of recycled materials such as recycled polyester and organic cotton and are in limited quantity, targeting the environmentally conscious consumers (Park & Kim, 2015). Additionally, environmentally sustainable textiles and apparel are items produced and consumed through processes that do not deplete or permanently damage resources, and by using them environmental impact is minimized (Kang et al., 2013). Clearly the production and consumption of textile and apparel items neglects the environment a great deal. One example of this is the pesticides used when producing cotton (Harkin, 2007; Kang et al., 2013). Pesticides and chemical fertilizers used in the production of textiles are harmful to the environment in that sense that they are reducing soil fertility, as well as they are causing a loss of biodiversity, water pollution and severe health problems related to exposure to toxic pesticides (Fletcher, 2008). Through making consumers aware of sustainable options the environmentally threats from fashion industry would not be solved but could be mitigated (Fletcher, 2008; Kang et al., 2013).

However, it is a harder challenge to persuade people to change their fashion consumption as clothing is often a way for individuals to satisfy emotional and hedonic needs, and symbolic and social communication (O’Cass, 2000; Johnson et al., 2002, in Cho et al., 2015). As far as clothing made out of eco-friendly materials is concerned, it has not been considered as fashionable or following the fashion trend at the moment (O’Cass, 2000; Johnson et al., 2002; Tsaousi and Brewis, 2013, in Choe et al., 2015). Through clothes individuals are expressing their identity, tastes, and individuality, thus clothing items is significant in individuals lives (Schaefer and Crane, 2005; Marsh et al., 2010, in Cho et al., 2015).

### **2.1.4 Refashioning of clothes and creativity**

As studies show, consumers influence the environmental landscape through their purchasing

and use practices (Liu et al., 2012; Winakor, 1969). Sustainable fashion consumption gives attention to improved pacing of behavior in a way that minimizes the exhaustion of Earth's natural resources as well as reduces the utilization of toxins that may jeopardize those resources for future generations (Banbury et al., 2011; Fletcher & Grose, 2012). According to some researchers, there are several activities consumers can engage in to modify their purchasing and use of clothes and in that way reduce the excessive production, consumption, and disposal of clothes (Schor, 2005). One example of those activities is re-designing old clothes, which is also a type of sustainable consumption of fashion that fulfills the fashion consumer's need for novelty and change without sacrificing additional resources of the planet (Ruppert-Stroescu et al., 2015). With consumers engaging in voluntary simplicity, a movement promoting reduced or constrained consumption (Alexander & Ussher, 2012; Gambrel & Cafaro, 2010), they are also facing the challenge of one of the most pressing contemporary problems, that is how to support sustainable practices in relation to fashion apparel (Schor, 2005). Voluntary simplicity or re-fashioning of clothes can also be seen as counteract to consumerism, the constantly purchasing of new apparel whether needed or not (Kawamura, 2005). By executing the practice of redesigning already owned clothes, consumers contribute significantly to the mitigation of environmental damage linked to the fashion industry (Ruppert-Stroescu et al., 2015). Likewise, re-purposing is identified as a sustainable option where consumers use old clothes in new ways, for example they are cutting up old material to make cleaning rags, in this way their old or no wanted clothes gets a new purpose and the lifespan of that material is prolonged (Cho et al., 2015).

### **2.1.5 Recycling or donating clothes**

Sustainable fashion consumption does not only involve purchase, but also post-purchase components (Jacoby et al., 1977 in Britwistle & Moore, 2007). Post-purchase component is related to whether apparel is re-used, recycled or only discarded or destroyed by consumers (Jacoby et al., 1977, in Britwistle & Moore, 2007). Increased consumption is not sustainable in the long run (Cohen 2011; Jackson 2009), and recycling of clothes is one solution to that and can help in the challenge of reducing textile waste and thereby reduce the negative impact on the environment (Britwistle & Moore, 2007). Therefore, re-use and recycling of clothes can prolong product usage and material life cycles (Ekström & Salomonson, 2014).

Studies so far show that consumers who are devoted to those practices of sustainable clothing disposal, give away their no wanted clothing to charity shops, where they

are sorted and then either sold, sent to developing countries for re-use, or sent to recycling plant where they are made into fillings or cleaning rags (Britwistle and Moore, 2007). The benefits of re-using and recycling clothes entail both environmental and economic value. From the environmental aspect, it reduces the need for landfill space, and thereby do not contribute to the global warming by the production of methane from some textiles, and some does not decompose at all (Waste Online, 2004; Naturegrid, 2006, in Britwistle & Moore, 2007). Since the production of textiles and fashion require a great deal of natural resources, recycling and re-use of clothes would be an environmentally sound way of fashion consumption (Ekström & Salomonson, 2014).

## 2.2 Practice Theory

### **Historical perspective**

The application of practice theory in sociological consumption studies is viewed as highly relevant for ecological economics and other fields with interest in the environmental aspects of consumption (Röpke, 2009). It is part of a general movement of renewed interest in practice theory (Schatzki et al., 2001; Röpke, 2009). Moreover, practice theory is a part of culture theory but has its roots in the philosophy of Heidegger and Wittgenstein and social scientific roots in the work of late Bourdieu, Giddens and Foucault and Butler (Halkier et al., 2011). This theoretical framework has been used in a wide array of fields, such as science and technology studies, geography, media studies, and design studies; it has also been used in anthropology, cultural studies, marketing and consumer behavior, environment and sustainability research, and sociology (Halkier et al, 2011). Warde (2005) with his work has been of high significance as he set the ground for this perspective in consumption studies; and Shove and her colleagues have played a major role in developing a scheme in relation to both consumption and other fields through empirical studies (Röpke, 2009). Additionally it is argued that practice theory is useful for gaining insight into how social change occurs (Halkier et al., 2011).

### **Central thinkers of practice theory and central issues**

Practice theory is a theoretical approach focusing on the conditions surrounding the practical execution of social life. It can be argued that, people are in their everyday life involved in different and to them, meaningful practices or doings. Examples of practices are eating, cooking, sleeping, shopping, and working etcetera, which all of these can be carried out in

different ways (Nicolini, 2012). In other words practice theory can be explained as a theory of how social beings, with their diverse motives and their diverse intentions make and transform the world in which they live (Dougherty, 2009). Giddens (1979; 1984) with his interest in philosophy and social theory, developed a version of practice theory, named the structuration theory. According to the theory of structuration, principles of order could both produce and be reproduced at the level of practice itself and not through some ordering society intruding upon individual actors. Individuals cannot be separated from the day-to-day contexts they help to establish. Giddens belongs among the practice theorists that stress the centrality of human body to practice while paying closer attention to questions of culture and history (Giddens, 1979; 1984).

Another dominant thinker among practice theorists is Schatzki (1996, 2001) who view the social as a field of embodied and materially linked practices that are centrally organized around shared practical understandings (Schatzki, 2001). He uses the expression “Practice as performance” in an attempt to describe the idea of practice as something that is being executed. Due to the fact that the implementation of a practice by an agent is an interconnection of doings and sayings, he moves on to the notion of “Practice as coordinated performance” (Schatzki, 1996). He argues that a practice also can be divided into subcategories: the understandings, the rules/principles and the tasks, purposes and beliefs or more briefly into three categories which are, understandings, procedures, and engagements (Shove & Pantzar, 2005, Shove et al., 2007). Additionally he argues that the maintenance of practices over time depends on how successful the embedding of shared embodied know-how is (Schatzki, 2001) as well as on their continued performances (Schatzki, 1996). Because actions and bodies are founded within practices, the body is where action and mind as well as individual and society meet (Schatzki, 2001). Hence it follows that actions can only be comprehended within their specific practical context.

Warde (2005) on the other hand approaches practice theory in a more concrete and empirical manner. According to Warde (2005) practices offer rewards of different kinds, such as social, psychological, or of other kinds. Complex practices offer practitioners more levels of self-development and a stronger sense of well being than simple practices. Moreover, practices are internally differentiated and can vary a great deal among practitioners, not least in the differing qualities and degrees of commitment to the practice (Warde, 2005).

Another perspective on practice theory is the one by Reckwitz (2002) who discusses a



practice as a routinized type of behavior, which can be produced and reproduced by the agent and is the outcome of the involvement of several elements. These elements include the body itself, the mind, knowledge, language and discourse processes and the individual itself. Further Reckwitz (2002) argues how practices involve human bodies trained to behave in certain ways and to engage with the world in certain ways. Emphasis is also on the individual that is an embodied performer of multiple practices and the meeting point of practices of bodily and mental routines (Reckwitz, 2002). Also, practices involve and depend on understandings, know-how, feelings, and material artifacts. Thereof a practice defined by Reckwitz is:

“...a way of cooking, of consuming, of working, of investigating, of taking care of oneself or of others, etc. — forms so to speak a ‘block’ whose existence necessarily depends on the existence and specific interconnectedness of these elements, and which cannot be reduced to any one of these single elements.” (Reckwitz, 2002: 249—250)

On that account, Shove and collaborators have developed a scheme in which they integrate the multiple elements of practice into three: materials, competences and meanings (Shove & Pantzar, 2005; Hand, et al., 2005; Shove, et al., 2007; Shove et al., 2012). Competences involve background knowledge, know-how, and skills, combined, that is, all the necessary cognitive capabilities needed to perform a practice (Hand et al., 2005). Meaning is used to break down what Reckwitz (2002) describes as mental activities, emotion, and motivational knowledge. The term material is used to indicate the hardware needed to perform a practice. It comprise such as objects, tools, and infrastructure as well as the body itself (Shove et al., 2012). This separation between these three different types of elements is only on the analytical level. In practice, on the other hand, these elements are interlinked; and form inseparable socio-material groupings. Therefore, any practice is thus dependent on a specific formation of meanings, competences, and materials, that can and often does, change over time (Hand et al., 2005; Shove et al., 2012).

This perspective steer our ways of thought, to think of practice as “its materiality and its meanings, images, and things, and humans and non-human entities alike as simultaneously and inherently interlinked” (Fuentes, 2014: 3). Taking a socio-material approach means admitting that things play an active part in the generation, stabilization and reproduction of social order (Preda, 1999: 349) and can also be carriers of practices (Hagberg & Kjellberg, 2010). However, the agency of materiality is dependent on the particular practice(s) in which

it is integrated and the particular configurations of which it form a part (Shove et al., 2012). Because of the emphasis on practices as ‘shared behavioral routines’, the individual is no longer in the center of the analysis. Practices, instead of individuals, become the units of analysis that matter most. Practices are what ‘produce’ and co-constitute individuals and their values, knowledge and capabilities, and not the other way around (Collins, 2004). Finally, every practice is both dependent on and a producer of a set of elements, and is held together by multiple performances- the doings of the practice (Shove et al., 2012)

### **Summary**

In brief, practice theory concerns the practical execution of social life where individuals are seen as active practitioners engaged in the practices of everyday life, for instance, eating, cooking, sleeping, shopping and so on. These practices are meaningful and identity-forming activities to those who perform them. Material things plays an active part in the generation, stabilization and reproduction of social order and can also be carriers of practices. For the two central thinkers, Reckwitz and Schatzki, of this theoretical viewpoint, practices constitutes of bodily and mental activity, explicit and implicit knowledge which are all essential elements in establishing a practice, and cannot be neglected. Constantly reproduction by its practitioners is necessary for a practice to endure and exist as an entity. The human body is seen as the carrier of different practices, it carries and carry out social practices. A performance of an individual is only understandable if it is part of an ongoing practice, and thus are the focus not on the individual action but on the practice. To execute a social and material activity there is a need for knowledge that is shared with others, and includes a set of practical methods obtained through learning, and embedded in objects, and only partially articulated in discourse. Hence, becoming part of an existing practice, means learning how to act, how to speak, how to feel, what to expect and what things mean.

