



SCHOOL OF  
ECONOMICS AND  
MANAGEMENT

# Brands Mobilising Sustainable Consumption by Craft

A qualitative case study on how craft-oriented brands mobilise consumers to slow down fashion consumption

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# Abstract

**Title:** Brands Mobilising Sustainable Consumption by Craft

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**Keywords:** Slow fashion, craft consumer, prosumers, environmental- and social sustainability

**Purpose:** The aim of this study is to gain a nuanced understanding of how craft-oriented brands mobilise consumers to slow down fashion consumption.

**Methodology:** A qualitative, multiple case study was conducted with an abductive research strategy. The three case companies: Fæbrik, FabPatch and Nudie Jeans were studied, applying methods such as expert interviews and complementary online observation to achieve the robustness of data.

**Findings:** Analysing the collection of empirics for this research, three themes: Personalisation, Involvement and Education were identified and further conceptualised to the P.I.E model. The aim of the model is to demonstrate how companies can create consumption patterns resulting in slowsumption.

**Key Implications:** This research reveals actions that craft-oriented companies can utilise to mobilise consumers to slow down the fashion consumption. As the implications of craft in this regard has not yet been remarkably examined, the P.I.E model showcases the possible actions that companies in the fashion industry could implement.

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# 1. Introduction

## 1.1 Background

The pieces of fabrics that once purposefully served a functional matter such as providing warmth, protection and maintaining one's modesty, have evolved to become a means of expressing aesthetic preferences and enhancing one's physical attributes to portray a desired self-image. Clothes play a significant role in showcasing our identities and the social groups we aspire to be a part of (McKracken & Roth, 1989). The fashion industry has over the last decade enabled consumers to express multiple styles through clothes by pushing prices with the exponentially growing endless supply. Expressing one's self-image through clothing and being fashionable is no longer exclusive to the upper class; people can now wear whatever they wish, change style whenever they want and consume how much they want.

In the early 2000's fast fashion began to grow, soon to be one of the most competitive industries of our time (Clark, 2008). As defined by Joy et al. (2015), fast fashion refers to the production of designs that aim to replicate luxury fashion styles within a significantly shorter production time. As the fast fashion industry continues to grow and production time gets shorter and shorter the term 'ultra fast fashion' was established. The term 'ultra-fast fashion' has gained popularity to describe brands such as Zara and Shein that prioritise rapid production and frequent turnover of styles in their inventory. With Shein adding over 315 000 different styles to their website 2022 alone (The Guardian, 2022). This is accomplished by complex supply chain management by moving the production to developing countries with underpaid workers, resulting in lower cost per garment. Intentionally, this caters to the demographic of young individuals with limited incomes who seek self-definition and, arguably, prioritise immediate gratification (Joy, et al. 2015; Rook, 1985). In parallel with these attributes, cost-effective production facilitates large-scale quantities, driving down prices for consumers and giving rise to the phenomenon of mass consumption (Collective Fashion Justice, n.d).

The collapse of the Rana Plaza factory in Bangladesh in 2013 is just one of many accidents that disclose the unethical conditions of textile workers (Centobelli, Abbate, Nadeem & Garza-Reyes,

2022). In parallel to the social issues, the environmental issues of the fashion industry have become well-known to the general population. In fact, the textile industry is responsible for almost 10% of the CO2 emissions damaging the Earth (Centobelli, et al. 2022).

Due to the urgency of such issues, the European Parliament has recently initiated supportive actions for the sustainable development in the textile industry. Supporting the circular design and production process, EU has standardised criterias for products through the Circular Economy Action Plan (European Commission, 2020) which aims to facilitate durability, reusability, reparability and recyclability. For example, Extended Producer Responsibility (EPR) which is one the central parts of a wider EU Circular Economy Action Plan aims to clarify the rules and regulations in EU countries and harmonise them among textile producers (Laubinger, F., Brown, A., Dubois, M., & Börkey, P 2021). In conjunction with the transformation towards more sustainable production, the objective is to offer sustainable products to the markets.

As a consequence, a new approach to slow down the fashion industry has begun to evolve among various fashion producers. Slow fashion is a widely recognized term used to describe the practice adopted by fashion companies that aims to counteract the transitional fast fashion model (Joy, et al. 2015). According to Clark (2008) slow fashion challenges fast fashion by advocating a more sustainable way of consuming fashion. Slow fashion refers to clothes that are ethically made with sustainable material. As well as a higher identity value, since there is a closer relation between the designer, producer and consumer. Slow fashion is also known for embracing local resources and artisanship, maintaining attentiveness by gaining the best possible quality in materials and longevity are also central (Clark, 2008).

Traditional skills such as knitting and sewing are also associated with the slow fashion movement. However, do-it-yourself (DIY) should not be regarded as novel, but as a rebranded form for being craft-oriented within fashion to support ideals such as uniqueness and high-quality products that advocate sustainability. This trend was cultivated already in the beginning of the 90's when brands launched initiatives that encouraged consumers to repair worn garments by DIY (Clark, 2008). Crafting, in one aspect, appears to challenge the fundamental principles of capitalism by actively promoting the deceleration of consumption. Some fashion



brands are already converting crafting into capital by educating and equipping the consumers to produce their own garments. In relation to this, the term ‘craft consumer’ is established for people pursuing craftsmanship by their consumption choices (Campbell, 2005). By Campbell’s (2005) description “the craft consumer is someone who transforms ‘commodities’ into personalized (or, one might say, ‘humanised’) objects” (p.27).

Recognizing the introduction of DIY as innovative and novel within the context of slow fashion is hearty, particularly when considering that in the past engaging in DIY practices was the only available option. Looking into contemporary fashion, there are brands that inspire the consumers to re-evaluate their view on fashion by engaging with DIY type of craft-consumption (Campbell, 2005; Hirscher, Niinimäki, Joyer Armstrong, 2018). Considering the global environmental and social sustainability challenges, slowing down the production and, thus the consumption by mobilising consumers to re-engage with crafting skills could be a solution. Given these explanations, studying this subject is highly valuable as it can make a significant contribution to the sustainable development of the fashion industry.

## 1.2 Problematisation

Since mass consumption holds a significant linkage to mass production, the problem of sustainability in fashion is emerging from Marx’s theory of commodity capitalism. For example, the main controversy that Billig (1999) reveals in his reflection of commodity capitalism, is in the routinised consumption as it leads to regression. Thus, frequently forgetting the labour or the other human that has produced the commodity in the markets. In Marx’s theory, this demonstrates the alienation that results from exploitation of labour (Billig, 1999; Corrigan, 2005). Consequently, there is an endless supply of ‘dehumanised’ commodities produced on the markets and thus, the social relations built upon the commodities rather than with other people (ed. Arnould & Thompson, 2018; Corrigan, 2005; Belk, 1988; Billing, 1999). The theory of commodity capitalism is clear when talking about fashion as it has been heavily criticized for enabling and sustaining a variety of unethical practices, such as the exploitation of underpaid workers and child labour.

For many of us, taking this view on goods does indeed reduce the gratification of consumption. Yet, some fashion brands have reacted to this problem by attaching a label to the product telling its origin; where it's been produced and what materials have been used (Clark, 2008). Despite this gesture, the question of who should take the responsibility for the sustainability of fashion, evokes controversy. Some might argue that this is a cause for governments, while others believe the responsibility lies on the companies producing the products. As the consumers have the purchasing power affecting the market, one could also put the responsibility on them. Conclusively, the complexity of this theme becomes substantial while it involves a diversity of stakeholders.

Some implications of Corporate Social Responsibility (CSR) have made sustainability a prerequisite for companies. CSR is a well-established model allowing corporations to extend their responsibility beyond making a profit (Crane & Matten, 2016). Consequently, these actions may result in enhanced long-term revenue, reducing costs and maintaining a social licence to operate (Crane & Matten, 2016). However, the majority of companies are still following the traditional line of fashion business by launching new collections every season. For instance, they may change the materials to organic or recycled with little to no consideration of the emission it causes.

An additional view considering the individual stakeholders in this regard comes from the theory of the P.A.C.T routine. According to Giesler and Veresiu (2014), the responsabilisation of consumers is evoked by moralistic governance. The crux of the responsabilisation is that markets are not advocated to protect the citizens from making for example environmentally hazardous consumption choices (Giesler & Veresiu, 2014). Therefore the previously stated question on who the responsibility lies on, indicates the multi level of complexity of sustainable fashion. Perhaps this is also the reason why the question whether environmental and social sustainability can ever coexist in the fashion marketplace (Carrington, Ziwick, & Neville, 2016), remains as an ongoing debate in the literature on sustainable fashion.

### 1.2.1 Identifying the research gap

The research on sustainable fashion in the marketing field is found to be rather broad. However, little is known about craft-oriented business models. As earlier stated, some fashion brands already have initiatives inspiring consumers to rethink their view on fashion. For instance, Fæbrik, is selling clothing patterns with an ambition to educate consumers to make their own clothes out of second hand materials (Fæbrik, n.d.). Similarly, FabPatch sells special types of patches to make it easier for people to mend their worn garments (Vaatelaastari, n.d.). Lastly, Nudie Jeans, is known for its recycling initiatives in jeans production and providing consumers with free jeans repairs to increase their longevity (Nudie Jeans, n.d.).

A common attribute of these types of brands is how they actively engage consumers to be a part of the production of the garment by DIY related incentives. In the light of the urgency of sustainable development for all previously discussed stakeholders; legislatives, companies and individuals, our aim is to investigate how craft-oriented brands mobilise consumers into the transition of a more sustainable fashion industry. By doing so, we attempt to contribute to the existing academic literature about brands and consumers' co-production of garments enabled by craft. We argue the relevance of our research question by our observation that little is known about craft-oriented sustainable business models and how they mobilise consumers to slow down the consumption of fashion. Therefore our research question is:

**RQ:** *How do craft-oriented brands mobilise consumers to slow down fashion consumption?*

### 1.3 Contribution

This research contributes by providing insights about brands incorporating crafting into their business model. To some extent this may initiate slowing down fashion consumption and thereby limit overconsumption. The purpose of this research is to extend a fairly limited research area of crafting garments as a part of slowing down consumption. Based on the literature review, remarking the implications of craft in fashion strives to contribute to the research field by revealing how sustainable consumption can be mobilised by craft if such potential is recognised.

Furthermore, this research will focus on three companies that are implementing crafting in their business model.

On a sincere note, it is time for fashion brands to respond to the effects it has on societal and environmental sustainability. The amount of work that needs to be done to transform the current stream of consumption to be more sustainable is substantial. Yet, it is not certain if sustainability and fashion can ever coexist in the marketplace in the first place. A common criticism states that it is inherently problematic to initiate any type of consumption for the sake of saving the planet (Carrington, Ziwick, & Neville, 2016).

The intricacy of the researched subject is captivating for marketing research and this study intentionally provides fresh insights into the ongoing debate from the perspective of craft-oriented brands. Therefore, the research aim is to bring light to a current phenomenon that has not yet been studied and contribute to the existing literature. If the craft-oriented fashion brands can generate genuine contributions for sustainable development, it is further reflected in light of the research findings in the discussion part.

## 1.4 Delimitations

Even though studying three case companies enables us to conduct a cross-case comparison and simultaneously validate the results of our research, the limited number of cases implied a limitation. Firstly, this study will be concentrating on one stakeholder perspective which is the companies and its relation to consumers. When studying how the brands are mobilising consumers without noteworthy consumer perspective, the implications of this research cannot be used to argue how well the brands manage to meet this purpose. However, observing what the brands future prospects are in terms of consumer engagement in various ways, makes it possible to draw conclusions.

Additionally, it is worth noticing that this is a small-scale study as all three case companies are from the Nordic countries (Norway, Finland and Sweden). Apart from Fæbrik and FabPatch who operate on a national level, Nudie Jeans is an established brand on the international market. However, as all of the companies originate from Nordics, it can be argued to be a limitation in

terms of deriving conclusions that are applicable elsewhere. Sociocultural aspects as well as political aspects can possibly affect consumers' view on crafting in terms of social status. The results of this research might therefore not be generalizable, in particular in certain regions where the culture differs from the Nordic countries.

## 2. Literature Review

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*In this section, existing literature and previous research considering the development of sustainable businesses are presented. In the final part, the problematisation of the subjects that has not yet been remarkably studied, will be discussed.*

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Through mapping theories and actions from previous literature, we strived to identify a gap where our research can contribute. The gap spotting technique introduced by Alvesson and Sandberg (2011) allowed us to gain inspiration from previous research by identifying subjects that have yet not been remarkably studied. Thereafter the research question was formulated according to the identified absence of knowledge in the researched field. Since the research question is *How do craft-oriented brands mobilise consumers to slow down fashion consumption*, the existing knowledge of slow fashion and craft initiatives were relevant for the review. The current streams that were replicating when examining the existing literature were postmodernism, green growth, slow fashion, social manufacturing and prosumers.

### 2.1 Postmodernism

When observing current fashion styles and behaviours from a street perspective, a contemporary philosophical trend becomes evident. Postmodernism entails multiple explanations in terms of thinking and behaviour in the current consumption culture. Postmodernism embraces the expressive forms of life, culture symbols, language that is viewed as better to define human beings, according to Firat and Venkatesh (1995). From another perspective, postmodernism can be defined as a cultural sphere emerging from late postmodernity since it is maturing from the ideals commonly linked to modernity (Firat & Venkatesh, 1995). Elaborating the contract

between postmodernity and modernity, the barrier between production and consumption is not as apparent in postmodernity. In postmodernism possessing is better to be described as signifying as the main focus is not in the objects' use value but in the symbolic meanings they mediate (Firat & Venkatesh, 1995).

According to Firat and Venkathesh (1995), postmodernism can also be seen as a triumph of individualism because of the key role of self and the unshakable presence of freedom. Further to this, a construction of our sense of self is highly dependent on our possessions, referring to Belk (1988). The central piece of his theory of the extended self is that “we are what we have and possess” (Tuan, 1980 cited in Belk, 1988, p.139). The degree of control we hold on a possession defines its value for our identity construction (Belk, 1988). For instance, objects that are closer to our body and thereby dependent on our personal thoughts, are considered more important (Belk, 1988). Considering this, it is evident that the current fashion offers multiple temporary styles and identities for the consumers. Conclusively, Firat and Venkatesh (1995) are stating that postmodern culture does reflect some similarities with fashion as it can manifest as a continuous self improvement process.

## 2.2 From Green Growth to Degrowth

Due to the environmental crisis, alternative social concepts are required to help frame actions that lead to the well-being of people and the planet. Proposed by researchers, business leaders and politicians to address the challenges of economic growth, are the following solutions of, eco efficiency, green growth and sustainable development. The economical system of green growth is viewed as a solution to save the environment without compromising the economic growth (Banerjee, Jermier, Peredo, Perey & Reichel, 2020). The concept of green growth suggests that sustainability goals can be achieved while maintaining the world GDP (Rennstam, 2021). This implies that no one is required to consume less, only differently, with a greater emphasis on fossil-free energy and energy-efficient products. In relation to this, one way of incorporating sustainability is through circular economy. By the definition from Ellen MacArthur Foundation (n.d.), the purpose of the circular economy is to move from linear take-make-waste culture towards a circular model where waste is non-existent. This requires an infrastructure that enables the reuse of raw materials. The main intention of the circular economy is therefore to find a

production system that works inside of the limits of the planet (Ellen MacArthur Foundation, n.d.).

In spite of this, the limits of eco-efficiency strategies are clear, benefits from eco-efficiency are offset by increased consumption. This effect is known as Jevons Paradox and occurs because greater efficiency reduces the relative cost of using a resource, which raises demand for more of that specific resource (Demaria et al. 2013). For example, reducing the carbon emission of the production of a product may not lead to decreased total emission if the consumption of the particular product increases, which is most likely in a growth dominant economy. With the confluence of today's observations that emissions are increasing at the same rate as the GDP, and that this has been a trend since the industrial revolution, the fantasy of green growth is fading (Rennstam, 2021).

The theorization of degrowth originates from critique of green growth. It has its roots in the beginning of the 21st century, launched by activists to challenge economical growth (Demaria, et al. 2013). Degrowth is an attempt to re-politicise the debate on the social-ecological transformation in a growth dominant economy and has quickly become an established term against economic growth. In contrast to sustainable development, degrowth aims to shrink production and consumption as a strategy to consume more sustainably (Demaria, et al. 2013). Rennstam (2021) approaches degrowth through craft-oriented products unlike mass production ones. The craft-oriented businesses encourage craft consumption where the focus lies in engagement and the desire to form a relation to the product. The craft-oriented marketing functions on a smaller scale since knowledge and relation lies in its interest, it can therefore not scale up, since the producers then would lose the connection to its consumers. Instead of consuming retail products, craft-orientation can lead the consumer to slow down consumption due to the fact that crafted products are time consuming to produce and require personal intellectual investment.

Rennstam (2021) implies that there are craft-orientations related to degrowth, which are employment, investment and consumption. In the aspect of employment, labour intensive work in contrast to industrialised work. It is likely to be an important new attribute to work if we adapt

to a non-growth society where new jobs cannot be created through increased production and consumption. A craft-oriented and labour intensive alternative is therefore a possible solution. For the investment aspect, craft-orientation embraces object-oriented investments where the investments are made for a genuine interest in the usefulness of the product instead of the interest in maximising the revenue for investors. Same as investments goes for craft-oriented consumption. It is guided by a genuine interest in the object including its production process and environmental impact. The craft-oriented consumption is argued to be a sustainable alternative since the consumption becomes limited as the consumer cannot consume more than it can interact with (Rennstam, 2021). This implies a consumer interest in the consumed goods, which is not always reflected in practice. Companies cannot assume that all consumers are interested in all product areas, which may limit the craft-oriented business idea to specific consumer groups.

