A STUDY ON CONSUMER ATTITUDE ON SUSTAINABILITY OF THE FASHION INDUSTRY

Project Report
Submitted By

NIDA HARIS (Reg. No: SB20BMS026)

Under the guidance of
DR. SHOBITHA P.S

In partial fulfilment of the requirements for award of the degree

Bachelor of Management Studies (International Business)

ST.TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM

COLLEGE WITH POTENTIAL FOR EXCELLENCE

Nationally Re-Accredited at 'A++' Level (Fourth Cycle)

March 2023

ST. TERESAS COLLEGE (AUTONOMOUS),

ERNAKULAM, KOCHI – 682021

CERTIFICATE

This is to certify that the project entitled "Consumer attitude on sustainability of fashion industry", has been successfully completed by Ms. Nida Haris, Reg. No. SB20BMS026, in partial fulfilment of the requirements for the award of degree of Bachelor of Management Studies in International Business, under my guidance during the academic year 2020-2023.

Date:

Ms. Shobitha P.S

INTERNAL FACULTY GUIDE

DECLARATION

I, Nida Haris, Reg. No. SB20BMS026, hereby declare that this project work entitled,

"Consumer attitude on sustainability of fashion industry" is my original work. I further declare that this report is based on the information collected by me and has not previously been submitted to any other university or academic body.

Date

NIDA HARIS

Reg. No: SB20BMS026

<u>ACKNOWLEDGEMENT</u>

EXECUTIVE SUMMARY

Sustainable fashion is a way in which brands create clothing that not only reduces the impact on the environment but is also mindful of the people who work to produce them. Being sustainable means more overheads which inturn reduces profit margins. Fashion industry is one of the most popular industry in the present scenario. The fashion industry encompass many different smaller and more niche market. In recent years, the fashion industry is trying to bring out more sustainable products to support the environment and make consumers aware about the damages caused by not properly disposing of the used clothes. Consumers are much conscious about it presently, but not fully ready to accept and change accordingly. Hence, this research focus on studying consumer attitude towards sustainability of fashion industry. Data was collected using primary data collection tools like questionnaires and secondary data tools like internet, articles and already published research papers. The sampling method used was convenience sampling and 110 responses were collected through social media platforms like WhatsApp, Instagram, LinkedIn etc. data was analysed using SPSS and tools used were T-test, Chi-square, correlation and percentage analysis. Overall it was found that consumers are much aware about the impact caused by fast fashion industry and there is a gradual shift towards attaining sustainability goals.

TABLE OF CONTENTS

LIST OF TABLES

CHAPTER 1
INTRODUCTION

1.1 INTRODUCTION TO STUDY

The fashion industry encompass many different smaller and more niche industries. Often people think of it as just retail/online stores, design houses and brands, and fashion magazines. However, there are other craftspeople and industries in the manufacturing of clothes. The fashion industry is a well-oiled machinery dedicated to manufacturing, designing, and selling clothes. It is a globalized sector that works to satisfy the demand for clothing and determines patterns about what need to be worn.

Fast fashion in layman's language can be referred to those designs that get translated from the high-end version into cheap but trendy wear that is accessible by everyone, and this process happens in a minimal amount of time. The main idea is to get the most popular wear to consumers as soon as possible so that they can lap it up while it's still trendy. Also, is based on the idea that one has to always stay on top of the trend to stay relevant and that repetition of clothes is a faux pas. This has turned shopping which was an occasional occurrence into a hobby i.e. is an activity that is often part of everyday life. The main reason for this is that clothes became cheaper and quicker in terms of their production cycle. This change has simultaneously cultivated not just a culture of unnecessary and imprudent consumption of clothing but also an unwary and quicker disposal of it.

However, this ideology has led to making the fashion industry one of the largest polluters of the world as it warrants on behaviour of overconsumption and overproduction, making the industry a toxic space. The dark side of the industry has a diverse and perilous impact on all its stakeholders, especially the environment. From small fair-trade companies to major fashion industry leaders, there are many new approaches being introduced and help being provided for the fashion industry to move forward in a sustainable manner.