### **2. 2.1 A practical approach to sustainable fashion consumption**

Drawing on social theory and studying the actions/doings/micro practices involved in sustainable fashion consumption, these studies indicate that sustainable fashion consumption involves and draws on complex social processes that include both discursive and material (Fuentes, 2014). This means viewing sustainable fashion consumption as a set of doings and sayings that are routinely performed and shared among consumers in everyday life. It also means that we should avoid viewing sustainable fashion consumption in isolation, but as a practice that exists in connection with a network of social practices. Taking the perspective of

practice theory, it means seeing the performance of sustainable fashion consumption as a practice that requires a series of activities, such as browsing, searching for information, trying on the apparel, washing, recycling of clothes and so on. Secondly, it means viewing sustainable fashion consumption as a set of meaningful practices for the executors. Additionally, what an analysis of sustainable fashion consumption involves except the various cognitive techniques, embodied knowledge, meanings, and material artifacts (Reckwitz, 2002; Schatzki et al., 2001), is the element of competence (understandings, skills, know-how) required for performing this specific practice (e.g. Fuentes, 2014). Finally, drawing on practice theory includes viewing sustainable consumption of clothes as something that is made repeatedly. Only through recurrent performance of material activities, different social structures can be kept in existence (Nicolini, 2012).

Consumption of clothes is a practice that is part of everyday life. It is primarily the version of practice theory presented by Shove et al. (2012), which inspired the analysis in the following chapter. These authors have identified a number of aspects of practices and how they can be studied. Here I will primarily focus on how the central parts of practices, or their components: competence, materiality, and meanings, can be conceptualized. How clothing consumption can be connected to things that are familiar to the part of the population referred to as green fashion consumers, and how it can be understood through the identification of components, and how these are tied together in enactments of sustainable fashion consumption.

### **3. Ethnographic inspired study approach**

This chapter introduces the methodological positioning this thesis implements. First it explains the ethnographic study approach and how it was implemented in this thesis. It proceeds with presenting the methodological tools –semi-structured interviews and wardrobe observations through which the empirical data was constructed. Additionally the process of data analysis and how it was carried out is described in detail. Finally, this chapter includes the quality criteria for this thesis, and ethical considerations.

#### **3.1 Research Methodology**

This thesis uses ethnographic inspired research approach to fulfill its aim. The tools for data collection chosen are wardrobe observation, and semi-structured interviews (Elliott & Jankel-Elliott, 2003; Arnould & Wallendorf, 1994; Crang & Cook, 2007). These methods are referred to as ethnographic methods, through which the researcher tries to understand parts of the world as they are lived and understood in the everyday lives of the informants being studied (Crang & Cook, 2007). Since the research questions of this thesis aim to understand the different ways of sustainable fashion consumption that consumers are engaged in, and what is involved in the practices of consuming sustainable fashion in terms of competence, materials, and meanings, interviews and observation were considered as relevant data collection techniques to fulfill the aim. An ethnographic study involves long-term immersion in the context (Elliott & Jankel-Elliott, 2003; Arnould & Wallendorf, 1994), which was not fully possible for this thesis due to time limit, hence, mechanical observations were used as a complement to interviews to get a more holistic picture (Elliott & Jankel-Elliott, 2003; Crang & Cook, 2007). Flexibility and adaptability between different methods is important when dealing with ups and downs of the research process. Interviews proved more possible since there were no possibility for physical access for participant observation (Crang & Cook, 2007).

Ethnography falls under the qualitative research tradition and emphasizes detailed observation of people in natural settings (Randall & Rouncefield, 2013; Crang & Cook, 2007). This thesis uses ethnography inspired research approach since it focuses on the subject and process and is about discovery. The thesis does not focus on numbers nor is it about proving, which make quantitative approach irrelevant (Randall & Rouncefield, 2013; Crang & Cook, 2007). Moreover this thesis utilizes a small sample of informants, rather focusing on a “rich” data set than focusing on width and only scratching the surface, i.e. this thesis aims to

understand and not predict and nor to generalize (Elliott & Jankel-Elliott, 2003; Crang & Cook, 2007). Finally, this thesis use interpretative ethnography with emphasis on bold interpretation (Elliott & Jankel-Elliott, 2003), which corresponds to qualitative approach and makes it a well-suited method for the aim of this thesis.

### 3.2 Sampling

This thesis employed the method of purposive sampling, which means that the informants were chosen according to a known characteristic; in this case they had to be self-identified sustainable fashion consumers in some way to provide relevant answers for the study (May, 2011). Totally 15 semi-structured interviews were conducted. The information of interviewees is listed in *Table 1* and to not expose their identity pseudonyms are used instead of real names. As shown in the Table, interviewees were in the age range from 23 to 64, both male and female. As is the case in ethnography, so does this thesis use small sample of informants to provide “rich” data, trying to understand more in-depth instead of predicting and generalizing (Elliott & Jankel-Elliott, 2003).

*Table 1: Summary of interviewees’ information in this thesis.*

	Name	Country	Age	Occupation	Self-identified as sustainable	Sustainable fashion (main) practices
1	Mona	Lithuania	26	Working	Yes	Secondhand, donating
2	Nora	Germany	30	Student	No	Secondhand, recycling
3	Hanna	Bosnia	52	Part-time worker in factory	No	Secondhand, donating
4	Lisa	Sweden	42	Shop assistant in one secondhand store	Yes	Secondhand, donating
5	Rosa	Bulgaria	25	Student	No	Secondhand
6	Macy	Finland	28	Student	Yes, semi	Secondhand, quality, good care of clothes, donating

7	Eva	Sweden	63	Retired	Yes	Organic clothes, quality, donating, re-styling
8	Linn	Sweden	40	Shop assistant	Yes	Rare shopper, donating
9	Klas	Sweden	40	Shop owner	No	Rare shopper, quality, good care of clothes
10	Lotta	Sweden	52	Shop assistant	Yes	Rare shopper: quality
11	Rebecka	Sweden	48	Social worker	Yes	Secondhand, donating, re-styling, good care of clothes
12	Gustav	Sweden	24	Student	Yes	Rare shopper: quality, good care of clothes
13	Elza	Germany	30	Unemployed	No	Secondhand shopper, donating
14	Anna	Sweden	30	Teacher	Yes	Secondhand shopper, donating
15	Daniel	Sweden	39	Social worker	Yes	Rare shopper: quality, donating

In this thesis, informants were approached through advertising on social networks and through direct contact. People from the Swedish Facebook group “Vallgatans Studenthem”, and some customers from the second hand store at Carl Krooks Gata 42, Helsingborg, composed the sample. Also some customers at ICA Nära in Strömsnäsbruk, Sweden, were asked for participation, and that corresponded to the interview criteria. It is also where I work, which made it to a potential place to look for participants. A short request for voluntary interview participants was posted on the wall of the Facebook group. *Se Appendix*. Regarding the customers of the second hand store, the manager of the store was contacted, and she in turn asked some of their regular customers if they wanted to participate in one interview for this thesis. The reason why the sample was collected from here is that those were practitioners of sustainable fashion consumption with variation in their practices: they practice one or more of the practices identified as sustainable fashion consumption and were the ones who replied on the request for interviewees during the time span of data collection. Besides that, they add variation to the sample with their age, occupation and the type of practices. Thus, it was both convenient and reasonable to collect data from this sample. The informants that participated in the interviews were both Swedish and international.

### 3.3 Semi-structured interviews

*“Strictly speaking, there are no ‘right’ or ‘wrong’ methods. Rather, methods of data collection and analysis can be more or less appropriate to our research question.”* (Willig, 2008, p.22)

With regards to the quote above this thesis uses mainly interviews for empirical data collection and in this case semi-structured interviews were carried out. A central aspect when doing semi-structured interviews is the emphasis on the use of non-directive questions, designed in a way to stimulate the informants into talking about a specific broad area. In this thesis the standard interview approaches “daily routine” and “life history” were used to ask about the informants sustainable fashion consumption. The questioning was not restricted to these two non-directive forms in order to fill in specific information gaps (Elliott & Jankel-Elliott, 2003).

Semi-structured interviews were conducted for interpreting and gaining deep understanding of the research questions. This choice of interview technique was considered as most appropriate of that reason that it allows the researcher to execute the interviews with pre-prepared, open-ended, i.e. non-directive questions, and it enhances the possibilities of new issues to arise through leaving space for interviewees to express their opinions (May, 2011). A major advantage of semi-structured interviews is that the interview pace can be partly controlled by the researcher or interviewer, and avoids the difficulties of generating a good unstructured interview and a group interview. A semi-structured interview also allows the researcher to explore answers step by step.

Semi-Structured interviews utilize an interview guide containing open-ended questions or loose themes that the researcher wants to cover. Even though questions are normally specified the interviewer is freer to probe beyond the answers and does not need to strictly follow the order of questions or themes. The interviewer who seeks clarification and elaboration on the answers given can record the qualitative information, which allows the researcher to have more latitude to probe beyond the answers and in that way enter into a dialogue with the interviewee, not having to concentrate on writing down answers. This type of interview provides more ideas on how interviewees generate and understand the meaning in social life. Moreover, these types of interviews allow people to answer more on their own terms than the standardized interview permits, however, the interview should still be controlled in a way to keep validity (May, 2011).

### 3.3.1 Applying interviews

#### **Interview guide design**

An interview guide (see Appendix) was necessary for conducting the semi-structured interviews (Silverman, 2013). The interview guide encompassed six themes with some open-ended questions under each theme, to help the researcher and interviewee in the interview process if clarification became necessary. The informants were for example asked to tell about the last time they were shopping secondhand, and the follow up questions could be what did they buy and if they have any special technique when they shop at a second hand store. The themes were based on the different ways of sustainable consumption that were discussed in the introduction chapter. The interview guide focused on seeking deep interpretation of sustainable fashion consumers' practices, strategies and meanings. However, the interview guide only played as the role of direction and guide kept in interviewer's mind rather than actual questions that are read out verbatim (May, 2011).