## 2.3 Slow Fashion

Linked to degrowth, slow fashion can be seen as the labour intensive production that enhances consumers interest in the garment. Thereby, these two can be seen as correlating concepts within sustainability. Apart from sustainable fashion, which is a rather broad term, slow fashion can be seen as a concept with emphasis on longevity. It focuses on more than just the materials from which clothes are made or the ethical matters of the production. With emphasis on slowing down the production as well as the consumption and encouraging sustainable values among all aspects, it takes into account all the participants in the fashion manufacturing (Legere & Kang, 2020). Slow fashion thereby focuses on the longevity and slowing down the consumption cycle of the garment rather than craft-oriented consumption, which focuses on the appreciation of the handicraft.

Jung and Jin (2014) presents five imperative orientations of slow fashion; equity, localism, authenticity, exclusivity and functionality. In the aspects of exclusivity and authenticity, craft-oriented production is highly valued, since it still has the aspects of sustainability and appreciation of the uniqueness and exclusivity of craftsmanship.

Another angle on slow fashion is the community based activities that addresses the issues of fast-fashion with emphasis on the skills itself. These skills are activities like knitting and sewing,



as well as other handicraft techniques. These are referred to as slow fashion activities and just like consuming slow fashion contributes to a more sustainable way of consuming fashion. The positive aspects with slow fashion activities are the social elements where the participants can share ideas and knowledge as well as feeling empowered through encouragement from the group. According to Jung and Jin (2014) consumers who participate in slow fashion activities may feel more in control, respected and confident due to the social aspects which can also be referred to social manufacturing.

## 2.4 Social manufacturing

Social manufacturing is a concept introduced by Hirscher, Niinimäki and Joyner Armstrong (2018) as a democratic approach on manufacturing where consumers are promoted to participate in the production process. The concept is fairly new but can be understood as an alternative way of manufacturing physical products by enabling the end user to contribute in various phases of the production. There are two primary ways in which this can be executed. First, in which the company outsources the whole manufacturing to the consumer, such as selling knitting patterns. Secondly, social platform manufacturing where the company offers the individual with manufacturing services such as providing alterations and repairs (Hirscher, Niinimäki, & Joyner Armstrong, 2018). The intention is to engage and empower the end users to become value creators while also developing new sustainable innovations in fashion production.

The idea of creating an educated and engaged end user can be linked to the concept of alienation as consumers today have little to no involvement in the production of contemporary fashion and therefore cannot emotionally relate to the object anymore. DIY and DIT (Do-it-together), can be viewed as ways to re-engage with possessions by putting forth effort in the production process, and thereby avoiding alienation and providing a sense of satisfaction (Belk, 1988). Hirscher, Niinimäki and Joyner Armstrong (2018) highlights that the business model of social manufacturing is suitable for small-scale businesses, best functioning at a local level. These types of design strategies are and should not compete with the global mass-market businesses in fashion but rather encourage an alternative way of consuming. From a sustainability standpoint, social manufacturing has notable advantages, particularly when performed on a local level. Since social manufacturing enables the formation of local networks while also reducing long-distance

transportation and making the supply chain more transparent. It also enables users to gain knowledge and new skills in the fields of textile and handicraft (Hirscher, Niinimäki, & Joyner Armstrong, 2018).

## 2.5 The Prosumers

The term prosumer was first introduced by Alvin Toffler in the 1980. He defines the prosumer as “a person, producing goods and services for his own consumption” (Strähle & Grünewald, 2017, p.98). Being a producer entails producing the majority of the consumed product on one's own behalf, such as producing one's own clothing, cooking for oneself, or building one's own furniture. A crucial distinction between producing and being a prosumer is that people who produce for exchange separate the acts of producing and consuming. While prosumers themselves consume what they produce. Brands that e.g. create sewing patterns and promote DIY are targeting prosumers rather than consumers, since buying a sewing pattern without creating the garment is rather pointless.

Except for the creative outlet of being a prosumer, there are other benefits of conducting DIY. Hirscher, Niinimäki and Joyner Armstrong (2018) discovered that creating e.g. garments will lead to a deeper person-product attachment. This results in that the homemade garments are valued more and less likely to be disposed of and can therefore lead to a more sustainable lifestyle of the prosumers. Accordingly, Belk (1988) suggests that people may find possessions they have created themselves as more valuable. When the possession is homemade, it comes with a history and memories and can bring us back in time to a specific moment or place. Since DIY garments come with a history that bought ones usually don't, they will be higher valued.

Regarding the sustainability aspects of being a prosumer, it allows the creator to be in control of larger parts of the production process than a regular consumer. Since the prosumer needs to make choices of what materials to use, it allows them to include the aspect of sustainability in more steps of the process. Firstly, by creating it oneself, one eliminates the risks of having a product produced in unethical ways. It is also possible for the prosumer to make sustainable choices in terms of what material to use; new, ecological or second hand. As Hirscher, Niinimäki and Joyner Armstrong (2018) indicates, DIY can be a part of a solution on the unsustainable fast

fashion industry, as initiatives like DIY and DIT would disrupt the current business model by introducing the non linear and more complex fashion system which is dependent on putting consumers to work.

## 2.6 Problematization and critics on the existing literature

As it can be discovered from observing the previous literature, fashion brands initiating crafting and the implications of the postmodern line of behaving, has not yet been studied. Fashion brands reinventing crafting as a part of their production is a relatively novel phenomena since the consumers and brands are currently entering into a new way of thinking about the market logic. Thereby, it is predictable that a focus on this current movement will deliver new insights.

Social manufacturing was a foundational research setting the direction for this study. The research was done on mobilising incentives for consumers to do crafting with a main focus on the social aspects of knowledge sharing when conducting DIY or DIT (do-it-together). The benefits of social manufacturing have been discovered to be environmentally beneficial and strengthen the product-person relationship (Hirscher, Niinimäki, & Joyner Armstrong, 2018). These benefits are also in line with degrowth philosophy on the economical system and has contributions for the environment. Despite the proven advantages, there is limited research available on how companies mobilise consumers into slowing down consumption. As opposed to consuming more sustainable products, the concept of crafting is depending on engaging consumers to create a sustainable product instead of buying one. This step is essential to the existence of social manufacturing and slow fashion. We therefore aim to contribute to this particular research gap.

Degrowth can be seen as a critical reaction to the existing market logic. It is a concept that is sceptical of the constant growth that is today's standard in the economic system, foremostly for corporations. According to Rennstam (2021), degrowth promotes engaged consumers and craft-oriented products that allows consumers to be involved in the production. Yet there are previous studies about degrowth and alternative business models, little is known how it is applied to the fashion and textile industry. In a fast moving and ever changing industry, further research needs to be directed on how alternative brands resist growth at any cause. But also, in

terms of consumer engagement as to keep consumers interested in craft-oriented activities can be challenging.

Overall the research about alternative greener economical systems is found to be rather broad. This entails green growth and degrowth as well as more industry specific solutions such as slow fashion and engaging consumers within the fashion industry. However, transferring regular consumers into craft-oriented prosumers is a relevant subject to study further. This might be seen as a topic distant from transferring markets into a more sustainable economic system but in fact, craft-oriented consumption and slow fashion could be seen as part of a solution. Therefore, it needs to be further explored how to mobilise consumers and transform them into craft consumers.

### 3. Methodology

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*In this section the methodological approach will be established and argued. Both the ontological and epistemological foundations will be set accordingly with the viewpoint of the nature of science of the researchers. In addition, to acquire a deeper understanding of the proposed multiple case study research, the chosen methods are also argued in here. Finally the quality of this research and ethical considerations will be reflected upon.*

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#### 3.1 Research philosophy

The philosophical foundation is in the heart of understanding the empirical material and therefore initiating the quality of the research (Easterby-Smith, Easterby-Smith, Thrope, Jackson & Jaspersen, 2018). As it provides a deliberate explanation of how reality can be perceived, it entails which methods were applied to acquire knowledge (Easterby-Smith, et al. 2018; Sallis, Gripsrud, Olsson, & Silkoset, 2021). In this research the ontological viewpoint assumes that reality entails various viewpoints according to both the observer and the context. Rather than a

single truth existing, our approach is that there are multiple views on truths. Therefore, the ontological position is more likely to be aligned with the relativist viewpoint.

Ontology holds a strong linkage within epistemology and methodology (Sallis, et al. 2021). When there is a relation to human interpretation of things, this notion refers back to the underlying question of this research: *how do craft-oriented fashion brands mobilise consumers to slow down consumption?* Essentially, as *how* appears in the question, it usually implies that deriving conclusions entail a deep analysis of “linguistically constituted and interpersonally negotiated social world” (Kvale, 1994, p.153). According to this, the knowledge acquired in this research is done by interpretive methods such as interviews and online observation. The combination of these two methods was believed to deliver robustness of data and, thus with regards to these decisions, the epistemological position of this research is aligned with the social constructivist viewpoint.

## 3.2 Research design

The purpose of this study is to gain a rich understanding of how fashion brands mobilise consumers to slow down fashion consumption. Or to be more precise, how brands engage their consumers to a more slow consumption behaviour. This aim was achieved through collecting data by interviewing experts of three case companies (Fæbrik, FabPatch and Nudie Jeans) within the slow fashion movement. All three companies have held a different approach to slow fashion; when one is focusing on engaging and educating their consumers, the others provide services and tools advocating slow fashion.

For the purpose of this study, a multiple case study research design was chosen. Case study is a popular research design within business research where a single or multiple cases will be more intensively analysed (Yin, 1981b). Furthermore, a qualitative research design is applied to this study as it allows the collection of rich interpretive and in-depth data about the company's actions within the researched subject (Easterby-Smith, et al. 2018). Concluding the established research philosophy, we seek to collect, analyse and understand the different perceptions of how the brands mobilise consumers to slow down the fashion consumption. As this research arises from both the relativist and social constructivist foundation, it is destined to focus on the

qualities of certain aspects. The latter typically implies a strategy that follows an inductive approach (Alvesson & Sandberg, 2011).

Case studies have an exploratory feature (Eisenhardt, 1989; Yin, 1981a), thus this research is developing iteratively, by maintaining an interplay with the theory, empirical results and conclusions. Essentially this idea directs the research design toward an abductive approach as it is more adaptable and seeks to match the theories with findings concurrently (Alvesson & Sandberg, 2011; Dubois & Gadde, 2002; Easterby-Smith, et al. 2018). Additionally, this allows a ‘bricolage perspective’ which is created by grouping together multiple theoretical lenses and forming them into a sensible approach to analyse the empirical material. This was also desirable as it enables creativeness in interpretation. A key distinction in the abductive approach is that it aims to develop new theories rather than just verifying or falsifying the established ones, (Dubois & Gadde, 2002) which is important considering our research aim.

### 3.2.1 Studying cases

The purpose of a case study is to understand the researched phenomenon, including all its components, by immersing oneself into its real-life environment, (Eisenhardt, 1989; Yin, 1981a). The line between the research phenomenon and its context is therefore not as apparent (Yin, 1981a). This also implies why using case study as a research strategy is important for this research, since the main interest lies in how current brands initiate slowing down fashion consumption. As sustainable fashion is a complex phenomenon, in this research we do not analyse only the single actions of the companies, but the wider contributions they can generate in regards to sustainable development. As the methods used for this research creates an explorative feature and three case companies (Faebrik, FabPatch and Nudie Jeans) are more intensively studied. All these previously presented attributes confirm that this research has a multiple case study research design (Yin, 1981b).

The companies were deliberately chosen through a non-probability sampling design, where no random elements were involved. An important standardisation was that all the companies were craft-oriented. The sample was then aligned with purposive sampling, meaning that there is a clear understanding of what sample units are required given the objectives of the study.

Therefore, it must be acknowledged that the results of this research are limited to make claims on a larger group (Easterby-Smith, et al. 2021). Finally, there are some degree of differences between the companies, yet it is predictable that similar patterns can be identified as the current efforts in sustainability are at the heart of each companies' businesses. Such reasons relate to theoretical sampling, since the companies are predicted to provide examples of the existing theories (Eisenhardt, 1989).

For the sample, three case companies were chosen and believed to provide a richness of data especially since the companies were from three different countries (Norway, Finland and Sweden). This gave us a broader cultural scope. The initial plan was to interview two representatives from each company and from a specific field of expertise. Preferably, this was in sustainability, design or brand management. As the experts from these areas were involved, scheduling the interviews was challenging essentially on a short notice. At the end we were able to have four interviewees whilst two of the companies (Fæbrik and Nudie Jeans) could provide only one person for the interview.

Even though interviewing the experts was our primary method, it is typical for the case study to combine multiple methods in collecting data (Eisenhardt, 1989). The interviews were complemented with online observations which also combat the problem of having less interviewees likewise it was in the initial plan. The purpose of the online observation was to reveal aspects that cannot be interpreted solely from the interview responses (Easterby-Smith, et al. 2018). In this sense, the findings with both methods, from offline and online sources and across three different companies forms a triangulation of investigation that is providing the robustness of findings (Eisenhardt, 1989).

### 3.3 Source of empirical material

In this research the underlying research question is investigated by conducting a case study for three case companies. The case companies; Fæbrik, FabPatch and Nudie Jeans are stimulating slowing down fashion consumption by various strategies, echoing some of the previous theories. The empirical material sourced from these is acquired by combining two methods; semi-structured interviews and online observation whereas the interview was the primary method

and the online observation a complementary method. Combining these two allowed us to maintain an interplay between verbal and visual data, preferably revealing the latent aspects of the researched subject (Kozinets, 2002; O'Toole & Were, 2008). In addition, the exploratory feature of qualitative case study research supports the process that evolves in iterative stages and matches the theories that form the best explanation (Dubois & Gadde, 2022; Easterby-Smith, et al. 2018).

A practical example of the exploratory characteristic of the research design is embedded in conducting a semi-structured interview. The interviews follow the topic guide that includes deliberately constructed questions covering the topics such as slowing down the fashion, crafting, sustainability and consumer engagement in this regard. However, the semi-structured approach provides the freedom for the interviewee to deliver an initial response, and the same possibility remains vice versa (Patel & Davidsson, 2019). As emphasised before, this is more likely to reveal unexpected findings.

During the interviews, the empirical material that was primarily gathered consisted of verbal data that got recorded and after the interview, transcribed. During the course of the interviews both of us researchers were present. One in charge of taking notes and one asking the questions and leading the discussion. In some cases, the note taker added some questions at the end of each theme. This was done in order to not limit us to go deeper into certain questions but to do it at the right time not to interrupt the interviewer. The one leading the interview later transcribed the interview. Before the analysis all information in terms of notes and transcripts were thoroughly read in order to have the same knowledge about the material.

Furthermore, the empirics gathered by interviews were combined with an online observation. As the interviews follow the topic guide, the online observation will proceed in a semi-structured process and by preset guide of questions. In this sense, collecting the empirics by online observation is a set context which concerns the companies appearance in online environments such as their homepage, different social media platforms and newsletters they distribute via email. There was not a specific time frame for conducting the online observation as the posts in the companies social media platforms tend to remain online. Both of us researchers collected the



observable material online individually. However, the decisions influencing the research were negotiated together to include both of the perspectives available.

### 3.4 Semi-structured interviews

Semi-structured interviews are typically used to collect qualitative data. In this research this method was chosen due to the underlying research philosophy and the research question. According to Easterby-Smith, Thrope, Jackson and Jaspersen (2021) there are various levels of interview structure, from highly structured to unstructured ones. Semi-structured interviews are beneficial in order to gain an in-depth understanding of social phenomena (Easterby-Smith, et al. 2021). The use of semi-structured interviews provide insight and in this case, understanding the phenomena of crafting as well as slow fashion and how to engage consumers in these initiatives. Furthermore, the interviews conducted were expert interviews and a semi-structured approach is specifically fitting according to Bonger, Littig & Menz (ed. 2009), since the expert interview should not be viewed as a process of simply extracting knowledge through a questionnaire, but to be in an open interview format based on a topic guide.

Furthermore, by using this method, the participants were given freedom to form their answers as they please and to have a more open conversation about the phenomena (Patel & Davidsson, 2019). The flexibility of semi-structured interviews was critical for this study since it allowed us to obtain in-depth insights that would not be possible when conducting a structured interview, through surveys, or by solely observing the companies from a distance. Moreover, by conducting semi-structured interviews, unexpected findings are more likely to appear than in a structured interview (Easterby-Smith, et al. 2021). Ideally, the data from the interviews should provide an opportunity to derive conclusions of the perceptions from the respondents about the subject of the research (Easterby-Smith, et al. 2021).

For the purpose of this study, the interviewees were experts within the field of sustainable fashion. By interviewing employees of the case companies we intend to get more in depth information about how the companies mobilise consumers to craft. The definition of an expert in this context is the figure of a professional who acquires skills by adhering to formal training recruitments and who also can provide formal evidence of expert status by certificates or

experience (Pfadenhauer, 2009). Bonger, Littig & Menz (ed. 2009) recommendations on how to conduct an expert interview were reflected upon and were taken into consideration when creating the questions to ensure that the expert interviews generate the most information possible. To comprehend general concepts and the underlying logic of a decision, the authors advise concentrating on how actions and decision-making are carried out. Bonger, Littig & Menz (ed. 2009) recommend using follow-up questions to help participants create narratives and accounts of actual events using the laddering technique.