Sustainable fashion is a term describing products, process, activities, and actors aiming to achieve fca carbon-neutral fashion industry, built on equality, social justice, animal welfare, and ecological integrity. Sustainable fashion concerns more than addressing fashion textiles or products. Melissa, a professional in the industry, states that sustainable fashion isn't just using bamboo-based fibres and slapping the term 'sustainable' on the hang tag. It can only be considered sustainable when the entire supply chain of that bamboo is sustainable. Taking into consideration the intensity of environmental problems, such as global After documenting the latest trends and new developments and understanding the role of sustainability in the fashion industry, this paper presents the findings of an anonymous survey conducted among Indians. The results were reviewed with the purpose of understanding the different perceptions of sustainability in the fashion industry.

1.2 STATEMENT OF PROBLEM

Plastic-based textiles have a significant impact on the environment and climate throughout their life cycle due to emissions of greenhouse gases and pollutants. Fashion industry is a growing contributor to the climate crisis, with about 1% of crude oil production used to produce synthetic fibres. This sector is also an important source of plastic leakage into the environment.

After the Second World War, the development of synthetic textiles, such as polyester and nylon, transformed the fashion industry. From only a few thousand tonnes in 1940, global consumption of synthetic fibres rose to more than 60 million tonnes in 2018. Since the late 1990s, polyester is the most commonly used fibre in textiles. Today, an estimated 60% of clothing and 70 % of household textiles are made of synthetic fibres.

1.3 LITERATURE REVIEW

The fashion industry has been prevalent for centuries, encouraging individuality and giving people a chance to express themselves and to tell stories about their cultures. Although, the industry, especially fast fashion results, in multiple issues concerning the environment, society and the economy. It has been accused of taking insufficient responsibility for its actions towards resolving environmental problems and the issues of overconsumption of natural resources due to its production and marketing strategies. Over the years, a great deal of evidence has been gathered to show the disastrous impact the industry has made. In the fashion community, there have been discussions regarding the adoption of new materials and economic models to minimise the impact of fashion production, operations, usage and disposal (Brooks, Fletcher, Francis, Rigby, & Roberts, 2017). Although, people across the industry defines and acts on

"sustainability" differently. Based on interviews and research conducted in London, Portland and

San Francisco, Kedron Thomas, in 'Cultures of Sustainability in the Fashion Industry', identified exceptional variability among personnel and sheds light on how different brands and roles, such as fashion designers and business managers, operationalise sustainable practices. Despite the remarkable variability, the main source of the problem in attaining sustainability is consumers (Farrer, 2011). Consumers want to own large quantity of clothing at the cheapest price. Due to this, fast fashion allows users to indulge in clothing with easy accessibility and affordability (Athwal, Carrigan, & Henninger, 2019). Consumers' desire to remain "in fashion" needs a constant supply of new styles, and once new fashion comes into the mainstream, it gets out of date, losing its allure and inspiring trendsetters to look for the next new fashion (Brewer, 2019). It tends to be one of the

industries most impacted by environmental issues because it needs to satisfy the increasing demand for fashion products, utilizing large quantities of natural resources (such as water, electricity, cotton, textiles) and chemicals, synthetic materials, pesticides, which are very harmful to the environment (Arrigo, 2020). In order to create sustainable supply chains, fashion companies need to achieve a balance between social, environmental and economic goals in order to meet the needs of stakeholders. Contrast to the traditional understanding of the shareholder value theory, which seeks to optimize shareholder capital without regard to other stakeholders, the idea of corporate social responsibility enables companies to follow environmental policies and to take actions with due consideration for the environment and the society, taking into account a much broader variety of stakeholders (Arrigo, 2020). Recently, consumers are becoming more aware of the immediate need to address sustainability issues. Studies show that most are ready to buy eco-fashion as long as they are stylish but more 3than half of the market lack the means to invest in it. Aesthetics trumps ethics, at least for the time being. (Joy, Chan, Jr, Venkatesh, & Wang, 2015). The notion of buying exclusive, original products from a luxury brand is both an aspirational vision and a desire; but pragmatism prevails even as expectations inspire them to follow their dreams (Rafi-Ul-Shan, 2018). The fashion industry's recent wave of deliberate action toward sustainability is in part inspired by many comprehensive industry sustainability reports published in the last 3 years, but moreover it is a collective response to the recent fashion industry specific sustainability initiatives such as the "2020 Commitment", which have rallied formal commitments from a significant portion of the fashion industry toward concrete, quantifiable action for sustainability by 2020 (Wu & Li, 2019). The revolutionary challenge of finding a better way of organizing appears more important than ever in the light of global environmental change, and yet the solution lies not only in technological innovation but also in transforming culture, economies, and politics and creating new creative ideas and propositions for living differently. The fashion industry has recently heeded the call for sustainability and ethically sound production. There has been, however, a reluctant uptake of these products with many consumers and a seeming conflict with existing