#### **Interview implementation**

For this thesis, fifteen face-to face interviews were conducted at places where the interviewees expected to be, since it is important to let interviewees feel comfortable during the interview process. It also needed to be a place where moments of distraction were eliminated. The interviews were held at Pingstkyrkans secondhand store in Helsingborg, at the informants' homes, at informants' workplace, and some informants even suggested doing the interview at the researchers home. Recording permission was asked before starting the interview, and participants were assured confidentiality. Interviewees were well informed about the interview topic in advance (Silverman, 2013) and the interview started with some general opening questions about the informants and what they do to get a relaxed atmosphere before the actual interview started. The first interview question to all interviewees was to tell about their last shopping experience, and from there the interview process continued, depending on the answers the respondents gave they were asked different questions and follow up questions. As stated, the interviewees set the path for the interview that was more like a normal conversation. After the interviews were completed the interviewer thanked the interviewees for their participation and informed them that they could take part of the study when it was completed. The interviews took approximately 20 to 60 minutes to conclude each.



All the fifteen interviewees agreed to be recorded during the interview. The recorded interviews were later transcribed verbatim, and parts that were completely off topic were excluded. Hence, only data that was related to the topic was transcribed in detail (Silverman, 2013). During the process of transcription of the interviews, common denominators appeared and were noted for the analysis later on. In total, the interviews generated more than 70 pages of transcripts and took approximately 70 hours to transcribe.

### **3.4 Wardrobe observations**

In addition to interviews seven wardrobe observations were performed and photos were taken of the wardrobes. The wardrobe observations were made with informants that approved to that (Arnould & Wallendorf, 1994). The photos of informants' wardrobes recorded what they partly talked about in the interview (Crang & Cook, 2007). Mechanical observation (Arnould & Wallendorf, 1994) or visual data can be extremely valuable in the process of interpretation, including interpretation of human-object interactions. It could also be used to stimulate discussion with informants (Elliott & Jankel-Elliott, 2003), as it also were the case in this thesis. Mechanical observation such as for example taking photographs is used to achieve complementary data for interpretation building (Arnould & Wallendorf, 1994; Crang and Cook, 2007).

The wardrobe observations were carried out in connection to the semi-structured interviews that were performed in the informants' households. The informants were asked to show their wardrobe as they were telling about their fashion consumption practices, for example when they were telling about their shopping experience, how they take care of clothes post purchase or how they have re-styled a clothing item. By having the interviews at the informants' homes and carrying out observations, it gave the opportunity to also observe their behavior and speech as they naturally occur (Arnould & Wallendorf, 1994). In total, twelve photographs were taken of 7 informants. Due to the reason that the photographs taken during wardrobe observations were experienced as sensitive data, they were only used during the analysis process.

### **3.5 Data Analysis**

This thesis involved 15 interviews with sustainable fashion consumers who, in total, provided over 70 pages of transcripts. After the qualitative data has been constructed and transcribed

the first step of this analysis was to assemble the data in a way to be comprehensible, transparent, rigorous, and thorough, while remaining true to participants' accounts (Noble & Smith, 2014). To be able to do this I had to immerse myself within the qualitative data to gain full insights into the informants' fashion consumption practices (Noble & Smith, 2014). This step of analysis included organizing the empirical findings, i.e. interview transcripts into manageable sections so the qualitative data could be examined and processed easier. In my case I had to print all the transcripts, and cut them according to every asked question in the interview to be able to organize the data. This was time consuming but can be useful when wishing to see all the data at once as the paper charts can be displayed across a wall (Warde et al., 2013).

The second step of the qualitative analysis was to identify recurring themes (Ward et al., 2013). I started from the main practice, i.e. sustainable fashion consumption and asked my self in what different ways informants perform this practice? And what are their strategies of doing it? (See RQ1) Here I used the strategy of "asking questions", which allows researchers to use their common sense to probe new things from the data and to get better understanding from the subjects' perspectives. It also helps the researcher think outside the box (Corbin & Strauss, 2008). I identified seven different sub-practices or ways of executing this practice, which also acted as my themes according to which I framed my analysis. These themes also correspond to what is discussed in literature about sustainable fashion consumption (see Harris et al., 2015, Bly et al., 2015, Jung & Jin, 2014; McNeill & Moore, 2015, Xu et al., 2014, Connell, 2011, Ha-Brookshire and Hodges, 2009).

The third step of the qualitative analysis was to sort the data into the chosen framework. Here I used the strategy of constant comparison, which refers to compare incident with incident in the data in order to discover if there were any similarities and differences in the strategies of the practitioners of each sub-practice (Corbin & Strauss, 2008). I worked with one theme/sub-practice at a time and constantly compared and contrasted the data from each interview transcript to each other, trying to discover particular patterns. I looked for regularities that were recurring in the qualitative data. The data was later categorized into specific themes and the analysis was framed (se table 2).

Table 2: The empirical data was sorted and categorized according to these themes.

Main practice/theme	Sub-practices/themes
<i>Sustainable fashion consumption</i>	Buying secondhand fashion
	Buying quality
	Donating clothes
	Buying organic
	Re-styling fashion
	Recycling fashion
	Taking good care of clothes

The fourth step of the analysis was to import and prepare interview extracts from the transcripts and group them according to the themes. Additionally pictures from the observations were assigned to matching themes was excluded from the analysis as they showed to be irrelevant. At this stage of analysis I could get further immersed in the data so that themes and sub-themes could be refined (Ward et al., 2013). Using original extracts from the interviews makes the analysis more descriptive and illustrative and also increases the credibility of this thesis.

The final step of the analysis was to interpret the data. I checked for the various elements that a practice comprises for every theme/sub-practice. I checked for what competence, materiality and meanings the different sub-practices incorporated, which were the concepts that also guided the analysis. By doing a thorough analysis I tried to develop understanding for the qualitative data. In this step the data was analyzed concurrently, which formed a mutual interaction between what is known and what should be further explored.

### 3.6 The quality of qualitative research

When carrying out qualitative research it is important to keep in mind the quality during the whole research process (De la Cuesta Benjumea). How to determine the validity or "truth" value of qualitative studies has been discussed among researchers (Lub, 2015). Qualitative researchers must demonstrate somehow that their research results are valid. This thesis uses

the four criteria developed by Guba and Lincoln aimed to increase the validity of qualitative studies. They pinned the concepts of confirmability, credibility, dependability and transferability and is the criteria this thesis uses to increase the quality (Lub, 2015).

### **3.6.1 Confirmability (“objectivity”)**

This thesis uses reflexivity and an audit trail to achieve confirmability. I was being reflexive by constantly being aware of my own perceptions throughout the data construction and analysis. Using reflexivity is important since researchers come to the phenomenon with a set of preconceptions and experiences that could influence the way the experience is described by the informants and the way data is constructed, interpreted and analyzed (Williams, 2015).

I kept an audit trail, which includes transcribed interviews, information about sampling, interview questions, field notes about the participants’ appearances and interactions that occurred, which was written down after interviews with the informants (Williams, 2015). When the interview questions were constructed I tried to keep them as neutral as possible by asking them open questions as for example “Tell me about your last shopping experience?” By asking questions like this I avoided steering the informants toward favorable answers. Furthermore, the steps in the data collection and analysis are described in detail so others who read this thesis can evaluate if the selected method was followed (Williams, 2015).

### **3.6.2 Credibility**

Credibility refers to how well the study findings represent the data. The way this thesis establishes credibility is through peer debriefing. Peer debriefing was achieved by letting my supervisor reading my thesis and check on the study data and analysis to see if a common understanding was reached (Williams, 2015). This step is important because a researcher may have preconceived ideas on the topic might be influencing data interpretation (Williams, 2015).

### **3.6.3 Dependability**

Dependability refers to the consistency of the findings and was achieved in this thesis by letting other fellow students, with an experience in qualitative studies, to examine the audit trail, including the study’s findings and conclusions. The auditor looks for a logical progress from the raw data (participants' descriptions) to the interpretations, findings, and conclusions of the study (Williams, 2015). The reader can look at portions of the study to evaluate

whether a logical progression exists between raw data and interpretations. In the findings section, the researcher presents the themes, with verbatim quotes from one or more participants that support the themes. For this purpose the reader might ask if the connection between the theme and the quotes that support it is easy to comprehend. If not, the interpretations may not reflect the participants' intended meaning. Another way to judge dependability is to evaluate the study's conclusion section to determine if conclusions flow from the findings or if the researcher has drawn conclusions beyond what the findings suggest (Williams, 2015).

#### **3.6.4 Transferability**

Transferability refers to if the findings of a study can be transferred to another setting and another population. Ethnographic studies are carried out in natural settings, which make such studies difficult to replicate. The researcher is therefore responsible to provide “thick descriptions”, that is, to write clear and detailed descriptions about informants, their experiences, and the setting. In this thesis this can be found in chapter three where the table over informants is presented, and the sampling process and application of methods is described (Williams, 2015; Lub, 2015). The purpose of thick description is to create the probability that takes the reader as much as possible into the world being studied and the characters (Lub, 2015).

#### **3.7 Ethical considerations**

Performing an ethnography inspired study incorporates some ethical consideration since dealing with personal data of people. Mauthner et al. (2012) mean that ethical considerations should form an ongoing part of the research. In the process of this thesis, multiple ethical aspects were considered. When I found the informants that contributed to this thesis empirical data and findings, it was voluntarily participation and they could withdrawal whenever they wanted. The informants were well informed about the study and its aim. They were ensured that the interview recordings and data would be used for this thesis only, and that the data will be kept safe and deleted when the thesis is ready. In the analysis where interview extracts are used no real names of participants are used due to confidentiality reasons, which the informants were also informed about in advance. Finally the informants were offered to take part of the thesis when it is finished.

## 4 Findings and analysis

This chapter will provide the answers on the two research questions this thesis focuses on. The research questions that guided the collection of empirical data are: 1) what different ways of sustainable fashion consumption are consumers engaged in? and 2) what is involved in the practices of consuming sustainable fashion in terms of competence, materials and meanings?

This chapter begins with presenting the findings based on the three central components of a practice: competence, material artifacts and meanings (Shove & Pantzar, 2005; Hand, et al., 2005; Shove, et al., 2007; Shove et al., 2012). The findings will be structured according to the different sustainable fashion consumption sub-practices (see figure below) that were identified from the interview transcripts and that also are the themes that emerged: *secondhand shopping, buying quality clothes, buying ecological fashion, the practice of fashion recycling, donating clothes, re-styling of clothes, and taking good care of clothes*. First the different strategies of each practice will be described and then each practice will be analyzed from the components of a practice. Each sub-practice will be referred to as a practice in the analysis that follows. In the extracts from the interviews that are used in this chapter, pseudonyms are used instead of informants' real names due to confidentiality reasons.