Despite the advantages of interviews as a method for obtaining desired information, qualitative research has been subject to criticism due to its subjective nature. Kvale (1994) outlines objections towards qualitative research interviews, including concerns regarding the lack of representativeness, potential researcher bias and the complexity of analysing qualitative data. The subjective nature of qualitative research is a primary challenge, as it is influenced by the characteristics of the researchers and their ability to interpret the data. While these concerns are legitimate, Kvale (1994) states that they do not necessarily rule out the use of qualitative research interviews. He suggests that thorough planning, diligent analysis and reflexivity are the most effective ways for researchers to address these issues (Kvale, 1994). In the context of this interview, it is crucial to exercise reflexivity as we interviewed company representatives who were likely inclined to present their organisation in a favourable light. Thus, attention was paid for the reflexivity from us as the interviewers, considering our own biases and perspectives throughout the process. Additionally, Kvale (1994) advocates researchers to use multiple methods of data collection to enhance the validity and reliability of the findings. In order to improve the quality of the findings, the semi-structured interviews were complemented with online observations to get a broader and deeper basis for conducting a reliable analysis.

### *Topic Guide*

For the purpose of gathering the desired data during the interviews, a topic guide was created (Easterby-Smith, et al. 2021). As the topic guide showcases (see Appendix A1), it was constructed upon a selection of topics with belonging questions that were covered during the interview and could be discussed in no particular order. Overall, the aim of utilising a topic guide is to facilitate the interview and to facilitate covering the chosen topics. Additionally the

interviewees do not have to follow a specific order or ask all the questions of the topic guide, since the structure of the interviews were semi-structured (Easterby-Smith, et al. 2021). The research question for this study created the basis for the interview questions, with the main constituents being slowing down the fashion, crafting, sustainability and engaging the consumer as main topics for the interview. Furthermore, when developing the questions, established and relevant concepts and theories as well as the theoretical framework, were taken into account. To avoid potential misconceptions, leading questions and complex theoretical terms were avoided. However, since the respondents possess high knowledge within the researched area, some technical terms were accepted.

### 3.5 Online Observation

As this research holds an abductive approach, the empirical material was collected simultaneously as discovering matching theories (Dubois & Gadde, 2022). Additionally, the purpose of this research is to theorise something novel rather than verify or falsify an existing theory and therefore, combining more than one method stimulating creative findings. This was done by complementing the data from the interviews by online observation. Our motive was to conduct an immersive observation where we collect a broad array of material without significant limiting factors.

The online observation of this research followed some fundamentals of netnographic research and fieldwork. Kozinets (2002) defines netnography as a method that applies an ethnographic approach in an online environment to observe communities shaped in such an environment. However, in this research the online observation was not limited to observing communities, since the main interest lies in the mobilisation of craft for the case companies. Furthermore, considering the sensitivity of netnography from the ethicality perspective, in this research the observatory is conducted among publicly available content and, thus further efforts in this regard were not required.

By applying a more holistic approach the aim was to incorporate the context and the objects as manifestations of cultural distinctions (O'Toole & Were, 2008). Conducting an additional online observation, it was preferred to reveal hidden messages the linguistic world cannot communicate

alone (O'Toole & Were, 2008; Easterby-Smith, et al. 2018). Similarly to O'Toole & Were (2008) claim that the physical environment is crucial to sensemaking of human behaviour and vice versa, thus we believe this was as applicable in observing online environments.

When interviewing the companies representatives it could be found out where the companies' actual effort in social media marketing was, for instance. The abductive approach allowed us to return to our online observation after the interview to capture initiatives the representatives of the companies were speaking highly of. By doing so, we acquired a deeper understanding of marketing initiatives and could also trace how consumers reacted to these. During the interviews, various communicative actions such as posts that could be shared under a certain hashtag or Facebook groups, were disclosed. If these had been missed in the first stage of the online observation, it would have been possible to go back and look closer into these marketing related activities.

The online observation, which was conducted in two stages; one prior to the interviews and one subsequently, allowed us to observe interaction between brand and consumer as well as interactions between consumers. The platforms that were used for the online observation were companies' websites, Facebook, Instagram, Tiktok, Youtube and newsletters. To obtain insight into the preferred social media platforms of the company for promotional purposes, we initiated our investigation by scrutinising the organisation's website. Consequently, various platforms were observed for each company. In order to capture the interaction between brand and consumer we conducted a further analysis of the company's social media accounts with the highest number of followers. Which for FabPatch case was Facebook (approximately 5000 followers) (2023a), for Nudie Jeans, their Instagram (263k followers) (2023b) and Fæbrik, their Instagram (99,9k followers) (2023c).

By observing the platforms with most followers, we gained an understanding of the brand-consumer relation. In order to examine the diverse ways of communication between the brand and its consumers, we opted to scrutinise the company's newsletters as well. Such a form of communication is highly regulated by the brand itself, and enables us to conduct a close examination of the messages that the company efforts to convey to its consumer base.

Additionally, the Youtube channels were analysed, even if the views and amount of followers were rather low, the quality of the companies videos were high and educational which made it relevant for this study. As a result of these actions, it was possible to capture how the brands communicate with their consumers.

Conclusively, the purpose of the online observation was to reveal findings from linguistics, discourses, actions and symbols of the case companies that are related to their sustainability initiatives by craft-orientation. Nevertheless, since the empirical material consists of screenshots, visual data has received some criticism mainly because of its subjectivity and dependent relationship of the researchers' interpretation (Easterby-Smith, et al. 2021). To combat the biases in analysing visual findings, multiple perspectives were implemented as well as cross-case comparison (Eisenhardt, 1989). However, being conscious and maintaining reflectivity with this danger was essential.

### 3.6 Collection of empirics

Since we were conducting a multiple case study, the companies were carefully chosen to provide answers to our research question. The different degrees in implementing craft was important since, simultaneously with identifying replicating factors, the most influential one's in regards to slowing down the fashion can be highlighted. In addition, to interview experts with matching occupations to provide a deeper understanding of the business model as well as the sustainability work of the company, was essential. Hence, the participants were personally contacted in order to get in touch with the right people. The experts of the companies are presented in Table 1.


Company	Representative	Position	Time	Date
FabPatch 	Taija Sailio	Head of Design	52 min	27/4
FabPatch 	Natalie Ahonen	Sustainability Coordinator	36 min	3/5
Nudie Jeans 	Kevin Gelsi	Sustainability Coordinator	43 min	27/4
Fæbrik 	Karoline Kjønneksen	CEO	54 min	5/5

Table 1. Details of the participants and durations of the interviews.

Even though purposive sampling was implemented, when contacting FabPatch snowball sampling was utilised. By contacting their Director of Research we got recommended two fitting employees to the company for our research; the Sustainability Coordinator and Head of Design. Thereby this strategy failed under snowball sampling as we counselled a known expert within the field to assist in finding other adequate participants (Easterby-Smith, et al. 2021).

Several requirements for the case companies were established. In an effort to answer the research question the companies are required to be in the textile and fashion industry as well as offer some sort of supply to the consumer for crafting. It is also crucial that the intention of integrating craft to the business is for the purpose of being sustainable or slowing down fashion consumption. In order to get a broader perspective of how these kinds of companies operate in different scales and consumer groups, we aimed to employ three companies with various business ideas and products. This enables cross-comparison and, as a result, a more elevated analysis.

The four interviews were conducted in April and May 2023. Due to the fact that the participants are living in other cities and countries, the interviews were held online using Google Meets. The participants were informed that the interview would be a maximum of one hour and proved to

last between 36 minutes and 54 minutes. Before starting the interview, the participants were informed of the researched subject, their rights regarding withdrawals and use of the information, and who would lead the interview and be the note taker. During the interviews the predefined questions were used as a guide but depending on what direction the conversation would go, the questions got adjusted to the situation. The interviews were audio recorded. The consent form was sent to the participants ahead of the interview. After conducting the interviews, the transcription was written based on the recordings and notes. The transcribed material resulted in overall 58 pages.

The observation study was conducted in two rounds: one before the interviews and one after. The one ahead became more general in terms of observing how the case companies communicate with their consumers, what content they share and on what social media platforms they are active on. For Fæbrik the online observations were conducted on their website, Instagram, Tiktok, Youtube and email newsletter. For FabPatch it was conducted on their website, Instagram, Facebook and Youtube. Lastly, Nudie Jeans was observed through their website, email newsletters, Instagram and Youtube.

After the interviews, complementary observations were conducted on the same platforms but with a focus on the initiatives, influencer collaborations and campaigns that the interviewed participants were talking about during the interview. A total of 83 screenshots were collected to assist the upcoming analysis. During the analysis, the empirical material regarding the online observation and the interview were sorted by relevance.

### 3.7 Method of analysis

As mentioned before, the multiple case study design enabled a cross-case comparison between the chosen companies. Somewhat broad array of data including the interview transcripts and the online observation was collected. The method for the analysis of this research was inspired by Rennstam & Wästerfors (2018) approach proceeding in three stages: sort, reduce and argue as their technique was particularly applicable when organising qualitative data. Although their method might appear rather explicit, when exercised carefully it helps to make findings from abstract themes emerging from qualitative excerpts (Rennstam & Wästerfors, 2018).

Explaining the analysis process of the empirical material collected for this research, first the findings were labelled with preliminary themes in regards to their similarities. This facilitated the process of laddering up from practical examples to a to abstract level conceptualisations applied from grounded theory approach from (Easterby-Smith, et al. 2018). Simultaneously when organising them systematically, three themes emerged: Personalisation, Involvement and Education. Under each of these themes complementary sub-themes were included in the analysis.

There are some variables in prioritising what should be reduced and what is retained from the entire empirical material (Rennstam & Wästerfors, 2018). In the next stage the findings were reduced whilst only the most illustrative examples were included into the analysis. We opt exploiting illustrative reduction for this as Rennstam and Wästerfors (2018) suggested for the type of empirics collected for this research.

In the final part, Personalisation, Involvement and Education were transferred into a document where the analytical findings were crystallised. The aim of this study is to draw analytical conclusions by incorporating a dynamic interplay of three voices: the author's perspective, previous theorists' viewpoints and the collected data. By integrating these three sources of information, the study sought to provide comprehensive and insightful data to the research topic (Alvesson, Hardy, & Harley, 2008; Rennstam & Wästerfors, 2018). Eventually, the themes as well as the illustrative excerpts formed a coherent answer to our research question: *How do craft-oriented fashion brands mobilise consumers to slow down consumption?*

To conclude our method of analysis by reflection, it is a prerequisite for robust analysis to gather a broad array of data. This characteristic of qualitative research has also received criticism as it appears disorderly by changing multiple times during the process (Kvale, 1994). Noticing that, it challenged us to remain balanced in discipline and creativity. Likewise Rennstam and Wästerfors (2018) relates their method for analysis to 'craftsmanship' as in parallel with creativity, there is a demand for spending time with the material to obtain original outcomes (Rennstam & Wästerfors, 2018).



### 3.8 Ethical Consideration

There are a number of ethical concerns that must be taken into account. These concerns mainly how the empirical data has been gathered in this study. According to Easterby-Smith, et al (2021), ethics within research is first and foremost vital in order to protect the participants for any type of harm and protection of their dignity. Thus, the notion of ethics revolves around directing individuals toward moral manners. The implications and sources of the findings, as well as the integrity of the research community, which includes avoiding deceptive information and research fraud, are further taken into account in the ethical considerations (Easterby-Smith, et al. 2021).

Additionally, a significant aspect is to uphold a balance between the public benefits with the study and protection for unauthorised insight of individuals (Patel & Davidson, 2019). In the context of this case study, the company and individuals will be known to the reader. Especially in this case, it is essential for the interviewees to be enlightened of what shall and shall not be published in this study. Therefore the key principles will be implemented in ethical research presented by Easterby-Smith Thrope, R and Jackson (2015), comprising the statements of “Ensuring that no harm comes to participants”, “Respecting the dignity of research participants” and ”Ensuring fully informed consent of research participants” (p.357). Consequently, the participants will be informed of their rights, the voluntary nature of the interview. Ahead of the interview, the participants were given a consent form to sign before participating in the interview. The manuscript of the thesis was sent to the participants before starting the analysis. By doing so, it allowed the participants to withdraw certain parts and confirm so we later could continue with the analysis of the transcript.

Furthermore, an online observation was conducted accordingly with the research design. Some of the empirical platforms required accounts to access the site. In order to act in an ethical manner, the platform's policies and regulations were followed (Bryman & Bell, 2011). However, only publicly available content was gathered as it is aligned with research ethics in observation studies. Whilst comments from the followers appeared in the social media post, the names and the pictures were removed from the images used in this research.

### 3.9 Trustworthiness

There are some common criticisms stated for conducting qualitative research appearing in the academic literature. First, to remain objective in qualitative research, is often challenged. As its purpose is to understand and interpret social settings, actions, or discrete cultures (Alvesson & Jørgen, 2003), it is somewhat reasonable to claim that the results are exposed to the researcher's subjective viewpoint. However, according to Alvesson and Jørgen (2003) such a thing as neutral facts without any tendency for interpretation is nonexistent. Thereby an answer to a question of how the researchers should remain trustworthy is in reflectivity, rather than trying to be objective (Alvesson, Hardy, & Harley, 2008; Alvesson & Jørgen, 2003; Kvale 1994).

As it is important to reflect our research with clarity throughout the whole process to increase the confidence of our findings, Adler (2022) refers to Lincoln and Guba to name four factors establishing trust in the research; credibility, transferability, dependability and confirmability (p.599). To expand these four, Adler (2022) adds transparency being perhaps the most important aspect to take into consideration. According to the view of these authors, the research design includes the ontological and epistemological point of departures. Furthermore, the methods were deliberately chosen according to these decisions to maintain credibility.

The criticism of qualitative research appears to focus primarily on subjectivity but also on its weakness to deliver generalisable results (Kvale, 1994). Nevertheless, Kvale (1994) mentions common weaknesses as the descriptivity, disorderly process and being prone to biases when conducting qualitative research. To combat these problems, our aim was to construct a multi perspective lens when analysing the results (Wallendorf & Belk, 1989). Having a multiple case study, this allows a triangulation of investigation (Adler, 2022; Wallendorf & Belk, 1989; Eisenhardt, 1989). Finally, an abductive research design allowed us to move from broad to more detailed and hence, simultaneously validating our findings.

Two methods were combined to generate data in this research whereas the primary method was semi-structured interviews and the secondary was the online observation. Despite this, the subjective ground of doing qualitative research still remains, due to the use of visual data, for instance (Easterby-Smith, et al. 2018). As we are collecting observatory data on online

platforms, it entails some degree of dependency on the observers personal viewpoint. Maintaining reflectivity but also generating the final conclusions working as a pair, aims to respond to this matter (Adler, 2022; Alvesson, Hardy, & Harley, 2008; Wallendorf & Belk, 1989). All the interviews were held together yet the online observation was conducted individually. The final analysis of all the empirics was carried out again working as a pair. As it is crucial to apply mirroring views from others, this was achieved by working as a pair but also by maintaining the interplay of three voices; researchers, previous theorists and the voice of the data (Alvesson, Hardy, & Harley, 2008). Conclusively, the other perspectives provided the robustness of findings, but foremostly the triangulation of interpretation increased the trustworthiness of this research.

### 3.10 Reflection

As mentioned in the methodology, the online observation was conducted before and after the interviews. In the first round of observation, the companies were observed more generally whereas the second round was purposed to deliver more deeper insights. Although proceeding the observations in two stages was more time consuming, it was found to be insightful as the perspective was moving from general to more detailed observations. Not giving the time for a second online observation would have led to missed empirical material that was vital for this study.

Regarding the interview method of conducting semi structured interviews, it was clear that this resulted in higher quality of data mainly by the spontaneous questions through discussion. Hence, initiatives and issues that are most relevant for the studied company could be revealed. The topic guide helped us to cover the important topics for each of the case companies.

Two out of three case companies of this research are rather small with less than 10 employees and are considered small companies whereas Nudie Jeans is the only large company. In order to have a more nuanced picture of all the case companies, in an ideal situation we would have interviewed two persons from each company from the field of expertise in the specific areas relevant to our research question. This turned out to be challenging due to time and the size of the companies. Fæbrik, for example, does not have a sustainability manager nor a team dedicated

for design, as both Nudie Jeans and FabPatch have. In the case of Fæbrik, the fact that we interviewed their CEO still provided us with a good overview of the company's view on sustainability and crafting. From FabPatch we were able to have their Head of Design and Sustainability Coordinator for the interview and, hence the richest data from the interviews was acquired from them. For Nudie Jeans, we were not able to get in touch with their Design or Marketing Coordinator. Although the sustainability coordinator had limited knowledge of the company's marketing activities. This became a limitation for how many interviews we could conduct especially, as the time frame of conducting our research was limited as well. More foresight and time would have facilitated planning for additional interviews. In order to gather sufficient empirical material an online observation was conducted in order to provide deeper insight of the interaction between brand and consumer.

Reflecting on the abductive approach, it turned out favouring the creativeness of the overall study. The findings were deliberately matched with theories delivering analytical views that were considered the most insightful in regards to the underlying research question. A systematic way to organise them was found when identifying the similar patterns in the writing phase, which helped us to find descriptive sub themes for the analysis. Even though this might have been the most demanding part of the process, it eventually created coherency into the overall research paper.

## 4. Theoretical lens

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*In this chapter, the theoretical lens will be presented. This lens will be used throughout the analysis to identify distinctions from the empirical material. The chosen theories aim to create a multi-perspective lens providing original insights from the empirical material collected for the utility of this research. The purpose of this research is to understand how brands mobilise consumers to slow down fashion consumption. Whilst moving from broad to detail, we focus first on more general theories related to brand management such as consumer engagement, brand communities and co-creation. Secondly, the theories from the consumers perspective such as empowerment, responsabilisation and resistance will be presented. To correspond from their relevance to the researched subject, the theories aim to reveal strategies that the companies are using to attract the consumer in the atmosphere of mistrust towards the current market logic. Thus, the controversy within consumption and sustainability is also noticed within the theory lens.*

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### 4.1 Engaging consumers

In the current environment of ground breaking Information and Communication Technologies (ICT), and emerging social media usage among people, it has become evident for companies to organise interaction among their brand communities. According to Boride, Ilic, Biljana and Hollebeek (2011), the action of engaging consumers takes a place in relationship marketing but is rather an extension of that. Numerous explanations have been stated of why consumer engagement is beneficial for the future of the businesses. Foremostly, by engaging consumers those future views can be easily predicted, providing several advantages for the company as a whole. In relation to that, the key results of consumer engagement, according to the authors, are “loyalty and satisfaction, consumer empowerment, connection and emotional bonding, trust and commitment” (Boride, et al. 2011, p.112).