'fast fashion' desires in this area. (Lisa McNeill, May 2015) To effect real change in the global fashion industry, the countries where brands are headquartered need to reconsider their legal policies. The existing liability rules need to be amended to incentivise the brands' direct involvement in labour issues in their chains. (Sobel, 2017)

1.3.1 CONSCIOUS FASHION

Based on an article "Conscious fashion: how to start a sustainable clothing brand" by Vishaka Somani who is a fashion tech analyst and communication expert at world fashion exchange, sustainability is a big buzzword in the fashion world right now, and it's important that fashion

companies are doing their part to reduce their impact on the environment. Creating a sustainable fashion brand is not only the right thing to do; it's also becoming an increasingly crucial way to stay relevant in the fashion world. From fast fashion to high-end brands, everyone has adopted eco-friendly practices in their own way. And for good reason too! Eco-consciousness is not only good for our planet but also for your bottom line. Consumers are demanding more ethically produced clothing and are willing to pay more for it. This has made sustainability an important part of a brand's global corporate strategy. But a lot of companies still don't know how to start an eco-friendly clothing line or how to make sustainable changes to their existing fashion line. Fortunately, there are some simple steps you can take to make your clothing as eco-conscious as possible.

Sustainability is a growing trend in the world, and that includes the fashion industry. This can be seen through the popularity of brands that are using sustainable materials, like Eileen Fisher and Patagonia. But before you start thinking about how to make your clothing line sustainable, it's important to know what being sustainable actually means. In simple terms, sustainable fashion is a growing trend in the world of consumerism that aims to minimize the negative environmental and social impact of making clothes. More specifically, it's about using resources and human capital responsibly and creating clothing with longevity in mind.

The first step of launching a sustainable fashion brand is to come up with a sustainable product idea. A sustainable product idea is something that both meets the needs of your customers and is environmentally friendly. They should also be made using processes with low carbon footprints, such as using recycled fabric or natural dyes. And you should be able to provide safe working conditions and a fair wage to the workers making the products.

Finding the right manufacturer for your clothing line is important. There are many things to consider when choosing a manufacturer, including their location, certifications and how they treat their employees. You want to find a company that has experience producing products using sustainable materials, and who can work with you closely throughout the process of creating your eco-friendly clothing lines.

When it comes to clothing, there are a multitude of materials that can be used. For example, cotton is one of the most popular fabrics in use today. However, it's also one of the most resource-intensive crops to produce. If you choose to use cotton in your clothing line and other products, look for ways to reduce the amount of water and chemicals needed during cultivation and processing while still maintaining the quality of your product.

Once you've decided to take the sustainable fashion route, it's important to create a plan that allows you to be conscious but also profitable. The first step? Figuring out what software will be most useful in helping you achieve your goals. The first step to reducing waste is to track what you have and where it's going. If you're not yet using product management software to track your inventory, sales and waste—it's time to make the switch. These types of software can help you reduce waste from all angles.

Making high quality products may sound obvious, but you can't claim to run a sustainable clothing line by making cheaply made, disposable clothes. Your products must be made to last longer so they won't be thrown away as soon as they start looking worn out. This means using better quality materials, stitching, zippers and buttons; thread that won't break after a few wears; and durable fasteners. By doing this, you reduce waste by creating things that can be passed down through generations.

As a brand, if you're selling organic cotton shirts and jackets but don't tell anyone why this is better than, say, polyester or nylon – then you're probably losing business! Your customers need to know more than just how good your products are; they need an incentive as well. Educating your customers about the importance of sustainability is one of the most effective ways to give them a reason to buy from you. You can start educating your customers by first educating yourself. Then, share what you learn with others. This will help you build credibility and trust with potential customers who are interested in supporting businesses that are working toward greater social good.