*Figure: Sustainable fashion consumption and sub-practices*



## 4.1 The practice of secondhand shopping

### 4.1.1 Different strategies to perform secondhand shopping

One way of performing sustainable fashion consumption is through buying secondhand fashion. The practice of secondhand shopping showed to be the most dominant one among the informants. The majority of the informants purchases and consumes secondhand fashion and this practice is a natural choice for the informants when they need to buy clothing items. From the interview data it could be distinguished that the practitioners of secondhand shopping can be divided into two groups: practitioners that have the environmental aspect in mind and practitioners that do not primary have the environmental thinking when they perform secondhand shopping. Between those two groups of secondhand practitioners, different strategies of performing secondhand shopping could be distinguished, but there were also similarities. The shopping strategies from the two groups described above merge into one another to some extent. Regarding their shopping strategies, there are most similarities that could be identified and few differences. What is most distinctive and what they have in common are purposive visits to secondhand shops, that is, when they need a fashion item they go to secondhand to search for it in first place. What is peculiar here is that among the informants, self-identified as not environmental, there is the largest number that makes purposive shopping, that is only when they need something. Among the informants who carry out secondhand shopping from an environmental perspective, they do mainly spontaneous visits. The difference is though that informants, self-identified as sustainable, consider their purchase even if they find something that they like. Also, one of the practitioners self-identified as sustainable, mostly buy on impulse. Another difference that is identified is that among the informants that consider themselves as sustainable they also perform the practice of secondhand shopping online. Next follows some examples from the informants shopping strategies and illustrates what is just described.

*“Well you know I had this idea that I needed the dress, so I bought that dress because I had that purpose...because I am going in a couple of weeks I am going to the confirmation of my niece so I needed to buy a dress for the church because I didn't have any (...) Even though I know what I am looking for like that dress, I don't go straight to the dress area where they have the dresses, but ok I go and see the dresses and then I go to look through everything else because you never know what you may find.” (Mona, environmental perspective)*

As this interview extract illustrates, the strategy of this secondhand practitioner is to first find what she is looking for and then look through the rest in the store in case she may find something more that she likes. The next interview extract illustrates the practitioner that makes impulse purchases although she identifies herself as a sustainable fashion consumer. Lisa perform secondhand shopping both in physical stores and online. She is also an employee at one secondhand store.

*“Yes I am definitely a sustainable fashion consumer. I focus mostly on secondhand purchases of clothes. I also shop secondhand via Facebook groups. There are many groups, köp-och-sälj i Helsingborg, köp i Skåne and from other parts of Sweden, so I buy much via these Facebook-groups too. (...) I feel that when I buy secondhand clothes now, I buy more on impulse, spontaneous purchases. Partly because it is cheaper so you can afford buying more and in another way, so it will probably be more that I buy on impulse. (...) Ever since I started working here in this shop I have started to buy more of the clothes we have in the store. Last time was two days ago. It was spontaneous, not that I actually needed it but I found it very nice. I bought some clothes to my children and a blouse to myself. (...) Before I started working here in this store I went shopping once or twice per month. Then I went to stores like H&M, KappAhl, Lindex, yeah these stores. But now I only shop secondhand, here in this store but also in other secondhand stores. (Lisa, environmental perspective)*

Lisa that is described in the interview extract above buys something every week from the secondhand store she works in. She always finds something small that she likes and buys with not much consideration. She describes her shopping strategy as unstructured, she walk around in the store and looks everywhere. When she takes a liking to something she does not stand and weigh different garments. Sometimes she is in need of a particular clothing item, but mostly she perform spontaneous shopping since she find the clothes affordable and the money goes to a good purpose.

Elza is a practitioner that belongs to the other group, i.e. to the practitioners of secondhand shopping but with no primary environmental concern. Elza visits secondhand shops every now and then, when she needs something. Her shopping strategy is to look for that apparel she needs and then she goes through everything else too in the other sections and she tries on the apparel she is buying.

Amela is another practitioner of second hand shopping with not primary the environmental aspect in mind. She shops mainly secondhand, but sometimes when they have



sale in regular shops she can go there to check as well for something. Anyway, she is a spontaneous shopper and makes regular visits to secondhand shops. Her shopping strategy she describes as follows:

*“I go first to that section of the store where they hang things that are new and check if I can find something (laughs). Firstly I think of me and then of others. I consider quality a lot, and of course it should be cheap as well. I like cotton the most, and you can feel it on the garment if it is of good quality straight in your hands. And I check if the colors are nice. I usually try on the clothes that I find.” (Hanna, economic perspective)*

#### **4.1.2 Competence, materiality and meanings related to performance of secondhand shopping**

In the description of the informants' strategies of secondhand shopping and as illustrated in the interview extracts, competence is essential in the performance of a practice. Understanding and the know-how are fundamental attributes of a practice, which originate from the experience and the background of the practitioners. The practical know-how of how the practitioners shop secondhand clothing and the understanding for what secondhand stands for, the informants gained from previous experience and through their personal networks of friends and family. The informants know when they need a particular item where they can find it and how to look for it. For instance they know about different kinds of secondhand shops like Filippa. K. and other branded secondhand shops or secondhand groups on Facebook where they sell secondhand fashion and how they work, and if they want a particular brand how to search for it. Except the practical know-how the empirical data indicates how the informants have technical competence that is related to how the smartphones and computers work. Moreover the informants obtain shopping competence that is related to knowing and understanding of how the retail world of secondhand works. The informants have the understanding that most probably there is only one copy per garment and size. By visiting different secondhand shops they learn how to become efficient consumers of secondhand fashion.

Secondhand shopping, as the interview data show, involve various artifacts and frame the informants practice. Informants shopping secondhand online they need a computer or a smartphone to have access to the Internet and Facebook secondhand groups. When visiting physical secondhand stores informants need a means of transport like a bus or car to

come there. The merchandise is perhaps the most important artifact that actually enables the practice of secondhand. Also money is a material artifact that enables this practice.

Shopping secondhand clothes is not only a way of benefiting the environment but it showed that the informants performing this practice ascribe different meanings to it. The motivational knowledge that makes the informants actually execute this practice showed to be multiple. Going to a secondhand store means for some informants to go on a treasure hunt which bring them joy when they find something of great value to a low cost. This is in compliance with the fact that secondhand shopping is associated with adventure shopping giving consumers a thrill when they find their “treasure” (Xu et al., 2014). In the interview extract that follows one of the informants explain why she is visiting secondhand stores.

*“I went to Erikshelden with Stela just because I like the shop and it is always kind of an adventure to go there because there is like a **treasure you find** or you may not find. So we went there on a Saturday because it was kind of rainy and we decided that we will check out Erikshelden, or how do you pronounce it? (Erikshjälpen). Yeah that one, to that one we went (...) It is the **treasure hunting** and of course **the price** too that I like.” (Nora)*

Secondhand shopping also incorporates economic value since the practitioners do not need to put that much money on clothes. This indicates that the main drivers of secondhand shopping for this consumer are economic motives (Cervellon et al., 2012). The purchase intention for secondhand clothing for some informants showed to be frugality, which can be supported by previous research implying that these are the motives influencing heavily the practice of secondhand shopping (Cervellon et al., 2012). Prior research showed on a relationship between eco-consciousness and the intention to buy secondhand items through the mediating effect of bargain hunting (Cervelon et al., 2012). The following interview extract presents Mona’s incentive for buying secondhand clothes.

*“I think I bought, you know, those leather leggings that I found there. Uuumm, they were from Gina Tricot and I think if they were new in store I would have to pay like 300 or maybe 400 Swedish crones for them. And in the secondhand shop I only paid around 50 or 60 crones...” (Mona)*

When they shop secondhand they also feel good because they know they are doing a good deed, they both help less privileged that cannot afford buying expensive clothes and preserve the environment. Lisa means that we only have one globe that we have to be keen about. For her it is about environmental choices and saving the natural resources. Which indicates she is doing it because of her ethical values (Lundblad & Davies, 2015). This meaning can also

merge into the one of avoiding negative feelings. Informants do not feel guilty for buying clothes from secondhand as they do when they buy clothes in a regular store. This can be compared to sustainable fashion consumers and that they are driven by multiple end goals. Avoiding feeling of guilt is discussed by Lundblad & Davies (2015) as one of them. In this way they are being more sustainable than they are when they buy in a regular store. Next follows how Mona and Macy explain how they by buying secondhand do not feel as guilty as when they buy clothes in a regular store.

*“...so I think it is something I do, not just because I really have to but also because it is fun and it is nice and I don’t know, it makes me feel happy and **I feel better** that I buy clothes that are you know in the secondhand shop than if I would buy them in a regular store. **I don’t feel so guilty**. I feel like if I would go and shop every two weeks in, I don’t know, Lindex or H&M, I would probably feel a bit guilty. But since I know I am buying clothes that nobody else wants and they will probably end up in the trash, so I would better buy them and use them, so **I don’t feel so guilty**.” (Mona)*

*“...when I bought this blazer from SAND Copenhagen. You know I felt so guilty afterwards because it was exactly like impulsive shopping like when my husband told me, honey go and pick one item, and I went like yeeey, like a crazy girl in a candy store. And of course I would have taken it even if it wouldn’t be 100% perfect for me because it was like my husband wants to buy me clothes. That is actually against my philosophy so I did **feel guilty** about it yeah, so I always try to consider well what I buy and buy something that has long duration to last long, and then buy from secondhands.” (Macy)*

Lastly the meaning of the practice of secondhand shopping that emerged when analyzing the data is that it is a way of socializing. It is a way for the informants to spend time with friends and acquaintances and have fun. Some informants talked about shopping secondhand as a hobby and a fun thing to do.

*“But I just go there to kind of enjoy it, because I think it is also an interesting place. Secondhand is an interesting place to go to. Not just necessarily to buy stuff but it is more like **a fun stuff** to do. For instance I go there with my landlady. Sometimes she says on Saturdays; should we go to Erikshjälpen? And we just go there, it is our way of spending time.” (Macy)*

*“...I have some friends as well that like shopping secondhand and it is kind **of a thing we do** on the weekend. On Saturday or Sunday we meet, we go shopping there and then we go and **have a fika** or chat, you know just to catch up...” (Mona)*

## 4.2 The practice of buying quality clothes

### 4.2.1 Different strategies of buying quality

Another sustainable practice among the informants when they consume fashion is to buy quality instead of quantity. This can be compared to slow fashion mentioned earlier in the thesis, which emphasizes quality instead of quantity and encourages the consumer to keep the items longer (Fletcher, 2007; Jung & Jin, 2014). Buying less and instead quality clothes is some of the informants' strategy to perform the practice of sustainable fashion consumption. In this way they are recognizing more attention on the value of their clothes. A pattern among the participants shopping quality clothes is that they are looking for branded clothes and that they have learned from experience what brands really stand for good quality. For some informants high brands does not automatically mean good quality and they have other evaluation criteria when they buy quality clothes. This can be seen in the interview extracts below where Macy, Lotta, Klas, and Eva tell their strategy and how they look for quality.