Consumer engagement is triggered mostly by consumers' desire for information, learning and developing (Boride, et al. 2011). Speaking of engaging in different online environments, Boride,

Ilic, Biljana and Hollebeek (2011) suggests that Business to Consumer (B2C) communication should be practised in two-ways for the consumers to feel gratification when their input is taken into account. Notably, the marketers are more likely to be welcomed by the community when there is a non-commercially driven approach (Boride, et al. 2011). Consumer to Consumer communication (C2C), on the other hand, is allowing consumers to relate to each other and create bonds (Boride, et al. 2011). When the community members begin to solve problems together, it increases trust and thereby strengthens the level of commitment (Boride, et a. 2011). Essentially C2C generates a feeling of empowerment which is one the key implications of engagement (Boride, et al. 2011). When this type of communication occurs essentially in an online environment, the authors suggest the term e-word-of-mouth (eWOM). Comparing it to offline word-of-mouth (WOM), the messages through online platforms distribute more rapidly and thus, the negative expressions may also accumulate more easily (Boride, et al. 2011).

#### 4.1.1 Brand Community

When brand users begin to organise themselves into a community, it indicates some degree of consumer engagement (Boride, et al. 2011). In academic literature a common term used for this is brand community. Looking more in-depth on the definition of brand community, according to Tarnovskaya and Bertilsson (ed. 2017), brand communities are socially constructed groups sharing “consciousness of kind, presence of shared rituals and traditions and sense of moral responsibility” (p.228) and existing foremostly because of the brand.

A key distinction between traditional community and brand community appears in consumption. Brand communities are temporary as they are held together by identical consumption practices manifested in lifestyle (Cova, 1997). However, the common consumption practice comes only as a second important factor as social belonging is perceived more valuable. Stated by Cova (1997) this is defined as a ‘social link’ which means that the social advantages the consumption enables are valued over the actual product.

#### 4.1.2 Co-creation

Engaged consumers serve as an important source of information for the brand developers when they communicate their experiences, symbolic meanings of the brand and novel ways of using

the products. The brand community has a nested relationship within brand co-creation meaning that the brand value results from those social interactions experienced within the community (ed. Tarnovskaya & Bertilsson, 2017). Thus, when the co-creation is organised by the brand this brings an alternative view of the brand as a platform (Arvidsson, 2005; Bertilsson & Rennstam, 2018). By facilitating this, the value of the brand increases but also the possible damages can be disclosed (Bertilsson & Rennstam, 2018).

Co-creation is most often integrated in brand communities since the brands organise the community members communication on various platforms. The central idea of co-creation is to employ consumers to deliver new ideas for the company for free and to increase its brand's value (Arvidsson, 2005). Despite its utility for both participants; consumer and the brand, co-creation as a form of brand management evokes some critique. Arvidsson (2005), for instance, argues that co-creation is exploiting the consumers' feeling of agency as is inherently artificial. When co-creation occurs within the specific circumstances, the consumers are not entirely free but they can produce meaningful material related to the brand (Arvidsson, 2005). By this they can help brand developers to insert those meanings into the brand. As a result, the consumers need to incorporate their lives with those meanings by buying products from that particular brand (Arvidsson, 2005). Despite the fact that co-creation can be a problematic marketing technique, it does not eliminate the positive sides, especially if it's intended to develop a consumption culture that contributes to the common good. The latter aspect has significant implications for this research, as all the case companies under investigation in this research strive to achieve more sustainable solutions.

## 4.2 Empowering consumers

While the primary focus of this study revolves around the brand perspective, it is important to consider consumer theory's influence on how brands engage with consumers. By recognising the factors that empower consumers and examining the evolving dynamics between brands and consumers, particularly driven by social media, insights can be acquired from the motivations behind the actions of the case companies. This in turn enables us to attain a more profound comprehension of their strategies.

In recent times, the dynamics of social media have undergone a transformation, with a significant increase in initiatives aimed at empowering consumers. According to Pires, Santon and Rita, (2006) the rise of social media and the impact on the shift of power dynamic between brand and consumer has created a new era of consumer empowerment. Consumers have now access to more information and will therefore feel more powerful. (Pires, Santon, & Rita, 2006; Shwan, Newholm, & Dickson, 2006). The access to information allows consumers to exchange information and opinions and thereby change their behaviour and taste in a rapid and unchecked manner which has had significant implications for marketing strategies. Pires, Santon & Rita, (2006) emphasise how ICT is fostering consumer empowerment by allowing them to seek and acquire a large flow of information. To complement this view of consumer empowerment, Shwan, Newholm and Dickson (2006) uses the metaphor of 'voting' in purchasing decisions as it is an economic action whether the initial decision is to buy or not to buy.

The primary meaning of consumer empowerment is in increasing the consumer value by providing them an access to content, knowledge and commerce to deliver them what they want and when they want it. In other words, equipping them with the right knowledge to act on their values. Furthermore, Shwan, Newholm and Dickson (2006), argue that a growing number of consumers aspire to utilise their purchasing decision, whether it is buy or not to buy, as a proper way of achieving the feeling of empowerment. Therefore the notion of sovereignty is also an integral part of consumer empowerment, even though it would be clear that it can be practised only within the constraints of the markets. This pursuit of consumers to act responsible on daily decision making to drive for change, is described as consumer citizenship (Shwan, Newholm, & Dickson, 2006).

In some cases the empowerment is intended to constrain and limit the extent of delegations. This can be done by letting the suppliers control and regulate what consumers are allowed to do, or in other words, customising by offering them more control but still influencing their decision making by limiting their options (Pires, Santon & Rita, 2006; Shwan, Newholm, & Dickson, 2006). Most often the consumer will feel empowered despite the brand holding the control of his or her actions (Pires, Santon & Rita, 2006; Shwan, Newholm, & Dickson, 2006).



In this new environment, the shift of power dynamics in the traditional marketing approaches that formerly emphasised controlling the message and pushing products onto consumers has lost its efficiency (Pires, Santon, & Rita, 2006). As a response, brands must adopt a consumer-centric approach that prioritises engagement and relationship construction. This can be done through leveraging social media platforms to create meaningful interactions with consumers and listen to the consumers preferences and feedback (Pires, Santon, & Rita, 2006). Nevertheless, consumer-driven production processes are operated by the realignment of competitive attention to consumers' subjective valuations, which may have effects on the balance of power between consumers and suppliers.

### 4.3 Creating a responsible consumer

Looking into various ambitions of how brands are shaping the consumers into a certain type, empowerment seems to be an important building block. As our purpose is to acquire understanding of how craft-oriented brands mobilise consumers to act more sustainable, in terms of slowing down the consumption, a theory of transforming consumers by discursive governance seems reasonable. Nevertheless, as discussed in the background, transforming consumers into more sustainable ones can be seen as companies but also as the legislative powers responsibility. To understand the power dynamic of top to down responsabilisation, the P.A.C.T routine form Giesler and Veresiu (2014) is brought the theory lens as well as a critique to the model.

The core of the P.A.C.T routine is to demonstrate how consumers are transformed into responsible consumers by moralistic governance (Giesler & Veresiu, 2014). The findings for establishing this theory were collected through discourse analysis of World Economic Forum (WEF) think tanks. One of the main arguments of the authors is that the responsible behaviour of the consumer is not only a personal choice but results of the larger socio-political and economic structures that are governing the marketplace (Giesler & Veresiu, 2014). Moreover, they suggest that governance regimes should respect the consumers' agency and focus on creating a regulatory framework that encourages responsible consumption. This essentially demonstrates how transforming the markets to be more responsible is mainly a collective effort involving multiple stakeholders such as legislative powers, the industry and individual consumers (Giesler & Veresiu, 2014).

The underlying idea of the P.A.C.T routine is to purposefully transform individuals to act more responsible (Giesler & Veresiu, 2014). The routine evolves in four stages which are: Personalisation, Authorisation, Capabilisation and Transformation (Giesler & Veresiu, 2014). According to Giesler and Veresiu (2014), 'Personalisation' applies through directing the responsibility on the individuals. Secondly, 'Authorisation' applies when individuals are encouraged to behave in ways that are standardised as moral. In third, 'Capabilisation' applies when the circumstances are optimised for the individuals to practise self-management actively. As the final step the 'Transformation' is formed through causal-effects of the previous three.

One of the four types of responsible consumers (entrepreneurial minded-, environmentally friendly-, healthy- and economically enlightened consumer) that the P.A.C.T routine generates is a environmentally friendly consumer, or using their established term 'The Green Consumer' (Giesler & Veresiu, 2014). Whilst sustainability is one of the key themes of this research, we will zoom in essentially in the transformation process of such a consumer. The Green Consumer is defined as an environmentally conscious individual who takes sustainability into account with an aim to reduce their environmental impact through their consumption patterns (Giesler & Veresiu, 2014). Therefore it is seen as a symbol of a new ethical paradigm in which environmental responsibility is valued and expected from the consumers. The authors emphasise that the notion of the green consumer can be problematic since all responsibility is placed on the individual consumer rather than addressing systemic problems in the marketplace (Giesler & Veresiu, 2014). Furthermore, they conclude that rather than relying on individual consumer behaviour to drive change, it would be more effective to develop regulatory frameworks that encourage and facilitate responsible consumption (Giesler & Veresiu, 2014).

#### 4.4 Consumer resistance

As it is identifiable from this theory lens, two consumer perspectives have predominated the literature on consumption for a period of time. The assumption is that the consumer is either manipulated and exploited by marketing forces, or that they are rational actors who calculate purchases to maximise the value obtained (Campbell, 2005). The latter can be linked to consumer empowerment in that consumers pursue credible information and want to act by their own will. Over the recent decades, as the postmodern philosophy has been more prominent in

consumption literature, a third view has been established. This consumer is neither rational nor manipulated by market forces, but rather self-conscious of the symbolic meanings attached to products and brands, that carefully choose products in order to enhance a visual association to a certain lifestyle. From the contemporary postmodern consumer offsprings the craft consumer, with an equal will to consume from symbolic matters but with a further desire to engage in creative activities of self-expression (Campbell, 2005).

The craft consumer seeks a fulfilment by taking the ownership of the product back by investing more time and effort and to achieve both, personally meaningful and customised products (Campbell, 2005). To some extent, the act of becoming a craft consumer can be seen as a form of resistance and, furthermore as a “legitimate form of empowerment” (Carrington et al. 2004 cited in Shwan, Newholm & Dickson, 2006, p.1050). Consumers might end up resisting the market because they do not accept the market ideologies the brands are promoting (Holt, 2002). Thus, some consumers are actively interacting with brands and products to negotiate their meanings and values in light of their unique needs, wants and desires. The tensions in this dialectical process can result in resistance which can progress in different directions, one being a resistance of the mass produced and standardised products (Holt, 2002). Overall, resisting the mass-production can also be seen as a pursuit to liberate from alienation.

Resistance plays out as a desire for unique products reflecting one's desired persona (Belk, 1988; Holt, 2002). Thereby personalising objects links craft to grooming behaviour (Campbell, 2005; Rook, 1985). For grooming the object does not need to be crafted, the product might still be mass produced (Campbell, 2005). The importance in grooming comes in its ritualised behaviour of polishing, fixing and repairing which merges the object as being part of oneself (Campbell, 2005; Rook, 1985). As a form of craft, grooming enables consumers to detach themselves from the mass production by transforming the product into something personally meaningful (Campbell, 2005; Rook, 1985) which might expand the lifespan of the product as it has been routinely maintained. In relation to this Corrigan (2005) discusses the term ‘patina’. Patina is evidence that the object has existed for a long time and has gathered a certain roughness to its surface. Patina is highly favoured in an object partly because it can carry out a status symbol. If a family that has been wealthy for certain decades, it is more likely to own objects that have patina. Conclusively,

the key thing in both grooming and creating patina is the personal aspect put in the product to regain but also to signify a long term ownership of it (Campbell, 2005).

As a final note, Holt (2002) argues that craft-consumption works in both ways, resisting is one, but on the other side it can lead to a larger demand for markets. The latter occurs mainly because doing-it-yourself rather than buying from the markets makes a room for the craft consumer who seeks fulfilment of creative self-expression and needs to consume raw materials for that. This essentially explains why postmodern brands cause trouble according to Holt (2002), because they have metamorphosed into cultural resources which can be resold for the consumers favouring DIY.

#### 4.5 Establishing a bricolage perspective

Referring to the methodology, we aim to view the theory from a 'bricolage perspective' in order to answer the research question through a nuanced approach. Based on various methods to engage the consumers utilised in brand management, theories related to brand community and co-creation, were presented. Considering the current ideologies affecting consumption such as sustainable development, self construction, in terms of creating more personalised meanings attached to products (Belk, 1988; Campbell, 2005; Firat & Venkatesh, 1995), maintaining a brand community and co-creation seems sensible strategies. Whereas brand community enables the interaction among the consumers, co-creation facilitates the process of sensemaking, allowing brand managers to interpret the meaning associated with the brand. This understanding assists the companies to target the desires and preferences of their existing consumers more accurately. In relation to this, the distribution of information and learning experiences generates powerful consumers who use the markets to signify their statements referring to various sustainability issues (Shwan, Newholm, & Dickson, 2006).

The previously explained strategies are the ones most profound ways to reach consumer empowerment (Pires, Santon, & Rita, 2006; Shwan, Newholm, & Dickson, 2006). To gain a comprehensive understanding of consumer empowerment, incorporation of consumer perspective theories are complementing the previous theory. This combination helps us to provide deeper insights into how consumer empowerment manifests and its impact on consumer

behaviour and experiences. The concept of craft consumer and consumer resistance combines the previously discussed ideologies. Consequently, grouping these approaches together creates the bricolage perspective enriching the overall findings of the upcoming analysis section.

## 5. Introduction of case companies

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*The case companies chosen for the multiple case study research; Fæbrik, FabPatch and Nudie Jeans, will be presented in this section. The decision of choosing them lies in their craft-orientation and thus, the initiatives of slowing down fashion consumption by craft.*

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### 5.1 Fæbrik

The Norwegian company Fæbrik was chosen as one of the case companies due to its aim to educate consumers in sewing and sustainability. As Fæbrik (n.d.) states on their website, they want to engage more people to a greener fashion consumption. Fæbrik is a rather new company, established in 2020 by Jenny Skavlan, Ingrid Bergtun, Mari Norden and Ingrid Vik Lysne, the four founders are well-known Norwegians fashion and sustainability influencers who has a focus on sewing, DIY and sustainable fashion (Fæbrik, n.d.).

To inspire and engage their consumers, the company sells sewing patterns that are easy to personalise, for example by adding sleeves or a collar. The patterns come in a large range of sizes that are more inclusive than traditional ready-to-wear fashion. With the intentions of engaging more novices, Fæbrik offers tutorials, courses and books in sewing techniques as a way of making sewing more approachable (Fæbrik, n.d.). Additionally to sewing new clothes, Fæbrik advocates redesign and upcycling by for example educating how to make a men's shirt into a feminine blouse or how to fix a broken pair of jeans (Fæbrik, n.d.). Disclosed in the interview with their CEO Karoline Kjønneksen was that the company is part of the slow fashion movement, with the initiatives mentioned above. With almost 100,000 followers on Instagram (2023c), this is the company's largest platform for engaging with its audience. Additionally, they are active on

Tiktok, YouTube and Facebook. Apart from their aim to spread the message of sustainable fashion, they have an active role in political discussions in Norway. The question of slowing down fashion consumption is seen as highly dependent on legislative powers and not only the consumers' companies. By this initiative Karoline Kjønniksen described that they aim to make a bigger change throughout the whole industry.

## 5.2 FabPatch

The Finnish textile company FabPatch was chosen for this research due to its innovativeness in expanding the longevity of garments. FabPatch is a startup company that began operating in 2017. Referring to its original story, the company was founded in Oulu, Finland by three mom's who had faced the problem of patching their children's clothes with poor results (VaateLaastari, n.d.). Mainly the quality of the patches was bothering them and the fact that there wasn't a simple and quick solution to do that, yet the garments of their children became very easily broken in their daily activities (VaateLaastari, n.d.). Nowadays, Taija Sailio, Anne Jurvelin-Pummila and Jetta Liukkonen are running FabPatch providing simple patching solutions. The distinction in the patching solutions the company is selling is in its glue and how the patches can be set in place only by rub-on repair technique (VaateLaastari, n.d.).

The company offers patches for children's clothes and multi-purpose patches for a broad variety of products such as tents, wheelchairs or horse's breath. However, it is noticed as an environmentally sustainable solution for a large variety of fashion products since it increases the longevity of a variety of textile products. The company is taking great sustainability measures and according to the interviews with Taija Sailio and Natalie Ahonen, sees the FabPatch and the products as being part of the slow fashion movement (VaateLaastari, n.d.). As a brand they appear as innovative, fun and providing aesthetic solutions for repairing clothes, as well as offering customising of the patches, allowing personalising of the garments (Suomalaisen Työn Liitto, 2022). Similar to Fæbrik, it was disclosed during the interview that they are active in a green transformation on an industry level, with their participation in the organisation of the Finnish Textile and Fashion association. Additionally they are active in industry discussions concerning sustainability, for example in regards to EU legislations.