The circular economy is a system that keeps products and materials in use for as long as possible, and then recycles them at the end of their useful lives. It's a way of designing clothes that takes into account the entire life cycle, from producing garments to end-of-life. As a fashion designer, you have the opportunity to create a circular product lifecycle for each piece. In other words, the clothes you sell can be designed to be returned to you at the end of their (useful) lives so that they can be re-used or recycled into something else.

1.3.2 CIRCULAR FASHION

If fashion wants to be circular, it needs to master textile recycling at scale to account for goods that can't be resold. Hurdles stand in the way, but some solutions are on the horizon, quoted by Racheal Cernansky on May 12, 2022 on an article named "circular fashion: exciting to talk about, tough to implement." This article was published by Vogue business magazines.

Circular fashion requires turning old clothes into new ones. Doing that isn't so easy. "We have to figure out a way to scale not just resale but circularity initiatives in general, and have a pretty significant volume of our production stay in the fashion industry. That's the messy part that no one wants to talk about," says Kathleen Talbot, chief sustainability officer and VP of operations at Reformation. She estimates at least 20 to 25 per cent of items collected by take-back programmes can't be resold. And, as the industry rushes to implement resale, the issue she says is they "don't have the solution set for the products that don't make it".

Recycling is critical for circularity because it's the only way fashion can stop clogging landfill and coastlines, as well as minimise its impact on the world's natural resources. However, a lot of hurdles stand in the way. For one, the supply chain is set up for linear production. Most textiles that are classified as recycled today are made from other waste streams, such as plastic bottles and fishing nets, which means they are not circular materials. Technologies for recycling fibres into new fibres exist, but have lacked industry buy-in at a speed necessary to scale quickly. Infrastructure for keeping resources in use is also lacking as are current legislative and economic policies that could incentivise greater efficiency and reuse, among other gaps. Participation matters, too: only a fraction of materials that can already be recycled today, such as paper and (to some degree) plastics, actually are.

The industry has begun to recognise it cannot operate within planetary boundaries and brands can't meet their ambitious sustainability goals if they don't figure out how to recirculate textiles at scale. Some pieces are starting to fall into place — startups from Renewcell to Circ to Infinite Fibre Company, for example, are developing and preparing to commercialise their textile-to-textile technologies. However, for them to move the needle on fashion's total resource use, there are gaps that still need to be solved.

High-quality and efficient sorting is still lacking in most regions, however. In the US, that could be poised to change if the two companies — For Days, an apparel brand that has been piloting a take-back bag with customers; and Super circle, a company launched this week by the founders of footwear label Thousand Fell — are successful in delivering their vision.

For a circular system to generate an impact, it needs logistics and infrastructure to be in place.

It also needs people to actually participate. That's top of mind for both super circle and For Days, which both aim to provide the logistics to collect, sort and then funnel old clothes and shoes onto their "next-best" use.

"Our top level goal is to shift as many consumers into circular consumption as possible," says For Days founder Kristy Caylor. "Obviously we have to work on product design and regeneration, but we also have to really focus on the customer, what they need and how they want to participate. There's a lot of talk and a lot of people standing on stage making commitments — and not necessarily the really hard, heavy-lifting work to reengineer the way we work as an industry and the way we relate to customers."

In the last year, For Days has collected 170,000 garments through its take-back bags — which has become the brand's best-selling product, says Caylor. Customers buy a mailer for $20 and use it to send in old clothing (from any brand, not just For Days) for the brand's processing centre to sort and determine the next-best use for each item. Some will be resold, some downcycled into things like insulation and others recycled into new fibres. The latter is a focus for expansion: For Days has one supply chain partner that recycles cotton fibres — used to launch a T-shirt last month that was made from old For Days clothes — and the company is exploring relationships with several others.

"Circular models are interesting because they inspire better consumer behaviour. What businesses are able to actually do depends on the infrastructure that exists," says Rachel Kibbe, founder of Kept SKU and Circular Services Group, an advisory group. "What are we doing to link the front end with the back end? What brands are doing right now is in an imperfect system. The worst thing we can do is not look at the root causes and not invest in scalable solutions."