*“Well I think quality has come that I have learned it from when I have bought something and then I have felt how it is, you know from experience. (...) I try to see that they are from natural material so like what is cotton. And you know what is good quality material so I try to avoid buying plastic clothes. And then as I said to you my strategy is buying the, maybe slightly, better brands. Though I know it is not like a certificate for good quality.” (Macy)*

Macy buys quality clothes and for her that is clothes that are produced from natural material. She also buys brands that are slightly more expensive brands, but expensive brands she learned from experience, does not necessarily mean good quality. Experience has helped her to become a more competent shopper. In the next two interview extracts Lotta and Klas explain how they from experience learned what brands they can trust to be of good quality and how it guides them in their shopping.

*“I maybe shop twice a year when it is spring and fall. (...) I stick to the same niche, I have a few brands that I buy and that I know they will last. You can say I know it from experience. (...) Then I'd rather go to these stores that I know has quality clothing. I don't run maybe to H&M and KappAhl or Ullared. I generally go to those that I know. I look probably more by brands that I know.” (Lotta)*

*“For me quality is much about feeling, how it feels. And then I think quality encompasses how long you can use the item, that is quality for me. It should not lose their shape because then it is not the same item of clothing you bought initially. If you buy as I bought socks, then you should have them for a long time. They must withstand being washed.” (Klas)*

Unlike the others, Eva informs and educates herself additionally through the Internet about

good quality clothes. She does this every time before she goes out shopping and knows in what stores she can buy good quality clothes. For her quality involves several aspects, and not only what material the clothing contains. She avoids brands that support bad working conditions and from experience she learned a lot, for example that she should be attentive of where the clothes are produced. Those are also the challenges the fashion industry has been challenging (Fletcher, 2008). She avoids clothes produced in China and she does not buy clothes from H&M. She means that there are much bad behind mass production, for example she associate child labor with H&M.

In summary, practitioners of purchasing quality clothes have different ways of doing it. They learned from experience how to perform this practice. Some informants learned what brands stands for good quality and looks for them when shopping; others look for clothes that are made from cotton and other natural materials. Another strategy was to look for information on the Internet, and avoid mass-produced clothes.

#### **4.2.2 Competence, materiality and meanings related to performing shopping of quality clothes**

This practice of buying quality clothes requires know-how and understanding also gained by experience, that is learning by doing, but the understanding can also be gained from others experience. The interview data show that most of the informants learned what quality is and how to evaluate it from experience, when they have bought apparel and it shown to withstand with time and washes. The informants have learned from experience what brands stand for good quality and in what stores they can find quality brands. They learned that an expensive brand does not automatically mean good quality but it depends on the material it is made of. This know-how guides the informants in their shopping and they do not need to think considerably when they are buying clothes if they are quality but can easily assess the quality just by seeing or feeling the clothing. The informants also showed that they require technical competence since they need to know how to operate a washing machine that is a helping object in the evaluation of quality. Additionally the technical competence is related to knowing how to use a smartphone or computer to search the Internet for quality garments.

The material artifacts involved when buying quality clothes is a computer or a smart phone giving the informants access to the Internet when they make research about their planned purchase. When they have informed them selves about quality items and where they can buy it some of them need to take the car or to take the bus to come to the store. This

practice is materialized in the quality clothing since it without the items would not be possible to perform this practice.

When the informants buy quality clothes they have also learned that it means they can use them longer time and do not need to shop often which in turn means they can gain economic benefit. Having this knowledge about quality, what it means and where to search for it also means they can save time on shopping and can spend it on something else, as not all informants enjoy shopping. Quality clothes also provide them a feeling of comfort, when they wear them it feels nice on their skin. This incentive of buying quality clothes can for example, be connected to the egoistic values discussed in Lundblad & Davies (2015), which cannot be ignored when studying sustainable fashion consumption. These values incorporate the fact that consumers are looking for benefits for them selves in terms of value for the money (Lundblad & Davies, 2015).

### **4.3 The practice of donating clothes**

#### **4.3.1 Different strategies of donating clothes**

Disposal of no longer wanted clothes is also related to sustainable consumption of clothes or fashion (Harris et al., 2015). When donating clothes instead of discarding them to the trash the clothes remain in the consumption loop and can benefit somebody else. Majority of the informants donate their no longer wanted clothes to friends and some kind of charity. The pattern that is identified in the interview data among all of these informants is that they do not throw away clothes they no longer want but pass them on to somebody else. They also attach different meanings to the practice and have slightly different strategies of how they do. Some of the informants sort out clothes they no longer use and give them to the nearest charity container. There were also informants that offer clothes that do not fit them anymore and that they are attached to, they offer them to their friends or family members first. Others, in addition to donating, they sell their clothes on flea markets and keep the clothes in the consumption loop in that way. What differs between these groups of informants is that the environmental make regular cleanses of wardrobe and those that consider themselves as not environmental they make irregular wardrobe cleanses. Next follows interview extracts illustrating the strategy of informants, both self identified as environmental and not environmental, and how they do when they donate clothes. Some of them explain more in detail, others do not.

*“Yeah I donate. In Finland we have these uuuhh it looks like a trash bin where you put your clothes. So what I usually do is that every year I go through my closet and there is so much stuff that I don’t use and then I put it away. (...) I don’t think that much where I’m gonna give it away, it use to be just in the nearest box (laughs). And also of course you feel nice when you have done it. Definitely I think of the environment. In the last years I have become conscious about how things are in the world and I think it is super sad how we are aroused to buy and to consume...” (Macy, environmental)*

*“I have brought sometime clothes that I don’t use to Malmö to secondhand and that I have purchased on a flea market. Then I have donated to a bigger flea market so it continues, I don’t throw it away. (...) I ask first in my family if somebody wants something (...) so it circulates within the family first before it disappears from the family. (...) I have also been selling clothes one summer on a flea market two years ago. Then you rent a table, which costs 100 crowns. Then you put your clothes and price tags. Some that was of lower quality I priced 30 crowns so they could see it was a good price and good price sell more. Without a price then the customer decide what to give and then I sell it.” (Rebecka, environmental)*

As the interview extracts illustrates, the informants have their own ways of how to perform the practice of donating clothes. In the following two extracts they can be compared to the strategy of two informants that donate their clothes for other reasons than environmental. They are shoppers very seldom in need of a wardrobe cleanse. They keep their clothing range within limits.

*“I almost never make wardrobe cleanses, but I did it when we moved. I go through my underwear, T-shirts, socks and see which ones I have had too long. But in general it is when the sizes change that I have to sort out clothes. It did happen once (laughs). (...) I donate to the Red Cross, Kupan. My parents in law have always been engaged in Kupan so everything we want to get rid of we donate there.” (Klas)*

*“I did it last Christmas. It is when I have too much clothes in my wardrobe that I make cleansing, which I very seldom have. (...) I donated two banana cartons with clothes to a refugee housing in the near where I lived in Stockholm.” (Gustav, environmental)*

#### **4.3.2 Competence, materiality, and meanings related to donating clothes**

Donating clothes is a practice that requires understanding from the informants for what it means. The informants have to know that, for example, when they drop their bag with clothes in the charity containers that it goes to less privileged people or when they leave it in a secondhand store that it will be sold for a lower price so others can afford it. Knowing this allow them to actively make this action of sorting out no more wanted clothes and donate to these places. They also possess the know-how of how this practice is performed. The interview data also illustrate their understanding and knowledge of where they can donate,

which they learned by themselves observing when walking by or that they possessed by family or friends.

The practice of donating clothes incorporate some central material artifacts such as boxes, bags, charity containers, means of transport to get to the place where to donate, secondhand stores, and the clothing itself. The boxes and bags they use to pack the clothes in and transport them to a place where they donate such as a charity container, secondhand shop, or a refugee housing as showed in the interview data. In some cases, the informants need to take the car or the bus to get to the place where they would donate. By using these artifacts it facilitates the performance of this practice.

The informants performing this practice attach different meanings to it. They choose to give away their clothes they do not use anymore to charity or to friends, instead of just discarding them in the trash, which would be easier and more convenient. By making the effort of donating clothes they feel good because they are helping less privileged and at the same time they are not harming the environment since their clothes will not end up at landfills. Clothes that they are attached to in some way they ask their friends if they want them before they hand them over to charity. These incentives for donating clothes for these informants indicates them doing this out of reasons referred to as ethical values, meaning that these sustainable fashion consumers are having concern for environmental and social issues (Bly et al., 2015).

## **4.4 The practice of buying organic fashion**

### **4.4.1 Different strategies of buying organic fashion**

The practice of buying and consuming ecological/organic fashion was not that prominent among the informants. Only a minority of the informants know about the existence of organic fashion and only one informant knows what it actually incorporates. Three of the fifteen informants purchases organically produced items, and only one of them are knowledgeable about it and actively search for it. Also these practitioners of organic fashion consumption can be divided into two groups: practitioners with primary environmental perspective and practitioners that not primary have environmental perspective. The main difference between these two groups of practitioners is that the environmental concerned informants actively seek for organic clothes and buy organic from what they can find. The other group does not search for organic apparel but if they are in a store and they see a garment that they like and it is



organic, they buy it. The following interview extract illustrates the shopping strategy of the environmentally concerned informant.

*“I am into buying organically produced clothes. It has to be ok grown cotton, no slavery or similar. Good quality, the price doesn’t matter. I choose carefully. (...) First of all I didn’t know what I wanted to buy, but then it was in one corner where it said ecological. Sadly not that big assortment. (...) When I entered the shop I scanned it and looked for if there was anything pretty. But I couldn’t see what I wanted so I asked in the store if they had something that is organically produced. And they had this little corner. Aha it was not much I said then (giggle). But I had to choose from what they had. But then she in the store told me that I can order a lot online, which is correct, and that I do often. (...) It is a part of my life. (Eva, environmental perspective.)*

The other two informants performing this practice they buy organic clothes but not for environmental reasons and not exclusively organic fashion. Klas buys T-shirts, underwear and shirts that are organically produced but does not actively search for where he can buy it. If he purchases something that is organic it is only a bonus. He means that if he would have had the choice as in the grocery store, where there is an organic and non-organic product next to each other, he would have chose the organic one. On the other hand, he only buys clothes made from organic cotton to his son, and that he and his wife do actively. Since it is their child they do not want to expose him to any toxic chemicals. Hanna, she buys organic only when she can afford it and only if it the apparel is in her taste. In the following extract she tells how she buys organic fashion.

*“At KappAhl I use to buy it there. (...) The clothes are much softer, nothing special. When it is sale then I buy, it is my wallet it doesn’t suit when it is ordinary price (giggle). I buy mainly tops, undershirts, and trousers and dresses. It depends on how the apparel looks. If it is not in my taste then it doesn’t matter how good quality it is or what it costs. (...) I don’t buy organically produced clothes that often, only when they are on sale”. (Hanna)*

#### **4.4.2 Competence, materiality and meaning related to buying organic fashion**

Eva has the knowledge and understanding for what ecological fashion is and the significance of it. She got the awareness about organic clothes through her son who is very aware of that.