### 5.3 Nudie Jeans

The Swedish denim company Nudie Jeans was chosen for this research due to its visibility in the field of sustainable fashion. Nudie Jeans was founded in 2001 in Gothenburg by Joakim Levin (Nudie Jeans, n.d). Nudie Jeans stands out in their transparency and use of both organic and recycled materials. Furthermore, the re-use and repairs are essential for their brand image as they offer free repairs forever for their customers and have sewing machines in every shop, or Repair Shop as they are called (Nude Jeans, n.d.). Nevertheless, repair kits are sent for those that are skillful to craft and thereby doing it themselves.

Oftentimes, denim is associated with genres such as rock ‘n roll and streetstyle. It is worth noticing that Nudie Jeans is embracing these notions and drawing their brand community members via distinct, slightly rebellious communication of the brand. Observing Nudie Jeans advertising strategies it is clear that sustainability is important for the brand, with sustainability being the main concept of communication. This was confirmed during the interview with Kevin Gelsi as he stated that slow fashion is included in the overall idea of Nudie Jeans. The array of online platforms Nudie Jeans is distributing their message is broad as they have not only Instagram and Facebook but Twitter, Youtube, Pinterest and Spotify. With 260 000 followers on Instagram (2023b) and approximately the same amount of followers on Facebook (2023d), presumably the largest audience reachable for them is in this platform.

Before moving in the analysis section, various degrees of implementing craft and a consumer input into their businesses was recognised. As seen from Image 1 The significance of mobilising consumers to do craft in regard to the company's core business is demonstrated by the arrow.



Image 1. Illustration of the degrees on crafting implemented in the company. From providing consumers with crafting services to outsourcing the crafting to consumers.

Fæbrik is at the top of the arrow due to the fact that their products are only useful for people who craft. On the other hand, FabPatch puts the consumers to work with their patches but not to the same extent as Fæbrik since one of their aims is to make mending as easy as possible. Finally, Nude Jeans provide consumers with crafting services such as free repairs meaning that the consumers are not as involved in crafting. This illustration will be useful for the analysis in order to get an understanding of why the company initiatives might vary between the case companies. However, as it was stated in the research design, it is predictable that replicating factors will be identified as the efforts accelerating sustainable development are at the core of all of the companies' businesses.



## 6. Analysis

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*In this chapter the research findings will be presented as well as the analysis of the results. The section is constructed under the three main themes which are Personalisation, Involvement and Education. In each part the findings of all three case companies are discussed and the relevant sub-themes will be included.*

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### 6.1 Introduction

The analysis of the empirical material will be structured into three themes that emerged from systematically shortening and reducing the data. These themes: Personalisation, Involvement and Education reflects the shared characteristics observed among the case companies in terms of mobilising consumers. Before analysing these themes, the companies' overall perspectives on slow fashion and crafting will be explored. This examination aims to comprehend the significance of these aspects for the case companies and how they position themselves in relation to slow fashion and crafting. This will later assist in acquiring knowledge about the motivations behind the case companies' initiatives to mobilise consumers, providing a nuanced perspective on their actions.

### 6.2 Personalisation

This section focuses on the first theme titled as Personalisation and the actions identified from the empirics. The case companies actively encourage consumers to utilise their products as a means of creating unique and personalised items. They promote the practice of DIY and customisation in various ways, emphasising the value of uniqueness. Additionally, the companies highlight the benefits of personalisation through storytelling and by cherishing the garments. Moving from more broad to detailed, the companies promote a distinct aspect known as 'grooming', which involves personalisation through activities such as fixing, polishing and repairing (Campbell, 2005; Rook, 1985). By engaging in grooming, consumers take ownership of the garments and contribute to their individualised character.

### 6.2.1 Grooming

Within all the three case companies, the idea of consumers needing to take care of their garments was replicated. To begin with FabPatch, it is somewhat evident for their business to promote the advantages of repairs as they produce patches. Similarly, the repairs for Nudie Jeans represents an essential part of the company identity as it strengthens the image of high quality jeans. The exception comes to Fæbrik, as they are not selling clothes in the first place. However, taking good care of the garment comes instinctively since the consumers are deeply involved with the garments they produce themselves (Belk, 1988; Campbell, 2005). The upcoming quotation illustrates Fæbrik's stand for the importance of the maintenance of garments.

*“We understand that you have the hunger to buy something new, but please take care of it in the best way for the planet.” – Karoline Kjønneksen, Fæbrik*

Moving towards the theme of grooming, encouraging consumers for instance to fix, polish and repair was recognisable in FabPatch and Nudie Jeans cases. Both of them are using various ways encouraging grooming behaviour embedded in inspirational storytelling. Fixing, polishing and repairing can be seen as a way to express oneself whilst the initial goal is to leave an evidence of the owner into the object (Campbell, 2005). To begin with an example from Nudie Jeans' newsletter (Image 2), the text below the picture states “we recommend a healthy dose of daily wear and no wash for six months. During this journey, your stiff dries will take on the character of a second skin”, echoes Nudie Jeans intention to stress the uniqueness of every pair of jeans.



Back in 2001, a tiny sample piece of Kaihara selvage, crafted in Fukuyama, Japan left us awe-struck. Over twenty years later, we're still amazed at how this fabric ages and develops over time.

As with all dry denim, we recommend a healthy dose of daily wear and no wash for six months. During this journey, your stiff dries will take on the character of a second skin.

Sometimes you may feel like giving up. But relax; your part is pretty simple — make the most of the journey, enjoy, and trust the process.

Image 2. Nudie Jeans incorporating storytelling to grooming behaviour.

Thereby, the stains and worns in the jeans are perceived as signs of a unique history. Using Nudie Jeans' metaphor of their jeans as a 'second skin', whilst the sign of usage can be seen as the equivalent to scars on skin. This particularly encourages consumers to repair their jeans because they are more than just a pair of jeans; they are an extension of oneself. Citing back to the literature review, the possessions that we feel more in control over, such as garments, are more important for our sense of self (Belk, 1988). Therefore, the metaphor of second skin Nudie Jeans uses, can be seen as a strong request towards the consumers to maintain their jeans but also to make the Nudie Jeans brand to be part of their identities. Conclusively, nourishing the consumers' relationship with their jeans is also a tactic to increase the identity value of them.

An additional reason for Nudie Jeans to post pictures of mended, repaired and worn out jeans, can be in the sensations converted into coolness as the crux of their message seems to be that the more original jeans you wear, the cooler you will become. The surface appearing from a lifelong usage on objects creates the ‘patina’. According to Carrigan (2005), patina indicates wealth that has come across generations and can transmit a status symbol. In contrasting light, denim jeans are often linked to democratic values (Corrigan, 2005) as they originate from the workers' outfit. However, what connects the explanation of patina and jeans is in the impression of high quality. Presumably the higher the quality is, the higher the price, but on the other hand, the longer the relationship with the object becomes.

This reveals a classic “less is more” ideology oftentimes embedded into slow fashion. Thus, a tone of resistance to mass production can also be recognised as the better caretaking of consumables results in decrease of consumption. Referring to Nudie Jeans, instead of buying new jeans they encourage consumers to use them for a long period as the patina is only making them more cool and original (Campbell, 2005; Corringan, 2005; Holt, 2002). In parallel with Nudie Jeans, FabPatch is applying storytelling by inspiring grooming through their influencers and brand collaborations. In the next quotation from Taija Sailio, the importance of brand collaborations for FabPatch is observable.

*“We think that the most interesting partner companies are the ones that produce products with the slow fashion idea that the product is going to be loved and cherished - and then become part of that story.” – Taija Sailio, FabPatch*

An example of this is the extreme sport influencer Antti Autti who is one of two influencers that FabPatch is using for marketing purposes, stated by Taija Sailio. The quotation from Antti Autti on FabPatch website states that repaired garments carry stories and memories from important moments from being outdoors, performing his passion (n.d. own translation). Notably, Antti Autti's title under the quotation on the web pages is ‘FabRebel’ (Appendix B1). Similarly to the previous example of Nudie Jeans, this indicates that FabPatch is also converting patching into rebellious acts against the dominance of mass production within the current consumption culture. Patching gives access for the consumers to feel empowerment as buying new to replace the

broken item is not a matter of necessity (Pires, Santon, & Rita, 2006; Shwan, Newholm, & Dickson, 2006). This particularly resists the current market logic whilst the consumer is free to make one's own choice (Campbell, 2005; Holt, 2002). Further to this, in Image 3 captured from Instagram account owned by Antti Autti, he demonstrates how he is using FabPatch to repair his pants in arctic conditions while performing extreme sports.

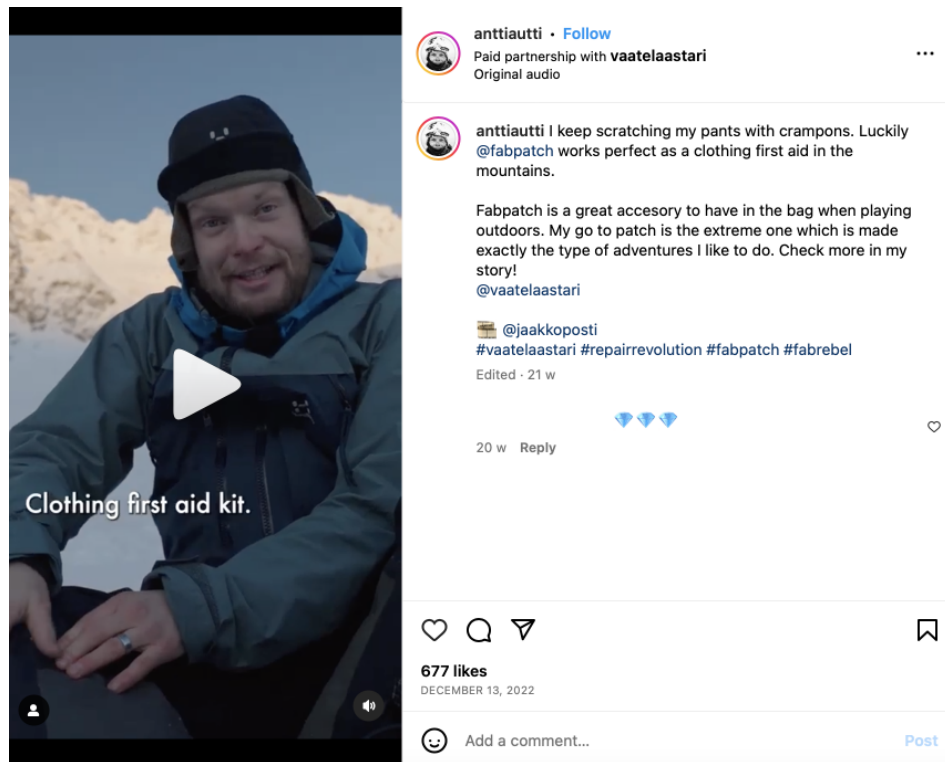


Image 3. Antti Autti shows how he uses FabPatch patches outdoors as a clothing first aid kit.

As seen from the Image, Antti Autti describes FabPatch as Clothings first aid kit which can be linked to both easiness and quickness. Observing the Image from a grooming perspective, it also characterises personalising incentives. Simultaneously when demonstrating how easy and quick the patching is, Antti Autti transforms the accident into a precious memory by patching the pants in the middle of doing extreme sports. To put it in a metaphor, patching integrates the moment of passion into the garment and thereby transforms to something personally meaningful. As the patch leaves evidence of the personality of the owner of the garment, it implies grooming

behaviour (Campbell, 2005). Likewise the example of Nudie Jeans, a sign of roughness is foremostly perceived as a sign of original self-expression.

### 6.2.2 Customising

When performing crafting in terms of creating one's own garments, it allows the producer to make the fit perfect for their body. This advantage, unlike creative benefits, is found in Fæbrik which not only sells patterns for a large range of sizes but also, educates about altering clothes to one's body so it fits perfectly. As Karoline Kjønniksen states, learning how to sew does contribute to the consumer keeping the garment for a longer period of time.

*“If you learn how to buy vintage or buy new stuff and make it fit perfectly, we know that you will use it more and more because if you're comfortable and then it will have a longer life in your closet. So we always try to talk about the importance of how it fits.”*

– Karoline Kjønniksen, Fæbrik

As the quote indicates, Karoline Kjønniksen is explaining crafting as a way of taking control of how garments fit and how to alter to make them perfect. As the consumers get involved in crafting they become craft consumers. With Fæbrik providing education of crafting, it empowers and inspires the consumer to craft. The example above is according to Fæbrik one of the key benefits of crafting and is continuously used in their marketing. Since there are more opportunities to customise and alter garments when crafting than buying ready-to-wear fashion, crafting can be seen as a resistance toward the non inclusive traditional fashion. Citing to Newholm and Dickson (2006), consumers might resist the market due to a disagreement of the market ideologies and values. The fashion industry is often exclusive when it comes to sizes due to social body ideals. The consumer can therefore resist and take a stand against the market ideology through crafting, which is facilitated by Fæbrik. Furthermore, by promoting crafting as a way to take control over the fit of a garment and alter it to make it perfect, Fæbrik is tapping into the growing trend of personalised and customisable fashion. While consumers are increasingly looking for unique and one-of-a-kind pieces, crafting allows them to achieve this while also reducing their environmental footprint. By these initiatives it can be seen as Fæbrik is facilitating the transformation of consumers to become craft consumers who want to take

ownership of their products. In relation to this, Campbell (2005) describes the craft consumer as someone who wants to invest more time and effort in their objects in order to achieve a higher degree of personal meaning and open up the opportunities to personalise as they wish. Becoming a craft consumer allows them to create unique and personal garments. In the Instagram Reel shown in Image 4, Fæbrik is showing how to elevate one of their standard patterns whereby the consumers can make the garment more unique and suitable to their own personal style.



Image 4. Eng translation. Cæmper (name of shirt pattern) with lacing.

This incentive can be seen as a type of consumer empowerment as the brand is providing consumers with access to knowledge and content that makes them capable to act according to their personal desires (Giesler & Veresiu, 2014; Shwan, Newholm, & Dickson, 2006). Furthermore, it also gives them agency to make the final call on the design of their garment. To build on this, a commonality among all three case companies is that crafting instils garments with a sense of uniqueness and enhances the sentimental value. As it can be seen in Image 5, Nudie Jeans launched a collection of uniquely patched jeans, shown on their Instagram.

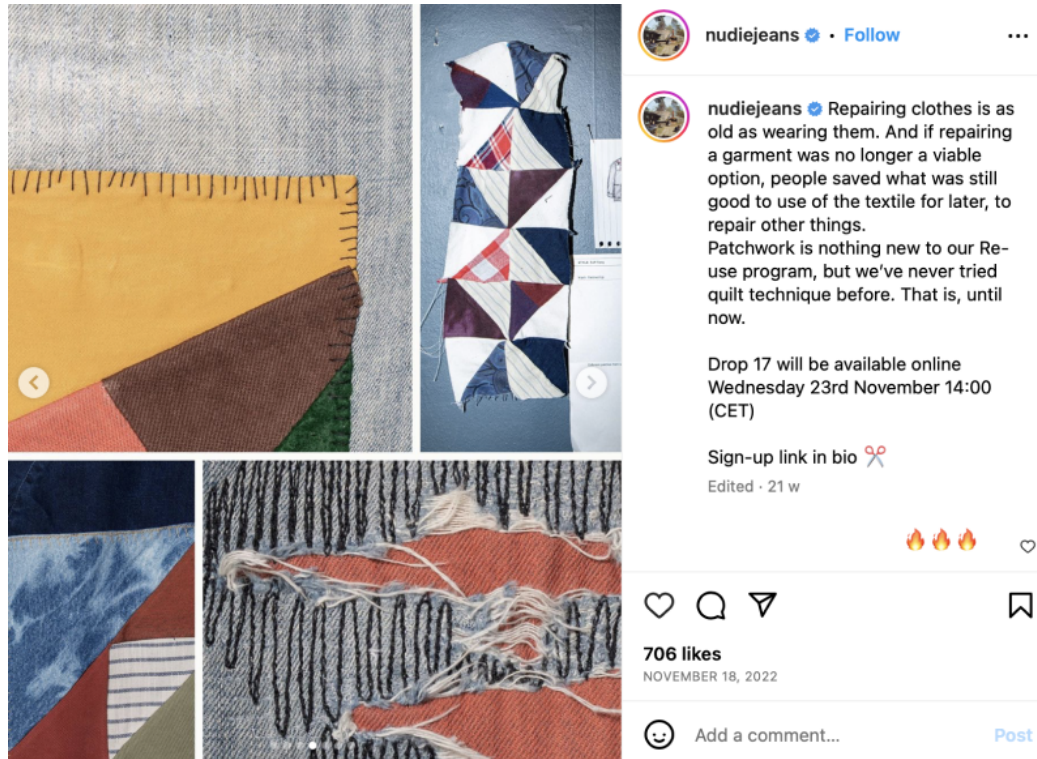


Image 5. Post from Nudie Jeans’ Instagram account, promoting that patching as a repair technique now is available in their Repair Shops for a limited period.

Comparing the example from Nudie Jeans and Fæbrik in this regard, Fæbrik allows the consumer to make the garment from scratch where the full process is governed by the consumer. While the customising of Nudie Jeans’ products is more limited because it is being added on an already made product. FabPatch, on the other hand, offers customisation through patching ready made products. When interviewing their sustainability coordinator, it became noticeable that FabPatch wants to inspire consumers to use patches also for customising causes.