1.3.3 ETHICAL FASHION

Based on the reference from an article titled "ethical and sustainable fashion" which is published by "fibre2 fashion", ethical and sustainable fashion is an approach towards sourcing, manufacturing and designing clothes which maximizes the benefits to the industry and society at large, at the same time minimizes the impacts on the environment. Ethical means something that is morally right and acceptable. Therefore, ethical and sustainable fashion does not start from manufacturing clothes. It starts from the cotton fields and ends in consumer's wardrobe. Therefore, conventional cotton farming cannot be termed as ethical and sustainable as harmful pesticides are used.

Today, sustainability is a way of doing business rather than just a concept. Brands like Stella McCartney and NOIR are the pioneers of ethical and sustainable fashion. Now many companies

have embraced the concept of sustainability and have implemented it in the business. These companies have understood that integrating social and environmental issues with business will yield long term benefits to the company.

Nowadays, fashion exhibitions, Ethical fashion forum and blogs all focus on the concept of sustainable fashion. Going green is also about business and profits. It is important that brands which practice ethical and sustainable fashion must stay true to their commitment. This way they can win the trust of the consumers and uphold the company's ethical values.

The Ethical Fashion Forum (EFF) is a non-profit organization established to promote sustainable practices, raise awareness among people, provide resources to reduce poverty and environmental damage, and raise standards in the fashion industry. The EFF has more than 6000 members in over 100 countries supporting sustainable fashion. Moreover, it has set up criteria for ethical fashion which needs to be followed.

The EFF has framed policies in collaboration with the top ethical sourcing and certification bodies made by The International Fair Trade Association, The Fairtrade Foundation and others. This helps the EFF to work in an organized manner with the members in the fashion industry and develop ethical and sustainable practices. Ethical companies will manufacture clothes giving importance to the above mentioned sustainable and ethical ideas, which in return will benefit the society and earth.

Additionally, there are many instances of 'greenwashing' in the fashion industry. Greenwashing refers to deceptive use of green marketing and misleading the consumers in believing that company's products and policies are earth friendly. Greenwashing is perilous to the sustainability endeavour as it takes away consumers trust, which is very difficult to restore.

Buying organic and renewable fibre are the best way to support sustainability. In addition, buying durable green clothing that one can wear for many years would be another step to reduce waste coming from throwing away old unnecessary clothing. Invest in clothes that are classic, chic and can be used in future rather than buying a trendy item and discarding it, once the fashion is outdated.

For a consumer buying sustainable clothing is the first step towards sustainability. However, they can further contribute towards sustainability by taking care of small things like washing

the clothes in cold water than using hot water and reduce energy consumption, using biodegradable detergent to prevent pollution on the environment, drying clothes in sunlight rather than using dryer which saves time, money and resources.

Sustainability will mean different to different companies in the fashion industry. Nevertheless, leading companies must practice and encourage others to follow sustainability and embed this concept into the main objectives of business. Big brands must be more responsible for sustainable fashion, as they have a global reach and the financial capability to research and develop greener alternatives. Ethical and sustainable fashion will eventually become a norm to be practiced by everyone in the fashion industry.

1.4 SIGNIFICANCE OF THE STUDY

Fashion industry is becoming one of the most polluting Industry to the planet. It comes as a surprise to many that most clothes are actually made out of plastic, creating a microplastic disaster in the making. That change must come in the form of sustainable fashion. We strongly believe that a greener, more environmentally-friendly business practise is not only important for the planet, but also for a business' future success.

Sustainable fashion is a way in which brands create clothing that not only reduces the impact on the environment but is also mindful of the people who work to produce the garments. Put simply, it is fashion that is ethically made and environmentally friendly.

1.5 SCOPE OF THE STUDY

The study involves a deeper understanding on consumer attitude towards sustainable fashion. Fashion industry is a globalised sector that works to satisfy the demand for clothing and determines patters about what need to be worn. the researcher collected 100+ data from people of various age groups to get a better idea about what exactly is the awareness of a consumer relating to the sustainability in fashion industry, which is extremely necessary in the present era.

1.6 OBJECTIVE OF THE STUDY

This review of literature has attempted to provide a current and comprehensive perspective on the most troubling environmental impacts of the fashion industry today, the leading global sustainability strategies developed to help drive the fashion industry toward meaningful action. Studies show that 'sustainability' is a growing trend in every industry and not just fashion. This study is aimed to determine and analyse the variables that influence customer's perception towards sustainable fashion, their willingness to invest in it and understand how their buying behaviour impacts the environment.