Since she became aware of organic fashion she has been actively searching for information about it online herself and become more knowledgeable about what it actually encompasses. From looking in stores when out shopping and by asking the store's employees she got the knowledge where to look for organic fashion. Without this competence she would not be able to perform the practice of consuming organic fashion. Except her concern for the environment there are other meanings attached to this practice. She has the belief and motivational knowledge that when she purchase organic she does not support slavery work and mass production and consumerism, which makes her happy. What else matters to her is that quality of clothes is higher and that they are timeless fashion. This is what she likes about organic fashion:

*“Firstly it is good. Secondly it is timeless. You are just as trendy if you wear it now as you will be in ten years or if you had it 10 years ago, but then there was not so much of it. (...) And I pay rather more and know what I am paying for and that applies for everything. (...) I hope people become more aware about how important it is, both for the nature and for them.”*  
(Eva, environmental)

Klas buys only organic clothes to his son; he also has the belief that the working conditions for the workers are of more importance than the actual material the apparel contains. This makes him fall into the category of consumers that are concerned about the social consequences of their purchase, particularly when human rights in factories are violated (Lundblad & Davies, 2015). He does not associate organic production of clothes with fair trade but with apparel free from chemicals and well-being and assume they follow certain requirements as ecological food does. He is not fully knowledgeable about what organic clothes entail but has the knowledge that it is much better for the skin and from health aspects. The meaning he attaches to buying organic clothes is avoiding toxic chemicals and favors the health of his son, in other words he does it out of altruistic reasons. What drive his practice of organic clothes are his ethical values, such as social justice (Lundblad & Davies, 2015) and altruistic reasons.

Hanna, on the other hand, find it more important that the apparel is nice looking and in her taste, otherwise no matter the price and that it is organic she will not buy it. Her practice of buying organic fashion is more driven of egoistic values, which includes the sense of self-expression and self-esteem (Lundblad & Davies, 2015). Economic perspective is her second concern. When she can afford buying organic clothes and buys them she does it because she like how the material feels on her skin. The following extracts illustrate what has

just been described:

*“About organically produced clothes I know very little. I would take for granted that it is the same conditions as for organically produced food. (...) In that case I think it is more fun to buy from a local store that has locally production, then you get down the environmental impact in such a way that you avoid the freight. (...) I am more interested in where the products are produced and under what conditions more than what kind of material it is. (...) For me it is more important that the clothes are produced under good conditions than that the material is organic.” (Klas)*

*“I like that the clothes are soft (...) What I like about organic clothes is that it is soft cotton. I don't buy organic clothes regularly, only when they are on sale. But I prioritize cotton and not something that is synthetic or rustling, I don't like that.” (Hanna)*

For these practitioners of organic clothes shopping it would not be possible to perform it without the actual organic apparel. This practice is, so to speak, embedded in the organic products. Then, Eva that actively search for it online, she needs a computer and Internet to be able to inform herself where and what she can find that is organic and to gain more knowledge about it. This indicates that she acquires the necessary competence by engaging with technology. She knows how to navigate on the different search engines and webpages she is visiting and informing herself on.

Awareness and knowledge about organically produced apparel is also a significant element for the execution of this practice. Without knowing about what organic incorporates and about its existence informants get distanced from this practice. From the interview data it was recognized that not all informants know about organically produced clothes and in what stores to find it.

Finally, the empirical data proposes that the practice of buying organic fashion also involves both technical and shopping competence. Here the technical competence relates to how the technical devices work that the informants use in their shopping process as an aid. Shopping competence, on the other hand, relates to their understanding of the shopping world. Eva showed that she has the overview and understanding for how the online retail scape works as she is also shopping organic clothes online, and she knows how to search for these different online stores selling organic apparel.

## **4.5 The practice of re-styling fashion**

### **4.5.1 Different strategies of re-styling fashion**

The practice of re-styling old clothes showed to be not that popular among the informants, mostly because they do not have the inspiration or interest or knowledge about how to do it.

Two environmentally concerned informants do exercise the practice of re-styling old clothes though. When a clothing item break or they have an item they do not really like in the way it is they re-style it. They attach different meaning to the re-styling of clothes and use different materiality. In the following interview extracts they describe their strategy of doing it:

*“My grandma had one old coat and I got so amazingly fond of it, partly because of the colors combined and I wanted to keep as much as possible of the coat. But I didn’t like it because it was a coat and not a dress, so for me it became a dress. It is so pretty you have to see it. It can be that I got attached to something and this coat was a part of grandma and I wanted to use it and wear it. And also it was good quality (laughs). (...) This dress is so pretty you just have to see it. (...) I have always liked to modify and sew clothes. I did that a lot when the kids were young. I sewed very own clothes for them, and then they didn’t have the same clothes as everybody else and that I find fun.” (Eva)*

*“Last time I re-styled an clothing item was a cardigan which I re-styled into a long vest. It was a cardigan with pockets and there were this mesh that I tried to fix, but that one got up because it was so worn out and then I thought, I will re-style it. And then I took the yarn from that to fix it. I love to sew. And then there was this top with a hole and it really couldn’t be fixed and then I took a button, a pretty button, and I took a piece of textile and attached the button on that piece and then I fixed the hole with that piece of textile. (...) There is so much you can do with apparel, you don’t have to throw it away.” (Rebecka)*

#### **4.5.2 Competence, materiality, and meanings related to re-styling of fashion**

Eva and Rebecka have through experience and practice learned how to re-make old clothes to “new” ones and to make sense of how to do it. They have been doing this since they were young. By executing this practice they reduce their consumption and disposal of clothes (Schor, 2005) and they fulfill their need for novelty without the need to buy new apparel (Ruppert-Stroescu et al., 2015). The informants have the understanding that they by executing this practice of re-styling their clothes they are mitigating the environmental damage linked to fashion consumption and production (Ruppert-Stroescu et al., 2015). For this practice their practical know-how of how to sew is important. This also involve some material artifacts such as a sewing machine, a scissor, needle, thread, button, fabric and the clothing item that is being re-styled. Without these artifacts the re-styling of clothes would not be really possible.

Re-styling the coat was associated with memories and emotions that made Eva want to keep that coat. It was not just a coat to her but a piece of her grandma, thus the meaning attached is much deeper than restyling something to new apparel. She also connects re-styling of clothes with uniqueness. Rebecka enjoys re-styling old clothes to new ones. She believes that clothes can be used for such a longer time than they are and in this way she feels

good because she is being sustainable. Relating to the article of Lundblad & Davies (2015) and Bly et al. (2015), Eva and Rebecka can be identified as consumers that think beyond their purchasing behavior and focus on use, re-use, and disposal of clothes. This also indicate that that they have some awareness on the life-cycle-cost of consumption (Lundblad & Davies, 2015).

## 4.6 The practice of recycling fashion

### 4.6.1 Different strategies of recycling fashion

Recycling of clothes is an environmentally sound way of fashion consumption and adds no additional pressure on the environment, as it would be if producing new textile (Ekström & Salomonson, 2014). The practice of fashion recycling is another practice that is not that prominent among the informants. Two informants execute this practice and they do it for different reasons. Their strategy is the same, when they clean their wardrobe they go through all apparel and sort out the clothes that they have not been wearing for a long time or that is broken. Then they pack them in bags and give it to H&M for recycling when they go there. Rosa performs this practice two till three times per year. Before the H&M recycling campaign she used to throw her old and broken clothes away. She explains that she from the H&M advertisement learned about the recycling of clothes.

*“Recycling is the way to reduce waste. I mean instead to produce new items and new textile you recycle the old ones and then produce new ones in that way. For example in H&M they claim they do this. I learned about recycling of clothes from the H&M advertisement.” (Rosa)*

Rosa is aware and has the knowledge about what it means to recycle clothes Nora is not. Here is how Nora describe her way of doing recycling:

*“I do sort out clothes once a year at least. I did it like three weeks ago the last time. I actually go through everything and stuff that I have really not been wearing for ages, all that I never think I am gonna wear or it’s broken I take it out. I through out this jumper and I think it was broken and I still liked it but due to washing it got kind of big and the sleeves were like, so I just didn’t wear it anymore. I gave it to H&M because you get vouchers if you do that. I know nothing about recycling; well I don’t know actually what they are doing with those clothes in H&M. What do they do with it? I have no idea. I know when you give it to the Red Cross that they actually sell it. Because I always thought that they give it away to people for free, but they sell it as well so I was not so impressed. I rather go to H&M and you can get a voucher for it.” (Nora)*

#### **4.6.2 Competence, materiality and meanings related to recycling fashion**

As the interview data illustrate they have the practical know-how of doing recycling of clothes but one of them is actually knowledgeable about what it means to recycle clothes. Nora does not know what happens with the clothes when she hands them in to recycling, though she has some understanding that it is a sustainable practice. The interview data also show that the incentive of the two informants practicing recycling of clothes is that they get vouchers for doing that, which incorporate economic value. In contrast to Morgan & Birtwistle's (2009) research on young fashion consumers' disposal habits, these two informants show on that their habits of discarding clothes are eco-friendly (Cervellon et al., 2012). They express an interest in sustainable consumption practices, even though their incentives for performing this practice is not biospheric values, meaning that they do it because they feel a responsibility to protect the planet (Lundblad & Davies, 2015).

The artifacts that contribute to this accomplishment of these two informants' recycling, are bags, means of transport, and a smartphone, but also a H&M store that take care of their old clothes they hand in. As they described during the interview when they sort out their clothes they no longer want, they pack in bags and take it to H&M when they go there. To get there they take the bus or walk. And with help of a smartphone, they get access to the Internet and that is where they informed themselves about the H&M campaign.

### **4.7 The practice of taking good care of clothes**

#### **4.7.1 Different strategies of taking care of clothes**

It was mentioned earlier in this thesis that consumers' means of taking care of their clothes post purchase, for example, how they wash them, also is associated with environmental sustainability (Harris et al., 2015). It was identified in the interview data that all of the informants take care of their clothes, whereas some of them are extra careful than others and think of the environment and also how the clothes will last longer. They are not only careful when washing them but also after washing how they will hang and keep their clothes. All of the informants have rather similar strategies regarding the washing of clothes; they wash them according to the washing instructions. Not all of them keep the clothes in the same way. Some informants hang them nicely on wooden hangers and use cedar tree to prevent the clothes being damaged by pests. By having the shirts hanging on wooden hangers and with buttoned collar the one informant means that the clothes feel better. Other folds their clothes nicely and

has them in their wardrobe. And one informant keeps her clothing assortment small, as she believes it in this way is easier to maintain the clothes and keep them in good condition. In the group that is environmentally concerned they not only think of how their clothes will last longer but also how it is more beneficiary to do it with regards to the environment. In the group that does not mention any environmental concerns they only follow the washing instructions. A tendency, which can be identified in both groups of two informants Nora and Anna, is that they are extra careful with clothes when they are new. In the following extracts Nora and Anna explain how they take care of their clothes.