*“We want to encourage people to have more interest in mending products in visible ways. Visible mended products can be worn on with pride of conscious, more ecological choice. That’s one topic you’ve probably read and heard about.”* – Natalie Ahonen, FabPatch

In sum, FabPatch encourages consumers for creativity by patching and thus, making their garments more unique. This emotional bond created can strengthen the consumers’ relationship



to the garment. This inspires consumers to patch, not only for the purpose of repair, but to customise the product and make it more unique.

## 6.3 Involvement

This section focuses on presenting the second theme in which the actions characterise Involvement. Based on the collected empirical data, it is evident that all three case companies employ different initiatives to engage their consumers. These initiatives range from community-building activities to allowing consumers to test products, enabling the brand and consumers to co-create the meanings related to the product. Given the diverse approaches utilised by the case companies, the specific types of initiatives will be introduced under the following sub-themes of community building, free repair services and test groups.

### 6.3.1 Community building

Facilitating a brand community is a profound method to engage with consumers in a current consumption culture (Boride, et al. 2011; Cova, 1997). As we can see from all of the case companies, having a strong brand community is one of their fundamentals. To begin with examples from Fæbrik, the company stands out as a community of fun and playful, with fashionable people. During the interview with their current CEO, Karoline Kjønneksen explains that the brand Fæbrik is built up on four sustainability fashion influencers who also are founders of the company (Jenny Skavlan, Ingrid Bergtun, Mari Norden and Ingrid Vik Lysne). The way they are introduced when starting to run the company, in an approachable and easy going manner (Appendix B2, B3, B4, & B5). Most often these characteristics apply when initiating community building as the feeling of being welcomed is important to evoke trust and interest that will further engage the consumers (Boride, et al. 2011).

Contrastingly to traditional fashion, Fæbrik is not based on retail garments but selling sewing patterns and complementary items for consumers to practise DIY. Thereby, what the consumers actually consume when they buy from Fæbrik is the instructions and their inspiration of sewing likewise their alternative slogan summarises “We make you make clothes” (Appendix B6). Consequently, consumers are deeply involved in the process of manufacturing their garments by

themselves. The next quotation indicates the importance of community for Fæbrik's core business.

*“Our followers are crazy fans which is amazing and we have this event on Saturday where we just invite the people to come and meet up.” – Karoline Kjønniksen, Fæbrik*

In relation to the quote, Image 6 is a screenshot from Fæbriks newsletter informing about an upcoming event.

### **Velkommen til Fæstdrakt event!**

Nå er det på tide å feire! Har du sydd Fæstdrakt til deg selv, noen du er glad i eller vil du hente inspirasjon? Da vil vi gjerne se deg på Hammerhai i Oslo førstkommande lørdag.

Her skal vi bli kjent, nørde på søm, vise frem og beundre hverandres fæstdrakter!

Det blir noe godt i glasset og fotovegg hvor proff fotograf tar bilde av dere som dere selvfølgelig får tilsendt etterpå. Lek og gøy blir det også!  
Barn er mer enn velkomne!



Image 6. An invitation for the event organised by Fæbrik. In the photo the influencers Jenny Skavlan, Ingrid Bergtun, Mari Norden and Ingrid Vik Lysne are walking in front of their brand community.

The newsletter works as an illustrative example of how Fæbrik is mobilising their brand community by a social link of sewing. In this particular event the aim was to make a festive costume. Moreover, the text in the newsletter encourages everyone to “get together to exchange ideas, show off and admire each other's costumes” (2023, own translation). The feature of exchanging the ideas relates this initiative to co-creation, as its purpose is to create meanings for the brand together with the consumers (Arvidsson, 2005).

The creation of a brand community is also present in FabPatch. Early on their journey they started a Facebook group to engage consumers to inspire them to mend instead of throwing away broken items. What was special within the community is that the focus wasn't only on patching with FabPatch. The members of the group were encouraged to share other mending techniques and stories as well. Today, FabPatch is no longer an active moderator in the group. Yet, there are still some posts per week showing creative new ways of mending.

To give an example of the significance of brand community in the context of Nudie Jeans, when interviewing their sustainability coordinator it became clear that the company has a strong consumer base. Nudie Jeans has organised a loyalty program or reuse program, as they say, in which they give a 20% discount for in-store recycling of a consumer's old pair of jeans. In the next quotation Kevin Gelsi explains the importance of people exploiting their circularity executions.

*“... during that line just visiting store for getting repair and talking about that and that dialogue instead of just [...] browsing around news, that opened up and short of became a gateway for talking about back stuff as well as these additional reasons for visiting in a retail shop [...] it organically grew on it's own and then of course it was like conceptualised on some sort of business level, but that dialogue with the customer and the interactiveness from them, because without them as post consumer material suppliers, we wouldn't be able to have the second hand scheme. We wouldn't be able to recycle our stuff into new Nude Jeans stuff.” – Kevin Gelsi, Nudie Jeans*

As it can be interpreted from the quotation, Nudie Jeans loyal consumers are important for them due to their second hand assortment and recycling the raw material to new pairs of Nudie Jeans. Finally, referring to all three examples, it is recognisable that all of the three brands have engaged a wide audience despite their consumers having to learn a contrasting behaviour for fast fashion.

### 6.3.2 Involving through free repair service

According to Arvidsson (2005), a community is beneficial for the brand as they can guide the consumers towards the company's intentions. Apart from the monetary growth associated with co-creation, in this research the companies are actively transforming the perceptions related to fashion by cooperating with their consumers. Moving towards findings from this, Nudie Jeans involves their consumers mainly through their free repair service. The repairs are at the very heart of Nudie Jeans' essence, according to Kevin Gelsi. Further to that, the repair service does not only go hand-in-hand with the basic principles of circular economy but it facilitates Nudie Jeans' to engage with its consumers. Looking at what happens when the consumer and the person working with the repair project, new meanings related to Nudie Jeans products are co-created. Kevin Gelsi incorporates the importance of having a real-life dialogue with consumers.

*“The sewing machines kind of speak their own language when we repair denim in store; you take back stuff in that circularity approach. And also to engage. I think that’s one of the most beautiful and interesting angles in [our] circularity story of implementing the repairs.” – Kevin Gelsi, Nudie Jeans*

Despite the jeans being repaired by a professional at the Nudie Jeans Repair Shop, consumers are involved by bringing their jeans to the physical shop and by interacting with the repairer. The co-creation occurs when the meaning of the jeans is negotiated between the Nudie Jeans worker and the consumer, as there is time and effort brought into the process from both sides (Arvidsson, 2005). Although the consumer does not repair the jeans, the co-creation process is embedded in the joint understanding of the value of the jeans because they feel worth repairing. Therefore, the repair service does not only strengthen the relationship with Nudie Jeans and its consumers, but

nourishes the relationship between consumer and their jeans because of the extra effort, related to craft consumerism (Campbell, 2005). This action can also be seen as it could liberate consumers from the feeling of alienation since they have contact with the other who is repairing the jeans (Billig, 1999). This contributes to the enhanced relationship to the commodity as the product is clearly merged with someone's personal effort which can then result in increased meaningfulness of the product (Belk; 1988; Campbell, 2005).

Although there is a genuine intention for Nudie Jeans to cherish the aspects that local repair shops bring for their business, a limitation emerges mainly in its scalability. Nudie Jeans has a substantial global consumer base which means that the demand for all the repairs cannot be entirely met.

*“We would like to take responsibility of the products that we sell. The free repairs are pretty logical in that sense but then again we are not available in every corner of the road and we sell to global customers. The accessibility of that service is of course limited to geography.”* – Kevin Gelsi, Nudie Jeans

In other words, when going deeper into the idea of providing free repairs considerable limitations comes when organising it on a global scale. To tackle this problem, Nudie Jeans is sending free repair kits despite the fact that it is not their primary incentive for consumers to practise DIY. The repair kit will be further discussed in the Education part.

### 6.3.3 Organising test groups

The example of consumer Involvement from FabPatch is enabled foremostly in the online environment. FabPatch originates with two mothers trying to find an easier repair solution to patch their childrens' clothes, as the ones existing on the markets were not practical enough (Vaatelaastari, n.d.). Further developing the business, a Facebook group was created for the parents who had the same struggle regarding clothes that needed repair. The members were encouraged to use the hashtag #paikkaushaaste (engl. translation, #patchingchallenge), which gathered all posts where the parents demonstrate, discuss and ask how to repair various items. By this action, FabPatches' brand is evolving into a platform for co-creation where the group

members can inspire each other to repair various things (Bertilsson & Rennstam, 2018; Boride, et al. 2011). Moreover, FabPatch facilitates the co-creation process of creating distinct meanings and purposes of their product (Arvidsson, 2005). The landing page of the #paikkaushaaste Facebook group is shown in the Appendix B7 and the description of the page is translated to english down below:

*Let's make the world a better place together! Welcome to the #patchingchallenge, a group of people whose aim is to expand the longevity of clothes. Style is free: mend, sew, wear holes with pride - or patch with the FabPatch! In this group you can get inspiration, ask for tips and share your best patches! Don't forget to challenge your friends to join in!*

*The group is run by Oikiat Design Ltd. We want to provide a place for people in the group to share all kinds of patching tips. From time to time we offer members the opportunity to take part in lotteries, competitions and surveys, as well as the chance to take advantage of offers for group members. Welcome to join us!*

From an outside perspective, the group is easy to approach as the published images and posts are not polished as it can be seen from the cover image (Appendix B7). Looking more into the Facebook group description, FabPatch is giving back to the community that is sharing their free ideas, by organising lotteries, competitions and surveys. This notion reflects much of the characteristics when the brand works as a platform to facilitate co-creation (Bertilsson & Rennstam, 2018). Furthermore, co-creation beyond the Facebook group was also discussed in the interviews with Taija Sailio and Natalie Ahonen. In the forthcoming quotation Taija Sailio explains how FabPatch has organised test groups to utilise the consumer feedback to improve their products.

*“In the beginning we started with a test run with 100 families that were given patches and asked to give us feedback and ideas and share their thoughts. This is something that we have tried to keep up during the years as well, sometimes more or sometimes less but each product is tested with the actual users [...] This is keeping us informed about what works and doesn't work, for example the instructions and how it's used.”* – Taija Sailio, FabPatch

Similarly, establishing a feedback loop is an archetype example of how interaction is used to increase brand value. According to Taija Sailio, the test groups are to disclose failures in following the instructions of patching and also to give them knowledge of the improvements that should be done in terms of e.g. materials and sizes. By allowing consumers to give input on FabPatchs products, makes them feel heard and thereby more engaged with the company's products (Boride, et al. 2011). While optimising test groups, FabPatch gets information about the visual patterns and shapes favoured by the consumers. When the patches are accomplished to meet the consumer's desires, it directly increases the brand value of FabPatch (Bertilsson & Rennstam, 2018). However, looking at FabPatch involving incentives from more from the sustainability perspective, interviewing their sustainability coordinator Natalie Ahonen, it became apparent that FabPatch also wants to empower their consumers by giving them access to act by accelerating a circular economy.

*“Sometimes the circular economy is thought that it's something happening in the bigger picture and distant, like factories and bigger companies, and the consumers might have the feeling they do not have many options to be involved in that big change. So, in our perspective we really want consumers to be able to participate with their decisions and actions. That's why we want to encourage consumers to change the repair culture. And by that way, we believe that consumers are becoming prosumers (product + consumers) [...] because the studies show that when people are mending their own products, they start to respect the product more...”* – Natalie Ahonen, FabPatch

Referring to the P.A.C.T routine, capabilising the consumer by providing them with the tools to take action according to their own will, can result in empowerment (Giesler & Veresiu, 2014; Shwan, Newholm, & Dickson, 2006). In addition, by this they are personalising the

responsibility by letting individuals act by their own will if they want to act sustainable, thus feel as if they would be part of a bigger change. However, this does entail pros and cons referring to Giesler and Verisiu (2014), when the responsibility on individuals. On the positive side, giving consumers back the feeling of agency of their decision making can result in feeling empowerment resulting in consumer engagement (Shwan, Newholm, & Dickson, 2006). On the negative side, if the markets are not optimised to act sustainable, it triggers an unreasonable amount of stress or anxiety on individuals' daily choices.

## 6.4 Education

This section highlights the third significant finding where the case companies not only strive to involve their consumers through various means but also prioritise education. The empirical material reveals two distinct themes of Education: educating on crafting and educating on sustainability. The emphasis on a particular theme of Education depends on the company's vision, product and overall nature. Additionally, a noteworthy strategy observed is the integration of sustainability education within a different message, particularly evident in the case of Nudie Jeans.

### 6.4.1 Educating on Crafting

Crafting in terms of educating consumers to sew, is one of Fæbriks core initiatives. To do so, they educate their consumers by selling courses and posting instruction videos on social media for their sewing patterns. The main way of education comes through their books and Instagram where different sewing techniques and how to handle certain materials are shown. An issue that has been identified by Fæbrik is to keep the consumers that have been around from the beginning and at the same time to be accessible for new consumers. By educating through social media they can continuously update and inspire consumers through new tips and tricks almost every day. As shown in the coming quotation, Fæbrik is taking this to the next level by creating an app. In that way, they can continue to provide satisfactory education to their consumers, no matter the skill level.



*“We have to remember to take care of the people that have been a part of this universe for three years since we started and not to lose them because it's too easy. So that's why in our app we will make three levels so you have new beginner medium in the app so you can search for patterns.” – Karoline Kjønniksen, Fæbrik*

When comparing Fæbrik and FabPatch, it becomes evident that Fæbrik relies more on ongoing consumer education, whereas FabPatch can only teach their consumers how to use the patch at once. However, both companies require consumer education for their businesses to thrive. This is exemplified in Image 7 and Image 8 where FabPatch consumers are instructed on the proper utilisation of their patches, while Fæbrik customers are taught the skill of sewing anything they desire. Nevertheless, both brands employ education strategies through platforms like YouTube and Instagram to inform and engage with their consumers.



Image 7. FabPatch demonstrates patching.



Image 8. Engl. Sew jeans with Fæbrik.

On FabPatch's YouTube page, they showcase how to patch and expand the consumer's perception of patching beyond just clothing to include patching different types of textiles. Similarly, Fæbrik's YouTube page demonstrates patterns and pattern alterations to showcase the diverse creative possibilities available to consumers. In essence, both FabPatch and Fæbrik emphasise consumer Involvement in crafting as they do both; highlight the creative possibilities enabled by crafting but also emphasise how easy and enjoyable it is. This can be interpreted from the next quotations.

*“People might feel that mending is too much work or that they don't have enough skills. We want to make the gap narrower, make mending as easy as putting on a band-aid.”*

– Taija Sailio, FabPatch

*“If you buy a pattern from Fæbrik it needs to be very easy, so everything we do needs to be there. So for instance, this costume, which is popular but everyone think its a high tech thing you need to have a lot of skills to make it but it's actually for beginners.”*

– Karoline Kjønneksen, Fæbrik

Apart from Fæbrik and FabPatch, Nudie Jeans does not focus on enhancing capability to their consumers, referring to the P.A.C.T routine. This could be discovered from the interview with Kevin Gelsi as he explains how the company's main focus is on providing good quality jeans and offering free repair services for all customers, without significant focus on educating consumers on crafting.

*“We have video's actually, we have instructions and we have communicated DIY instructions for repairs so, and we think that's great but the first option I guess would be for someone with the competence of producing a high quality [repair]to do it also as it lasts longer.”* – Kevin Gelsi, Nudie Jeans

At a first glance, DIY seems like an equivalent initiative for Nudie Jeans as their repair shops. But what is disclosed in the interview was that the repair kits are a solution for those who don't have access to the repair shops. It is more of an 'ad hoc' solution, as Kevin Gelsi also described

in the interview. Nudie Jeans aim is to provide free repairs for all the consumers instead of having to repair their jeans themselves to maintain a quality in their jeans. However, for the sake of helping their consumers to use their repair kits, they post educational videos as stated in the quotation and illustrated in Image 9.

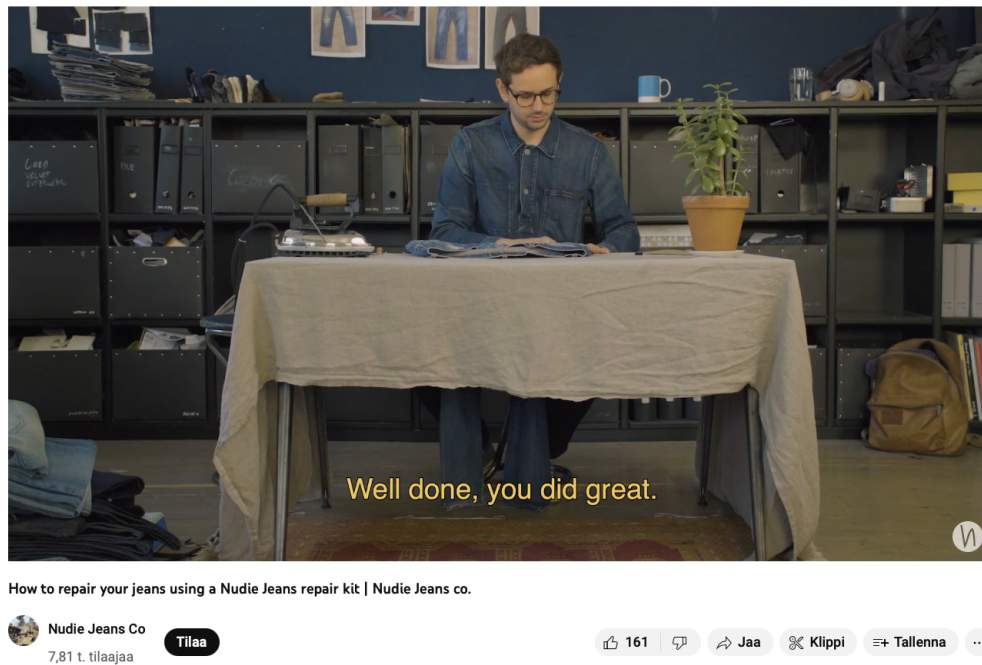


Image 9. An educational video of how to make use of a repair kit.