1.8 RESEARCH HYPOTHESIS

H1: association between purchase of new clothes based on number of family members

H2: association between investing in sustainable fashion considering the environmental/social impact

H3: association between customer behaviour towards sustainability goals and their consideration towards upcycling of clothes

H4: association between customer behaviour towards sustainability goals and disposing of unwanted clothes

H5: association between gender and priority while purchasing clothes

H6: Association between gender with other criteria when shopping for items

H7: relationship between investing in sustainable fashion considering the environmental impact

H8: relationship between customer spending more cost on sustainable clothes by brands addressing about it

1.9 RESEARCH METHODOLOGY

1.9.1 TYPE OF RESEARCH

'Exploratory research' is done in order to investigate problems identified which were not clearly defined in the past, as sustainable fashion from the customer perspective is not clearly studied. Thus, type of research doesn't usually lead to a conclusive result. Both qualitative and quantitative data was used for research purpose: Quantitative data was collected in the form of a questionnaire/survey and analysis to state and draw a numeric and statistical relationship between the factors of customer sentiment towards sustainable fashion.

1.9.2<u>TYPE OF RESEARCH DESIGN</u>

This paper makes use of Descriptive Research Design as well as Experimental Survey Research. The key goal is to collect large amounts of survey data to describe the behaviours, thoughts, and attitudes of a representative sample of individuals towards the fashion industry and determines what supports sustainability in the industry.

1.9.3 <u>POPULATION OF THE RESEARCH</u>

The sample taken into consideration for participating in this study consists of respondents between 16000 years of age wherein the samples are selected on the basis of convenience. The geographic boundaries of the study cover only customers in India.

1.10 LIMITATION OF THE STUDY

- Awareness of sustainability in clothing industry were limited among the respondents of the survey conducted.
- One among the major problem was time constraints.
- Respondents who provide inaccurate information becomes a limitation to the study.

CHAPTER 2

INDUSTRY PROFILE

2.1 INDUSTRY PROFILE

Fashion industry, multibillion-dollar global enterprise devoted to the business of making and selling clothes. Some observers distinguish between the fashion industry (which makes "high fashion") and the apparel industry (which makes ordinary clothes or "mass fashion"), but by the 1970s the boundaries between them had blurred. Fashion is best defined simply as the style or styles of clothing and accessories worn at any given time by groups of people. There may appear to be differences between the expensive designer fashions shown on the runways of Paris or New York and the mass-produced sportswear and street styles sold in malls and markets around the world.

However, the fashion industry encompasses the design, manufacturing, distribution, marketing, retailing, advertising, and promotion of all types of apparel (men's, women's, and children's) from the most rarefied and expensive haute couture (literally, "high sewing") and designer fashions to ordinary everyday clothing—from couture ball gowns to casual sweatpants.

Sometimes the broader term "fashion industries" is used to refer to myriad industries and services that employ millions of people internationally. The fashion industry is a product of the modern age. Prior to the mid-19th century, virtually all clothing was handmade for individuals, either as home production or on order from dressmakers and tailors.

By the beginning of the 20th century—with the rise of new technologies such as the sewing machine, the rise of global capitalism and the development of the factory system of production, and the proliferation of retail outlets such as department stores—clothing had increasingly come to be mass-produced in standard sizes and sold at fixed prices. Although the fashion industry developed first in Europe and America, today it is an international and highly globalized industry, with clothing often designed in one country, manufactured in another, and sold in a third. For example, an American fashion company might source fabric in China and have the clothes manufactured in Vietnam, finished in Italy, and shipped to a warehouse in the United States for distribution to retail outlets internationally.

The fashion industry has long been one of the largest employers in the United States, and it remains so in the 21st century. However, employment declined considerably as production increasingly moved overseas, especially to China. Because data on the fashion industry typically are reported for national economies and expressed in terms of the industry's many separate sectors, aggregate figures for world production of textiles and clothing are difficult to obtain. However, by any measure, the industry inarguably accounts for a significant share of world economic output.

The fashion industry consists of four levels: the production of raw materials, principally fibres and textiles but also leather and fur; the production of fashion goods by designers,

manufacturers, contractors, and others; retail sales; and various forms of advertising and promotion. These levels consist of many separate but interdependent sectors, all of which are devoted to the goal of satisfying consumer demand for apparel under conditions that enable participants in the industry to operate at a profit.