*“I wash them, ha-ha. It depends on what kind of item it is. Well I try to. I look up how they are supposed to be washed and when they are new I am really really careful, but somewhere I just stop caring. I just put all on 40 degrees and hope for the best. Of course, I have some items that need to be washed for hand I actually do that. Uuummm, jackets I usually give to the dry cleaner to wash.” (Nora)*

*“Eeeehhhh, well, when a garment is new in the beginning then you are pretty careful with it and hand wash it and so. Then yes it will be like one of all the other clothes you have. But of course if it says 30 degrees or it says hand wash then I am extra careful. I try to follow the washing instructions; yes I do, maybe not always completely. But when you start to not like the top as much as you did in the first place then you start thinking maybe it withstands 40 degrees and you test, and if it fails then it was not such a big loss anyways. But yes clothes that I especially like I want them to last long.” (Anna, self-identified as sustainable)*

Eva and Lotta have environmental thinking when they take care of their clothes while they mention they always save up to a full machine before washing. Their strategy can be linked to previous research on sustainability in relation to fashion, suggesting the use of clothes to be the aspect of clothing that has the most significant impact upon the environment (Lundblad & Davies, 2015). For example, the laundering process stands for a total of 82% of the energy used during a garment’s life cycle (Lundblad & Davis, 2015). To this relates also the others. Rebecka avoids softener when washing also from environmental perspective and Mona uses environmental friendly detergents when washing her clothes. What is distinctive about the other informants is that they say that they do not think about the environment when taking care of their clothes, they just do it. Overall they wash their clothes outside in, they wash as needed, that is, when the clothing is dirty or smelly and does not feel fresh. Jeans they can wear a longer time before washing in comparison to tops and T-shirts, which they have to wash more often. Lotta’s strategy is to buy clothes that are easy to take care of and that she can wash on forty degrees and then just hang them. She avoids materials that need to be ironed. Gustav is one informant that has a particular way of taking care of his clothes. In the following interview extract Gustav explains his strategy.

*“I try to wash as rare as possible and I am careful with hanging my clothes. The only apparel I don’t hang is my T-shirts. Eeehhh but I also have that belief that the apparel feels better when it is hanging on wooden hangers out in the air. Eeehhh and then I have that intention to buy cedar wood and hang it in my wardrobe preventively against pests and eeehhh also to have it in my shoes. Otherwise I follow the washing instructions and I always wash my jeans outside in. I don’t wash them frequently because black jeans get very easy washed out. They don’t need to be washed often if you don’t spill something on them, then you have to wash them. And I always hang my garments with buttoned collar, and that I do because the collar looks nicer and it is better for the item, it lasts longer. I am also that kind of a person who takes care of my clothes so they will last longer and then I need to buy less. I do not do this from a sustainability perspective, and that I am thinking I probably did not affect the environment. It is more indirect.” (Gustav, environmental)*

In the interview data it can also be distinguished that the informants possess practical know-how and knowledge about how they are supposed to wash and keep their clothes. They have the understanding for how they are supposed to take care of their clothes for them to last longer and stay in good shape. Some informants are more knowledgeable and know what actions they need to take to prevent damage, others just do it without much consideration. This know-how and knowledge they gained from their family and experience, then from reading the washing instructions they learned how particular items are supposed to be washed. The informants also have the understanding of the environmental value and save up to a full machine before they wash their clothes. Moreover, they possess the technical knowledge and know how to operate a washing machine and how to use the Internet to inform themselves of a particular material a garment is made of and how to maintain it. The technical competence they gained by learning-by-doing and through family members.

To be able to take care of their clothes as they learned the informants need different material artifacts. The participants are in need of a washing machine, they need washing powder to keep the items clean. After washing they hang their clothes on hangers and on a clothing rack so they do not need to iron them and because the clothes feel better. One respondent takes extra action and uses cedar wood to make sure no pests will destroy his clothes. By using these artifacts they can keep their clothes in a good condition, and by doing that they save money in that way that they do not need to replace the items, it holds an economic value for them. Emotional value is also attached to this practice, clothes they really like they want to keep them also for a longer time and do not want to risk them to get destroyed as that one informant that took her jacket to the dry cleaner to be sure she will not destroy it during wash. These informants do not only focus on the purchase behavior, what they buy and how much, but they know that their post purchase behavior also brings



environmental consequences (Harris et al., 2015) and focus on use of clothes as well, which coincides with previous study on sustainable fashion consumers (Bly et al., 2015).

## 5 Conclusion and discussion

In this chapter the conclusions are presented on the main findings and summarizes the answers to the two research questions. Further a discussion on the results is provided showing the societal relevance. Additionally managerial implications and research implications are presented.

### 5.1 Conclusion

The aim of this thesis is to contribute to the understanding of sustainable fashion consumption by offering a practice-theory-influenced conceptualization and an empirical illustration of sustainable fashion consumption practices and strategies. For this purpose, this thesis explores what is involved in the practice of sustainable fashion consumption, showing the specific configuration of competence, materiality, and meanings that enable, shape, and drives sustainable fashion consumption. In order to fulfill the aim of this thesis, two research questions have been answered.

*RQ1: What are the different practices of sustainable fashion consumption that consumers are engaged in?*

In relation to previous studies, this thesis offers an empirically illustration of the practices of sustainable fashion consumption. By using practice theory and semi-structured interviews in tandem with wardrobe observations, this thesis shows that sustainable fashion consumption is a complex phenomenon involving various practices such as secondhand shopping, buying quality clothes, donating clothes, recycling clothes, re-styling clothes, buying organic fashion, and taking good care of clothes. To perform these seven diverse practices, this thesis has described and empirically illustrated that the particular group of informants has different strategies of how to do it. While many of these practices have been declared in previous studies, which have been focusing on the motivations behind them, here they are empirically explored, illustrated, and studied from a practice theory perspective.

Additionally, this thesis shows how the practitioners of sustainable fashion consumption try to overcome the paradox of fashion consumption (Jung & Jin, 2014). It indicates that most prominent ways of achieving this are through the performance of secondhand shopping and donation of clothes. These are the two overarching practices that

permeate sustainable fashion consumption among this particular group of informants. Nevertheless, consumption of fashion and clothes cannot be totally rejected; consumers have found their ways of compromising with these problems.

*RQ2: What is involved in the practices of consuming sustainable fashion in terms of competence, materials, and meanings?*

The thesis shows that sustainable fashion consumption is enabled, shaped, and driven by a specific configuration of competence, material artifacts and meanings. The practices related to sustainable fashion consumption, as this analysis reveals, is enabled through a particular set of material artifacts interconnected with both practical know-how and technical competence as well as shopping competence. Since the practitioners are the carriers of a practice they need to find sustainable fashion consumption meaningful to find the various sustainable consumption practices desirable. The different sustainable fashion consumption practices must also match with the other practices consumers perform in their everyday lives. First when these components are interlinked, sustainable fashion consumption becomes possible and desirable.

To conclude, this thesis also shows what seems at first to be a serious problem for sustainable fashion practitioners becomes nonetheless a feasible way in which they can enjoy fashion consumption. The practitioners have showed with their different strategies and practices that fashion consumption can be done in ways that are more sustainable and more beneficial for society, and is how they overcome the paradox of fashion consumption. It can be a way to manage environmental problems through everyday practices of fashion consumers. This practice analysis extends the literature on sustainable fashion consumption. In contrast to most research on sustainable fashion that focuses only on the motivational factors (e.g. Bly et al., 2015) and perceptions of sustainable fashion (Lundblad & Davies, 2015), the results of this thesis suggest that sustainable fashion consumption is a complex, practice-based struggle. This perspective implies that transformations towards a more sustainable lifestyle can be possible through adopting green fashion practices as a routine of consumers' everyday lives (Shove et al., 2007). It is, according to Haider (2011), on the practice-level that larger societal issues take shape.

## 5.2 Societal relevance

This analysis has confirmed the ongoing societal struggle on sustainability. Fashion consumers as part of their everyday life engage in different practices that cause less negative impact on the environment. This analysis reveals that one of the practices fashion consumers perform is to recycle their old clothes. By recycling old garments a great deal of natural resources are saved (Britwistle & Moore, 2007). Actual figures disclose that Europeans discard a total of 5.8 million tons of textile waste, where of only 25 percent is recycled (ecouterre.com). Encouraging more consumers to recycle their old garments could increase this percentage, and in this way help to reduce the environmental pressure caused by the fashion industry, and work in accordance with the global sustainable goals which includes to significantly “reduce waste generation through prevention, reduction, recycling and reuse” (sustainabledevelopment.un.org). It would be a huge contribution if fashion consumers would recycle their old clothes more, since the fashion industry is a huge contributor to environmental degradation.

Another example of how to work for a more sustainable society is through engaging fashion consumers and fashion producers in the global sustainable goals developed by the United Nations (sustainabledevelopment.un.org). Fashion consumers through their consumption practices can make the change in the right direction as well as retailers can work in accordance with the goals by changing their production pattern and influence consumer behavior. By consumers requesting more sustainable alternatives and retailers providing consumers with sustainable fashion alternatives this potential exists. In this analysis, it is shown that some fashion consumers, directly or indirectly, work for a more sustainable society. These consumers engage in more sustainable shopping practices such as buying organic fashion. Many fashion companies are nowadays trying to, in accordance with the national environmental goals, provide the possibility and encourage consumers to consume more environmental sound fashion. For example H&M (Lundblad & Davies, 2015; greenstrategy.se) have established an organic collection and recycling systems that support increased recycling of textiles. Also other companies such as Adidas, Jack&Jones, Puma and North Face, cooperate with I:CO, a recycling company that is providing reuse and recycling solutions, to keep clothes in a closed loop production cycle. By cooperating with these companies they become a part in the societal strive of protecting the environment through reducing waste and preserve natural resources (greenstrategy.se). Some companies promote “green” consumption patterns by having their clothes manufactured with certified textiles

according to environmental labels and Fair Trade ([greenstartegy.se](http://greenstartegy.se)). According to this analysis some consumers are turning to sustainable fashion because of their disapproval of the numerous challenges the fashion industry has been facing, such as environmental degradation, hazardous chemicals, low wages, violation of workers' rights and child labor (Fletcher, 2008). With the growth of online retailing, and consumers requesting more sustainable fashion options, brands solely dedicated to sustainable fashion such as Komodo and People Tree have also begun to emerge (Lundblad & Davies, 2015). By having sustainable fashion brands and recycling systems, the global goals of a sustainable management and efficient use of natural resources, as well as the goal of an "environmentally sound management of chemicals and all wastes throughout their life cycle" can be closer to be achieved ([sustainabledevelopment.un.org](http://sustainabledevelopment.un.org)). Consumers and retailers are together in the societal strive for a better and more sustainable lifestyle.