The fact that Nudie Jeans' aim is to do all repairs in-house is a matter of not putting that responsibility on the consumer to own the tools and possess the knowledge of mending. That is rather seen as something the company is responsible for.

*“From a visionary point of view we have this service of free repairs because we’d like to take responsibility for the products that we sell.” – Kevin Gelsi, Nudie Jeans*

This can be recognised as one of Nudie Jeans' obstacles when looking at the benefits of repairing one's own jeans. By letting the consumer repair it themselves, as an act of grooming, the consumer will feel less alienated to the product and is more prone to keep it for a longer time

since it is their own time and energy that has gone into repairing it. By Nudie Jeans taking care of the whole repairing cycle, the consumers might therefore lose the connection to the garment. On the other hand, it allows a wider range of consumers to actually repair their jeans since it does not depend on the interest and knowledge of sewing. Referring to the two branches of Education (on sustainability and on crafting) the above example is categorised as their measures of educating in crafting which is little to none. Since Nudie Jeans' main business is selling jeans and crafting as repairing is only a fraction of the business, it is somewhat reasonable that less resources have been put into educating consumers on crafting.

#### 6.4.2 Educating on Sustainability

It is evident that Nudie Jeans puts more effort in educating consumers about sustainability than crafting. During the interview with Kevis Gelsi it is apparent that sustainability is an important topic for Nudie Jeans and that it is well incorporated in the company.

*“Nudie Jeans has always been a brand focusing on sustainability procurements and it’s one of the key ideas integrated into the DNA of the brand.”* – Kevin Gelsi, Nudie Jeans

Taking a closer look into the external communication on sustainability of Nudie Jeans, it is not as essential as it is for the internal communication. Even though Nudie Jeans has the desire to create sustainable consumers and slow down fashion consumption, Kevin Gelsi describes that sustainability communication today is hard considering the climate of greenwashing. They are therefore prone to act as a good example and implement sustainability measures before communicating them. This rather careful approach towards educating sustainability is also shown on their social media. For example in Image 6 from Nudie Jeans Instagram page they introduce a concept called *What the FAQ* where Nudie Jeans employees answer consumers' questions about their products and company.

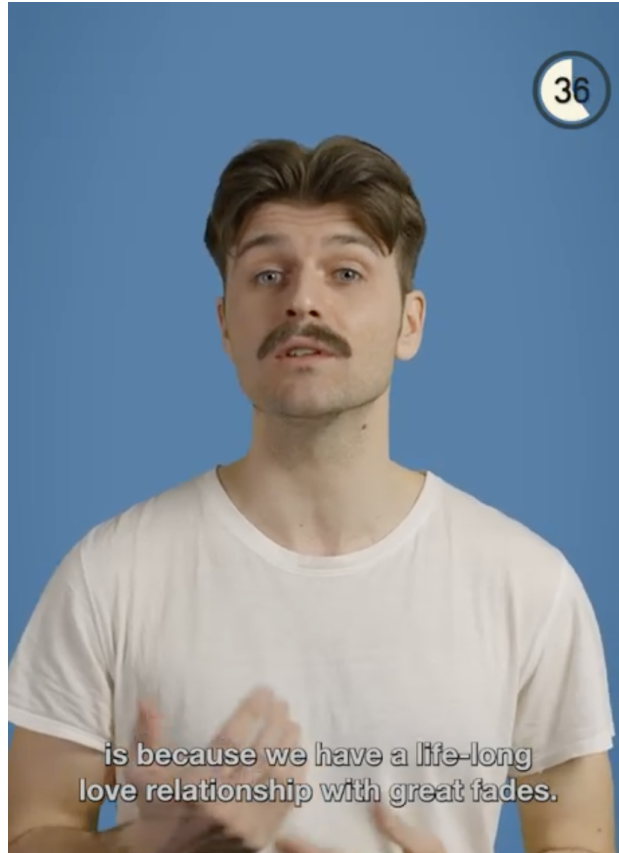


Image 10. Educating on sustainability through the *FAQ* video series.

In the Instagram Reel shown in Image 10, it is explained why washing jeans is often not encouraged for sustainability reasons. However, as it becomes clear at the end of the video, the focus is less on the sustainability and more on the aesthetics of a washed look of the jeans because they have a life-long love relationship with great jeans, as the text says in Image 6. The image is captured from the video where Kevin Gelsi educates how often one should wash jeans. This is a way of getting consumers to act more sustainable, not because of the reason of being sustainable but rather to be cool. In other words, Nudie Jeans is teaching consumers to be sustainable while integrating it into their sense of style. Thereby the responsibility of sustaining jeans is put on individuals yet in a highly sensitive manner which links their actions to personalisation of the P.A.C.T routine. Noteworthy, sustainability is not forced upon the consumers but rather shifting the focus on coolness of the jeans when they are worn out, old and thus more sustainable. The message of coolness is also shown in their social media posts of

distressed and worn jeans. The reason why it is embedded can be linked to a quote from the interview, where Kevin Gelsi is responding to if Nudie Jeans is educating their consumers on sustainability.

*“But it’s also been harder to like you know, orientate and to reach all the way due to like the climate of greenwashing and so on.”* – Kevin Gelsi, Nudie Jeans

Nudie Jeans’ is highly aware of how easy it is to be accused of greenwashing and this might be the reason why the message of sustainability is reformed into coolness. From another perspective Nudie Jeans as a corporation is taking substantial measures to become sustainable and not primarily advocating a sustainable lifestyle to their consumers, can also be related to the critique towards the P.A.C.T routine. Giesler and Veresiu (2014) conclude that rather than relying on consumers to drive change, companies are more effective when they develop regulatory frameworks that facilitate responsible consumption. What can be seen from Nudie Jeans is that they take a major part of responsibility for themselves as a fashion supplier, although they provide the consumers capability of acting consciously in terms of sustainability.

When comparing approaches on educating consumers to be sustainable, similar traits are found at FabPatch where they do not want to point fingers but instead be more positive and encouraging in their message about sustainability which can be interpreted from the next quote.

*“We try to find ways to do it that are not teaching but it’s more about, well looking at something positive and promoting the good feeling of doing sustainable acts in everyday life and that it doesn’t need to be that hard.”* – Taija Sailio, FabPatch

This is also visible in FabPatches ads as it can be recognised from Appendix B8. The main focus for them seems to be how easy patching is that even a child can do it and secondly that it is an act of sustainability. Similarities are found with the internal work on sustainability where FabPatch is constantly developing the product to a more sustainable one. Even though Fæbrik is more radical when educating about how unsustainable the fashion industry is, Karoline Kjønneksen was confident when it came to seeing the problem as it is related to the industry rather than the consumers.

*“We don't want to have our communication like a pointing finger telling you what to do, but we want to inspire people to be a part of the solution.” – Karoline Kjønneksen*

Looking at the different sustainability communications from the companies, it is clear that there are discourses put into the purpose of shaping the consumers to act more sustainable for example by utilising the coolness and uniqueness of mending. Since the previous part of educating on crafting was closely linked to the P.A.C.T routine, it can also be seen as these companies are doing the exact opposite when it comes to educating about sustainability. The responsibility is nowadays valued and expected from the consumer's side, which in these cases companies are trying to have on themselves taking the lion share of the responsibility on themselves.

## 7. Discussion

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*In this section we will discuss the key findings in the light of existing knowledge introduced in the first chapter of this thesis. The aim is to enrich the understanding of how brands mobilise consumers to slow down fashion consumption by craft. Finally, we bring into discussion the existing controversy among previous researches of brands initiating consumption for the sake of sustainability.*

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The purpose of this research was to acquire a deeper understanding of craft-oriented brands' implications in slowing down fashion consumption. Three case-companies were studied throughout expert interviews and online observation. Thereafter, replicating factors were identified, thematised, analysed and conceptualised into a model this is responding to the research question:

*How do craft-oriented brands mobilise consumers to slow down fashion consumption?*

We respond to this research question with Personalisation, Involvement and Educating which is the foundation of the P.I.E model that facilitates ‘slowsumption’. In order to make such conclusions, evidence was gathered with the previously described methods. In the following

section the three strategies to mobilise consumers to slow down fashion consumption, are discussed and developed into the model.

### *Personalisation*

The case companies are trying to slow down consumption in various ways of making the garments more unique and personal for the consumer. As mentioned earlier, this is a strategy of resisting the current market logic in which the companies are destined to grow. Instead, an alternative for growth for these case companies seems to be gaining inspiration from degrowth. As Rennstam (2021) emphasises, craft intense products are one way to implement some aspects of advocating degrowth. What is recognisable from the empirics of this research is that the companies are educating and involving the consumers to form a more personal relation to their garments and, as a consequence, to buy less.

Personalisation linked to sustainability and slow fashion may not be that obvious at the first glance. However, as seen from the theory and empirical material, incentives indicating that garments consumers take care of obtains a high personal and sentimental value which can be achieved through Personalisation. Referring to Jung and Jin (2014), one imperative orientation of slow fashion is authenticity and exclusivity that can be reached by handmade and groomed products. Whilst creating one's own garments leads to a deeper person-product attachment is also confirmed by Hirscher, Niinimäki and Joyner Armstrong (2018). When the brands create opportunities for consumers to reach authenticity and exclusivity, it opens up the possibility for consumers to slow down fashion consumption. In this sense, the act of Personalisation indirectly creates a consumer who is more prone to keep garments for a longer time and thereby slowing down fashion (Legere & Kang, 2020).

Compared to Involvement and Education, Personalisation is a trait that is executed in similar ways in all the case companies. When considering the research question, it becomes evident that Personalisation may not be a practical approach to mobilising consumers in the same way as Involvement through community, for instance. Instead, Personalisation serves as a means to inspire and showcase the creative advantages of crafting. From a marketing perspective, Personalisation is the primary approach employed by the companies to promote their products



through storytelling. However, unlike traditional fashion companies, the focus on Personalisation goes beyond being a mere marketing strategy. It is translated into an experiential aspect for consumers, allowing them to create memories through the products offered by the case companies (Firat & Venkatesh, 1995).

### *Involvement*

All the three case companies shared the same intention to involve consumers into various creation processes facilitating the brand experience. The community aspect and implications from postmodernism in regards to this, becomes apparent. From the postmodernism point of view, Involvement helps the consumers to create a more personal relationship to the objects when they can take part in pre- and post-consumption practices (Firat & Venkatesh, 1995). This essentially shifts the focus from the use value to the products' experimental aspects. The experimental value of the products stimulates the creation of a brand community as it is based on the social link the joint experiences cultivate (Cova, 1997). Referring to Fæbrik in this context, the experience of belonging to a community of sewer's is revealed to be just as important with the physical products that they sell. One example of this is the various events they organise for their brand community and the empowerment that follows is evident to sustain their business (Pires, Santon & Rita, 2006; Shwan, Newholm, & Dickson, 2006). The same advantage by maintaining a brand community is seen at FabPatch. In addition, when the brand evolves to a platform, likewise in both of these examples, it facilitates empowerment (Bertilsson & Rennstam, 2018; Shwan, Newholm, & Dickson, 2006). In the FabPatch Facebook group the consumers could inspire each other and share new ways of using the company's products (Arvidsson, 2005; Bertilsson & Rennstam, 2018; Boride, et al. 2011).

### *Education*

Looking at education in terms of crafting, it is clear that this is implemented on different levels in the case companies. Referring to Image 1, what became evident in the analysis is that the more crafting that is outsourced to the consumer, the more craft Education the brand provides their consumers with. Fæbrik has the largest focus on making their consumers craft. Therefore, it is more usual for them to have a variety of educational initiatives in the form of courses, books and videos. By these strategies Fæbrik is creating prosumers as it is crucial that consumers take part

in the production processes (Campbell, 2005; Strähle & Grünewald, 2017). The benefits of being a prosumer is mostly linked to the deeper person-product attachment and to the material choices that are up to the user. Overall, the whole process can be done with more intense consideration in terms of sustainability (Campbell, 2005; Strähle & Grünewald, 2017). By creating prosumers that value their self made garments, Fæbrik aspires to create more sustainable consumers and to contribute for the sustainable development in the fashion industry.

FabPatch, on the other hand, desires to make craft in the form of patching as easy as possible. This can be linked to capitalisation as the aim of it is to cultivate self-management, or in other words, practising DIY (Giesler & Veresiu, 2014). Additionally, citing to the P.A.C.T routine, it is clear that the companies are trying to create the Green Consumer by educating them in sustainability issues. All case companies showcase the benefits of crafting by the advanced longevity of the garments and thereby slowing down the fashion. As all case companies are aware that sustainability can be provocative, they do this very gently by the discourses of being sustainable as it is considered cool, easy and fun.

## 7.1 The P.I.E Model and generating slowsumption

### *The P.I.E Model*

Referring to the research question of *How do brands mobilise consumers to slow down fashion consumption by craft?*, it is disclosed that the case companies pursue it by Personalisation, Involvement and Education. Aligned with the purpose of this research and the desired managerial implications, the actions are conceptualised as the P.I.E model. As revealed in the previous part, all of these actions are seen in the case companies activities, yet on different levels. For instance, Fæbrik is dedicating significant effort to all three actions, whereas FabPatch places a greater emphasis on personalisation and Involvement rather than prioritising Education. Nudie Jeans places the highest emphasis on actions related to Personalisation while Education and Involvement are not as central. Even Though the levels are different, all three categories are distinctly integrated in all three case companies attempt to mobilise consumers.

The implementation of these actions are driven by the key focus within each company's business and their level of emphasis crafting. The motives behind these actions can be attributed to the specific priorities and core aspects of each company's businesses. As previously discussed, in order for the company to mobilise consumers with a large focus on crafting, Education becomes important in assisting the consumers to overcome the barriers to start crafting. These types of companies are quite diverse from traditional fashion brands. Engaging consumers to consume patterns and fabric instead of ready made clothes, can be an obstacle and thus requires more commitment from the consumer. This requires that the company focuses more on motivating, educating and involving the consumer by various actions. Contrastingly, a more traditional fashion brand such as Nudie Jeans, which offers crafting in the context of repair service, has no need to educate or equip their consumers. Since this type of consumption aligns more closely with traditional fashion consumption, the barrier is lower than for more craft-oriented consumption. This results in less demand in effort to engage and educate the consumers. Overall, what can be stated in light of the findings is that mobilising consumers is done by the actions in the P.I.E model but how the emphasis in the pie sections is divided is depending on the type of company.

### *Slowsumption*

Alongside the P.I.E model, a term for consumption practice is suggested. By implementing the P.I.E model the company can facilitate a slower consumption, which is conceptualised in this research as 'slowsumption'. Similar to the P.A.C.T routine that transforms consumers into responsible consumers (Giesler & Veresiu, 2014), the P.I.E model can be seen as fulfilling a similar purpose of changing consumers' consumption patterns, related to fashion and textile purchases. Image 10 illustrates how the three actions of mobilising consumers to slow down fashion consumption by various craft incentives, creates a process of facilitating slowumption.

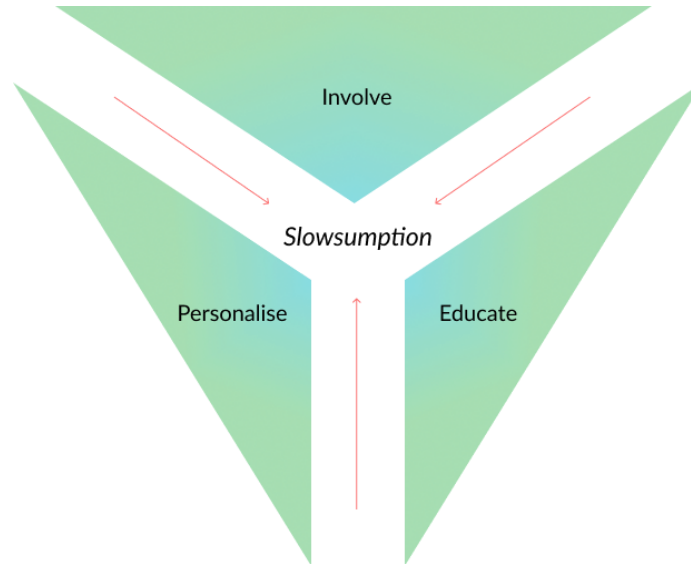


Image 10. Illustration of slowsumption that is facilitated by the P.I.E model

Implementing Personalisation, Involvement and Education, yet on different degrees, creates slowsumption. It originates from a desire to bring a personal value to consumption, being involved in the production process and having a willingness to learn how to craft. Looking at the findings of this research, it shows that companies are implementing these actions to slow down the consumer's consumption patterns and to make them more conscious about their purchases. As the three case companies see themselves as promoting slow fashion and that the P.I.E model offsprings from the empirics of the case companies, it is a logical step to believe that they take initiatives to promote slowsumption.

## 7.2 Generalisability

Based on replicating factors discoverable from the case companies, it is relevant to state that the P.I.E model is applicable to similar types of businesses. Implementing the P.I.E model and slowsumption to other industries providing consumer goods might be possible as none of the key fundamentals are limited in their relevance to the fashion industry. Namely, there are no significant barriers identified why implementing Personalisation, Involvement and Education could not stimulate slowsumption in the consumer goods sector. Non-traditional brands that are

advocating slow consumption within their industry can make a greater use of the P.I.E model, as evidenced by Fæbrik, which heavily emphasises craftsmanship and has the most distinct traits of actions from the P.I.E model. On the other hand, Nudie Jeans as a more traditional fashion brand, displays the least traits of using the actions of the P.I.E model, indicating an inferior need of the model for the purpose of promoting their cause.

It is important to note that this research has limitations in terms of suggesting whether slowsumption would lead to more responsible consumer behaviour, as it solely focuses on the managerial level implications. While companies may propose alternative, more sustainable forms of consumption, it remains crucial for them to attract consumers and generate revenue hence, consumption remains at the core of the business. The question then arises if the longevity of garments that these brands strive to achieve is compelling enough for consumers to decelerate their consumption patterns. Nevertheless, in order to reach the sustainability goals, the need is not only one, but multiple solutions. One way might therefore be through crafting. Which could generate an increasing interest in slowsumption and could be changing it to a new normal.

The statement of turning slowsumption initiatives into new normal can be criticised, as it hearty to consider if it's possible to implement craft-orientation in to all businesses. The main concerns may appear in the competitiveness and if it's economically sustainable for the companies. The change from a traditional line of business to a slower approach, might be challenging since the company now should encourage the consumers to keep the product and repair it instead of constantly buying new. For example, this goes against the business logic of fast fashion brands as the monthly collections of new clothes would become pointless for consumers who want to engage with more slow consumption behaviour by maintaining their clothes.

## 8. Conclusion

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*In this section the summary of the main findings will be presented and a conclusion will be made based on the previous discussion. The theoretical and practical implications of the findings are discussed as well as possible limitations and suggestions for future research.*

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### 8.1 Brands mobilising sustainable consumption by craft

The aim of this research was to gain an understanding of how craft-oriented brands mobilise consumers to slow down fashion consumption. Regarding the current state of the fashion industry, there is a need for new initiatives and innovations accelerating sustainable development. When looking at earlier research within the field, there is little to non research on how craft can be used as a part of the sustainable transition of the fashion industry. By investigating three companies within the fashion industry that implements some degree of craft, we aimed to get a nuanced understanding of how they mobilise consumers to become more sustainable. The three case companies used for this research were Fæbrik, FabPatch and Nudie Jeans. The companies' alignment with the slow fashion movement was confirmed during the interviews, showcasing their commitment to reduce fashion consumption.

In conclusion, it was discovered that all the three case companies implement Personalisation, Involvement and Education in making the consumers slow down their fashion consumption. These initiatives of slowing down consumption through craft can be linked to the notion that craft intense products are a path to degrowth. Investment in crafted objects comes from a genuine interest in the product, including the production process and environmental impact. Through this perspective, these companies can be seen as slowing down consumption.

The need for diverse solutions is also evident in the varying degrees of crafting implementation among the case companies. Fæbrik, for instance, focuses on educating consumers who possess an interest in learning how to sew, while FabPatch also educates but not as extensively. Rather they design products that make mending as easy as possible. Nudie Jeans, on the other hand,

takes the initiative to mend garments for consumers who lack the interest or skills to do so themselves. This highlights the necessity of different approaches tailored to the needs of different consumers in order to drive transformative change within the industry. It also indicates that there are several ways of implementing crafting for sustainability reasons in a company.

Finally a model was conceptualised from the research findings to respond how slow consumption can be mobilised by craft, essentially when such potential was recognised through the observation of the three case companies. Conceptualising the P.I.E model, well anchored in our research findings, might facilitate for other companies to implement a craft-oriented approach to slowsumption.

## 8.2. Contributions

The proposed contributions of this research were to provide insights of fashion brands incorporating craft and to extend the literature on crafting as a part of slowing down consumption. Looking at the previous literature, there is little to non research on the implementation of craft within fashion as a sustainable action. The previous literature tends to focus on one of the aspects of either craft, fashion or sustainability. The aim was therefore to contribute on how these can be merged together as a solution to combat the various sustainability issues within the fashion industry. This research therefore contributed to the existing research field by conceptualising the P.I.E model and introducing slowsumption. The P.I.E model and the term slowsumption can be utilised as they contribute with a new perspective of the implications craft can bring in while initiating slowing down the consumption. The new concepts demonstrate the possibility to implement craft as a tool to transform companies to be more sustainable.

This research adds to the current literature on the managerial perspective of sustainable fashion. While previous research has primarily focused on the consumer and sociological aspects of crafting and its benefits for consumers, this study fills the gap by examining how businesses incorporate crafting into their operations. With the trend of craft is growing, it becomes increasingly important to develop a more nuanced understanding of how it impacts not only consumers but also the brands. As the goal was to contribute by finding alternatives for a more

sustainable fashion industry, it indicates that the aim of this research was fulfilled and can contribute to the existing literature by bringing light to an additional perspective.

### 8.3 Key Implications

The insights obtained from this study are particularly valuable from a managerial perspective for companies that incorporate crafting into their business models. The research has highlighted various strategies employed by craft-oriented companies to encourage consumers to adopt a slower approach to fashion consumption. It is evident that craft-oriented companies may need to adopt more significant measures to generate consumers interest in crafting, associated with sustainable benefits. Considering the possibility to implement the action in different degrees in the P.I.E model, it becomes applicable to a broader range of companies. Consequently, it could be most beneficial for brands similar to Nudie Jeans, which have a comparable level of craft implementation, as traditional fashion brands seek to embrace sustainability trends and introduce new sustainability initiatives. Therefore, this model could serve as a tool to mobilise consumers towards utilising these sustainability initiatives and assisting the fashion brands on a transition towards a more sustainable marketplace.

From a broader perspective, this research emphasises various approaches to foster a more sustainable textile industry. By mobilising consumers to slow down fashion consumption through craft, it becomes evident that educating them about this possibility is crucial for prompting reconsideration of the necessity to purchase new garments. While sustainable and recycled materials are widely recognised as effective solutions for the sustainable development of the textile industry, crafting offers an additional solution to extend the lifespan of garments. Thus, it is important to emphasise the implementation of multiple solutions in order to achieve specific sustainability goals. Some degree of craft orientation cannot alone change the fashion industry into more sustainable, as it was disclosed in this study, it is worth considering it as one of the key components to achieve it.



## 8.4 Limitation & Future Research

As this research is performed on fashion brands in the Nordic countries, we can see that further research on other industries and geographical areas could strengthen the P.I.E model. In the context of this research, the cultural aspects affecting the results are fairly limited to this specific region. By interviewing more than three case companies and presumably located in other countries, could deliver a more nuanced understanding of how craft is implemented, it opens up for further discussion and perspectives on the topic.

To convey deeper insights, the consumer perspective should also be taken into account. For instance, while conducting the online observation the attention was not paid to the consumers' communication with each other. However, it could have brought in some significant insights about the researched subject yet it was decided the research strategy to conduct the research from the brands perspective. Thereby it could deepen the understanding of how the mobilisation of consumers is accomplished and how they would respond. When having only the brands view on mobilisation it makes the findings inherently limited from the consumers' perspective. Future research is therefore suggested from the consumer perspective in order to make more profound conclusions from this subject. Conducting an explorative study where Personalisation, Involvement and Education would be deliberately tested in the consumer base, could strengthen the intended managerial contributions of the model.

As we have taken a more optimistic view on the implications of slowsumption actions the brands cultivate, future research is also suggested for the opposing view including a longer period of observation towards craft-oriented brands. By adopting an opposing view, we refer to taking a more critical stance regarding whether the implementation of craft is genuinely intended to slow down fashion consumption. If it is solely implemented to stimulate more consumption, it could turn craft into just another trend for the brands to engage the consumers.

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# Appendix A: Topic Guide

## Appendix A1: Topic guide by themes

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*Introduction: We are conducting interviews for our master thesis about sustainable fashion. The questions will focus on the company's view on sustainability, the consumer- brand relationship as well as crafting/DIY initiatives. This is a semi-structured interview, which means that this topic guide is a framework and other questions can therefore appear in order for us to receive in depth answers of the subject.*

---

### **Overview of the company and the participants position**

- Could you briefly describe what your [company] is doing?
- Could you briefly describe your role at the [company]?
  - What are the key tasks you are working with?
- For how long have you worked at the [company]?
- Speaking on behalf of [company] what is the company's vision?
  - Can you give us some examples of actions you have done to reach this vision?

### **Theme: Sustainability**

- In what ways would you say that [company] is working with sustainability?



- Are there some sustainability aspects that are valued more than others, for example ecological sustainability, social sustainability or economical sustainability?
  - Can you give us any examples of how this is implemented in the company actions?
  
- In what way do you think [company] contributes to the development of sustainability within the fashion industry?
  
- Do you see [company] as being part of the slow fashion movement?
  - (Can you give an example of how you are trying to help them on their way to slow down the consumption?)

#### **Theme: Relation to consumers**

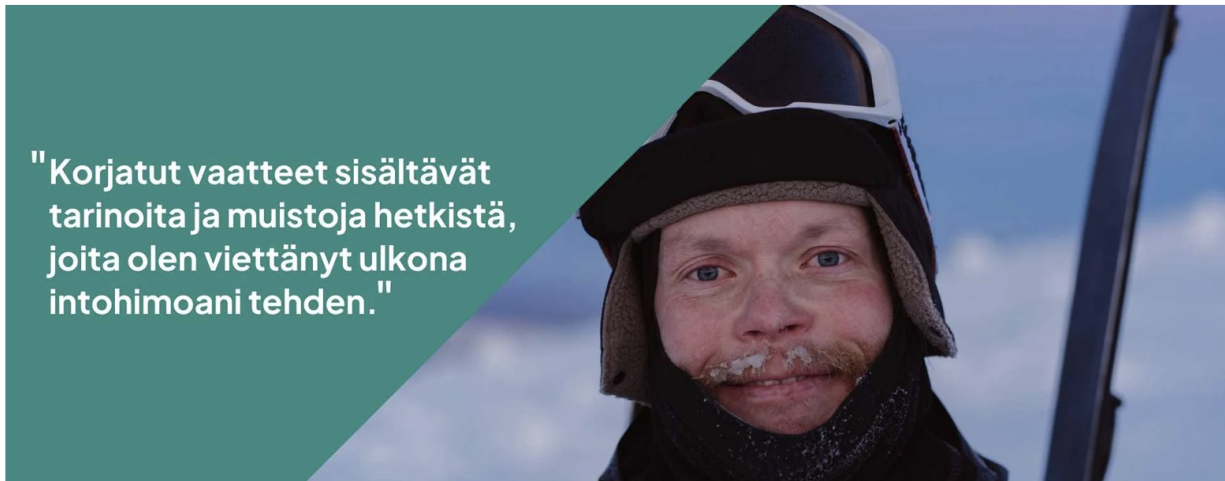
- What are [company] ideal consumers?
  - How would that consumer behave and what would he/she think?
  - Can you give an example of how you are actively trying to attract these types of consumers?
  
- How would [company] want to be perceived by its consumers?
  - Can you give an example of how you are working on the given image?
  
- What type of relationship is [company] aiming to have with its consumers?
  - Can you give an example of how you are trying to establish this type of relationship?
  
- How do you engage your consumers?
  
- Why have [company] chosen to be active on [chosen social media platforms]?

- What is your perception of your consumers' interest in sustainability?
- Is [company] trying to raise awareness of sustainability issues among your consumers?
  - How?
- Are there any barriers that you have identified for consumers to consume your products?
  - How are you tackling these?

### **Theme: Crafting**

- How fundamental is it to evoke an interest in crafting/DIY among consumers for your business?
- In what ways are [company] making DIY more attractive for consumers?
- As it can be a big step to start with DIY (e.g. sewing, repairing, crafting), how is the [company] trying to make this step smaller?
- As DIY can be time-consuming and hard sometimes, what do [company] do in order to keep the consumers engaged?
- Do you believe crafting can be part of a solution to make the fashion industry more sustainable?
  - Why?

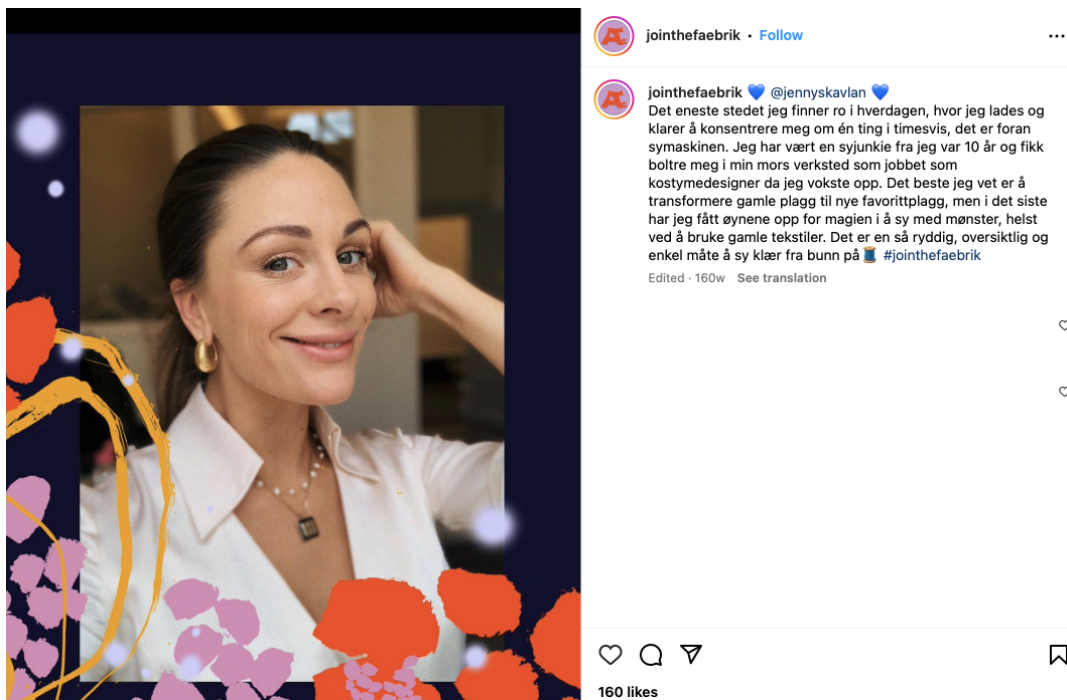
## Appendix B: Excerpts from online observation



"Korjatut vaatteet sisältävät tarinoita ja muistoja hetkistä, joita olen viettänyt ulkona intohimoani tehden."

### FabRebel Antti Autti

B1 - The quotation from Antti Autti on FabPatch web pages



B2: Jenny Skavlan



jointhefabrik • Follow

jointhefabrik ❤️ @ingridbergtunsyr ❤️  
Jeg begynte å sy for 3,5 år siden fordi jeg hadde lyst til å teste en ny hobby. Jeg forelsket meg helt da jeg forsto at jeg kunne lage like fine plagg som man finner i butikkene og brukte hvert ledige minutt til å lære meg så mye som mulig. I starten sydde jeg kun etter mønstre og i nye stoffer, men etter hvert som jeg ble tryggere endret jeg mønstrene og la til elementer for å få dem akkurat slik jeg ønsket 🧵 #jointhefabrik

160w See translation

141 likes

B3: Ingrid Bergtun



jointhefabrik • Follow

jointhefabrik ❤️ @marinordenforever ❤️  
Da jeg var 10 år bestemte jeg meg for å bli klesdesigner og da jeg tok min utdanning i London ble jeg spesielt opptatt av at ting skulle lages ordentlig og lages av ordentlige materialer. Jeg har spesialisert meg i mønsterkonstruksjon, søm og er gæærn etter den fantastiske trykkemetoden silketrykk <3 Er også over gjennomsnittet praktisk anlagt:) #jointhefabrik

160w See translation

152 likes

B4: Mari Norden



jointhefabrik • Follow

jointhefabrik ❤️ @ingridviklysne ❤️  
Jeg begynte å sy da jeg var 10 år og lånte mormors symaskin for å sy meg J-Lo-inspirerte kjoler med skyhøy splitt og spaghetstroppe. Vet ikke om J-Lo ville gått i de gamle gardinene mine, men jeg følte meg fin:) Jeg elsker gjenbruk og redesign og å lage nye plagg av gamle tekstiler. For meg er magien ved å sy å kunne lage litt spesielle plagg som man ikke finner noe annet sted. Jeg har lært å sy ved å prøve og feile (mye) på egenhånd. Min filosofi er: Lag akkurat det du vil, og er du fornøyd selv, er det nøye nok 😊 #jointhefabrik  
Edited · 160w See translation

137 likes

B5: Ingrid Vik Lysne

**f a b r i k**  
We make you make clothes

B6: Logo and alternative slogan



Grupp av Vaatelaastari

## #paikkaushaaste

Gå med i grupp

Diskussion Personer Evenemang Objekt Filer



### Om

Tehdään maailmasta yhdessä parempi paikka! Tervetuloa mukaan #paikkaushaaste -ryhmään, jonka jäsenten tavoitteena on pyrkiä jatkamaan vaatteiden käyttöikä. Tyyli on vapaa: parsi, ompele, pidä reikiä ylpeydellä - tai käytä vaikka Vaatelaastaria! Tässä ryhmässä voit hakea inspiraatiota, kysyä vinkkejä ja jakaa parhaat paikkauksesi! Muista haastaa ystäväsikin mukaan!

Lisätietoja: [www.paikkaushaaste.fi](http://www.paikkaushaaste.fi)

Ryhmää ylläpitää Oikiat Design Oy. Haluamme tarjota ryhmäläisille paikan kaikenlaisten paikkausvinkkien jakamiseen. Tarjoamme jäsenille ajoittain mahdollisuuden osallistua arvontoihin, kilpailuihin ja kyselyihin sekä mahdollisuuden hyödyntää ryhmäläisille suunnattuja tarjouksia. Tervetuloa mukaan! **Visa mindre**

B7: FabPatch landing page of the #paikkaushaaste Facebook group



B8: A child patching in FabPatch Instagram Reels