Additionally, this analysis shows how the practitioners of sustainable fashion consumption try to overcome the paradox of fashion consumption (Jung & Jin, 2014) is by engaging in various practices associated with sustainability. These practices are secondhand shopping, buying quality clothes, donating clothes, recycling clothes, re-styling clothes, buying organic fashion, and taking good care of clothes, whereas the most projecting ways of achieving this are through the performance of secondhand shopping and donation of clothes. The practitioners have showed with their different strategies and practices that fashion consumption can be done in ways that are more sustainable and more beneficial for society. As for example when these fashion consumers engage in Second-hand clothing consumption they reduce the amount of disposed clothing sent to landfill and thereby are reducing the environmental pollution (Farrant et al., 2010). Through buying second-hand consumers create and express a socially conscious self (Cervellon et al., 2012), which was also indicated in this analysis. The usage of secondhand clothing decreases the environmental burden in that sense that consumers of secondhand clothing decrease their purchase of very new garments. Research has been conducted in Sweden and Estonia, showing that 100 secondhand clothing items would save between 60 and 85 new garments dependent on the place of use and reuse (Farrant et al., 2010).

The described sustainable practices, this analysis indicate, require knowledge and awareness for the practice to be possible to perform. The knowledge was obtained by the specific group of consumers through friends and family, and by informing them selves on the Internet. Retailers have a responsibility toward the society to provide information and awareness for sustainable development. Fashion retailers' work with this through their

marketing campaigns and fashion consumers are indirectly engaged in this by sharing their knowledge with others. Sustainable fashion has been presented as a way to solve many of the environmental issues related to fashion production and consumption (Bly et al., 2015)

### 5.3 Managerial Implications

With regards to the analysis and conclusions, this thesis also offers some managerial implications for retailers. The implications of this thesis for future development of sustainable fashion consumption revolve around how sustainable fashion retailers can retain and engage more sustainable fashion consumers.

- In the analysis it shows that secondhand shopping was widespread among fashion consumers. The analysis revealed that consumers with environmental concern, lower economy include secondhand shopping as a part of their daily lives activities. However, as the analysis also indicates secondhand shops should work with some things to attract more consumers to perform this practice. It was revealed that consumers have difficulties to get to secondhand shops. Secondhand retailers should take this into consideration by locating their shops in the city center and/or have them in shopping centers. In this way they would provide more easy access for consumers and attract more consumers to their stores. This increases the possibility of other fashion consumers who do not already have the habit of thrift shopping, to visit a secondhand shop, if already on their way when they perform their daily routines. Secondhand retailers should also facilitate for their customers to shop there by making the retail scape more attractive as some consumers expressed that they have to have time to go there since it is more time consuming and not as easy to shop there as in regular fashion stores that is more structured. Additionally they should put more effort in promoting their stores and include green marketing strategies when they market their operation. They should also set up a web page where they market their offers and enable consumers to inform themselves about their store and assortment. The analysis indicates that sustainable fashion consumers come there too to socialize. In their marketing they should include the aspect of secondhand as a good way of socializing, where the fashion consumers can take some minutes and enjoy a nice cup of coffee. The last recommendation for secondhand retailers is to inform the public and potential customers about their organization and how they work. This reconnects to the aspect that consumers find it important where the money goes. That the money goes to a

good purpose is one of the drivers for secondhand shopping.

- There is also an issue regarding organic fashion brands and how they market themselves. Sustainable fashion brands need to work more on marketing a positive image for sustainable fashion and incorporate various aspects in their marketing such as fashion, environment and Fair trade. The analysis shows that consumers buy organic fashion to avoid toxic chemicals, support good working conditions, and because it is timeless fashion. They should also work on improving their marketing to reach out to consumers and create more awareness. This includes also online sustainable retailers who should work more on promoting themselves and create more awareness among consumers. This analysis reveals that consumers that have sustainability as their lifestyle they are actively seeking for sustainable brands, whereas other consumers do not have this incorporated in their shopping practices since they do not know about their existence and where to look for them. Additionally more regular retailers should introduce sustainable collections. Another issue they need to take into account is the design and aesthetics of the organic garments. It was shown in the analysis that consumers find this aspect important.
- More retailers should provide fashion-recycling stations where consumers can drop off their old and no more wanted textile to make it easier for them to perform this practice. They should educate consumers about sustainable consumption actions, as there are consumers who do not know about this and what it means. The informants being a part of this thesis has different levels of awareness and knowledge about the impact of their fashion consumption. Some of them has limited knowledge and would wish to be more informed. They believe that if the awareness and knowledge increases about this they could do more. This means that fashion retailers need to include this in their marketing and perhaps find other communication channels to reach out to more consumers. Furthermore the results show that some kind of reward motivates and encourage consumers to perform the practice of recycling. This they should continue with.
- Buying quality clothes was a practice many consumers associated with sustainability. Maintenance of quality in the products showed to be important aspect since the duration of clothes showed to be highly appreciated among consumers. These consumers actively want to buy less and that is why they turn to brands of higher

quality. Longer duration of clothes means economic benefits and timesaving. Therefore fashion brands should maintain the quality of their garments. Fashion retailers should provide consumers with the possibility to repair their old and broken clothes by offering re-pair services. This is one potential way of how they can encourage fashion consumers to extend the life of clothing and keep their clothes longer.

- Consumers influence the environmental landscape through their use practices (Liu et al., 2012). This thesis suggests the care of clothes post purchase, is included in consumers sustainable fashion practices and strategies. This raise the issue for retailers how to promote and encourage more environmental ways of doing this. The way of how consumers treat their clothes have major environmental impacts as well (Harris et al., 2015). Everything from how washing their clothes to disposing their no longer wanted clothing items make an impact on the environment (Harris et al., 2015). This thesis illustrates competent consumers that through “greening” their strategies of how they take care of clothes and how they dispose them are contributing to a better society. For this purpose retailers have to be involved providing consumers with tools such as environmental friendly detergents to empower consumers in their environmental strategies.
- Lastly, this analysis suggests that consumers care about their clothes and how they can incorporate the environmental aspect when performing this practice. Retailers should provide consumers with necessary tools to expand the lifetime of their clothes.

#### **5.4 Research implications**

This thesis makes several contributions to previous studies on sustainable fashion consumption in following ways.

- It contributes to the understanding of sustainable fashion consumption from a practice-theory perspective and gives insights into the specific configuration of competence, materiality, and meanings that enables, shapes, and drive sustainable fashion consumption. So far sustainable fashion has not been explored from this perspective as something that starts on the level of practice.



- This thesis makes a knowledge contribution by suggesting that sustainable fashion consumption is enabled, shaped, and driven by a specific configuration of competence, material artifacts and meanings. It is first when these components are interconnected, that sustainable fashion consumption becomes possible. To encourage more sustainable apparel consumption these configurations of components must be further explored.
- Drawing on practice theory, this thesis gives a more holistic understanding about sustainable fashion consumption as it explores the different practices that constitute sustainable fashion consumption as a whole, instead of just looking at a particular one (e.g. Farrant et al., 2010; Xu et al., 2014; Cho et al., 2015) and what the motivational factors are that drive that type of behavior (Lundblad & Davies, 2015; Bly et al, 2015). It gives a more holistic picture of sustainable fashion consumption, which has not been studied from a practice-based perspective. This extended understanding sets ground for researchers to further investigate the actual doings of participants and how three components that constitutes a practice affects sustainable fashion consumption.

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## Appendix 1

### *Interview guide, semi-structured interviews*

Tell me about the last time you were out shopping for clothes.

- Where did you go for shopping?
- What stores did you visit?
- What did you buy?
- Was it purposive shopping for special occasion or just spontaneous?
- How often do you shop for clothes?
- What do you know about how fashion consumption impacts on the environment?

### **Second-hand**

Tell me about the last time you were out shopping second-hand clothes.

- What store did you go to?
- What did you buy?
- How do you shop in a second-hand store?
- Do you have any special technique when you shop at a second-hand store?
- How often do you visit second-hand store(s)?
- How do know about this store?
- What do you know about second-hand?
- Where did you learn about second hand?

Tell me about another time you were doing second-hand shopping?

Can you summarize how you do?

### **Donating/Lending/Fashion swapping**

Tell me about the last time you were donating clothes.

- Where did you donate?
- How did you decide to donate it to that place/person?
- Where did you hear (learn) about donating clothes?

Tell me about the last time you were lending clothes.

- Were you lending to somebody or you were lending from somebody?
- How did you come up with this idea of lending clothes?
- What do you like about it?
- What do you don't like about it?

### **General questions to all respondents:**

Tell me about how you are being sustainable when consuming fashion.

- How often do you clean your wardrobe?
- What do you do with clothes that are not wanted anymore?
- How do you take care of your clothes after purchase?
- Where did you learn about
- How did you find out about
- How do you feel about recycling/reuse?
- Can you show me your wardrobe- Do you have any favorite items?
- Do you have items you like less but still keep them?
- Where did you buy them?
- How often do you wear these items?



### **Re-fashioning/Re-use**

Tell me about the last time you updated your wardrobe.

- How did you re-fashion your clothes?
- Where did you learn to do that?
- How did you learn to do it?
- Do you have more of these experiences?

### **Fair-Trade/Organic produced material**

Tell me about the last time you were out shopping clothes.

- Where did you learn about Fair-Trade/Organic produced materials?
- What do you know about it?
- What do you like about it?
- How often do you shop clothes that are fair-trade and/or organic?
- What did you buy?
- Where do you shop?
- Where did you find out about these stores? And where you can buy this kind of clothes
- Can you tell me about another memorable shopping experience?

### **Slow fashion (slow consumption- value on the object)**

Tell me about one memorable experience from when you were out shopping?

- How did you learn about looking for quality?
- What did you learn about it?
- What does it mean to shop for quality clothes? /How do you shop for quality clothes?
- When do you shop quality clothes?

Focus on Style consumption

Tell me about your last purchase of clothes that you did.

- What kind of clothing items did you buy?
- How would you describe your style?
- Where did you learn about this style?
- How do you think about each purchase? (E.g. buying quality clothes than quantity)

Tell me more about that...

How did you feel about that?

Is there anything else you'd like to add?

## Appendix 2

### *Request for informants on Facebook*

#### *English version:*

Hello! I am a student at Campus Helsingborg, writing my masters thesis. I am now looking for some kind souls that can participate in an interview about sustainable fashion consumption. Please contact me via pm asap if you can spare me little of your time to participate. Thank you in advance! ☺

#### *Swedish version:*

**Hej!** Jag är student på Campus Helsingborg, och skriver min master uppsats nu. Jag söker därför personer som skulle kunna tänka sig ställa upp i en **intervju** om hållbar mode konsumtion. **Snälla** kontakta mig via pm om du kan avvara lite tid och delta i intervjun. Tack på förhand! ☺