1.2 APPAREL INDUSTRY

Apparel industry means the making, cutting, sewing, finishing, assembling, pressing or otherwise producing of apparel, designed or intended to be worn by any individual and sold or offered for sale for that purpose, but does not include cleaning, pressing or tailoring services performed upon apparel sold or offered for sale at retail. Most fashions are made from textiles. The partial automation of the spinning and weaving of wool, cotton, and other natural fibres was one of the first accomplishments of the Industrial Revolution in the 18th century. In the 21st century those processes are highly automated and carried out by computer-controlled high-speed machinery. A large sector of the textile industry produces fabrics for use in apparel. Both natural fibres (such as wool, cotton, silk, and linen) and synthetic fibres (such as nylon, acrylic, and polyester) are used. A growing interest in sustainable fashion (or "eco-fashion") led to greater use of environmentally friendly fibres, such as hemp. High-tech synthetic fabrics confer such properties as moisture wicking (e.g., Cool max), stain resistance (e.g., 303 High Tech Fabric Guard), retention or dissipation of body heat, and protection against fire, weapons (e.g., Kevlar), cold (e.g., Thinsulate), ultraviolet radiation (Solar weave), and other hazards. Fabrics are produced with a wide range of effects through dyeing, weaving, printing, and other manufacturing and finishing processes. Together with fashion forecasters, textile manufacturers work well in advance of the apparel production cycle to create fabrics with colours, textures, and other qualities that anticipate consumer demand.

Historically, very few fashion designers have become famous "name" designers, such as Coco Chanel or Calvin Klein, who create prestigious high-fashion collections, whether couture or prêtá-porter ("ready-to-wear"). These designers are influential in setting trends in fashion, but, contrary to popular belief, they do not dictate new styles; rather, they endeavour to design clothes that will meet consumer demand. The vast majority of designers work in anonymity for manufacturers, as part of design teams, adapting trendsetting styles into marketable garments for average consumers. Designers draw inspiration from a wide range of sources, including film and television costumes, street styles, and active sportswear. For most designers, traditional design methods, such as doing sketches on paper and draping fabric on mannequins, have been supplemented or replaced by computer-assisted design techniques. These allow designers to rapidly make changes to a proposed design's silhouette, fabric, trimmings, and other elements and afford them the ability to

instantaneously share the proposed changes with colleagues—whether in the next room or on another continent.

Only a minuscule number of designers and manufacturers produce innovative high-fashion apparel. An even smaller number (mostly in Paris) produce haute couture. Most manufacturers produce moderate-priced or budget apparel. Some companies use their own production facilities for some or all of the manufacturing process, but most rely on separately owned manufacturing firms or contractors to produce garments to the fashion company's specifications. In the field of women's apparel, manufacturers typically produce several product lines (collections) a year, which they deliver to retailers at predetermined times of the year. Some "fast fashion" manufacturers produce new merchandise even more frequently. An entire product development team is involved in planning a line and developing the designs. The materials (fabric, linings, buttons, etc.) need to be sourced and ordered, and samples need to be made for presentation to retail buyers.

An important stage in garment production is the translation of the clothing design into a pattern in a range of sizes. Because the proportions of the human body change with increases or decreases in weight, patterns cannot simply be scaled up or down uniformly from a basic template. Pattern making was traditionally a highly skilled profession. In the early 21st century, despite innovations in computer programming, designs in larger sizes are difficult to adjust for every figure. Whatever the size, the pattern—whether drawn on paper or programmed as a set of computer instructions—determines how fabric is cut into the pieces that will be joined to make a garment. For all but the most expensive clothing, fabric cutting is accomplished by computer guided knives or high-intensity lasers that can cut many layers of fabric at once.

The next stage of production involves the assembly of the garment. Here too,

technological innovation, including the development of computer-guided machinery, resulted in the automation of some stages of garment assembly. Nevertheless, the fundamental process of sewing remains labour-intensive. This puts inexorable pressure on clothing manufacturers to seek out low-wage environments for the location of their factories, where issues of industrial safety and the exploitation of workers often arise. The fashion industry in New York City was dominated by sweatshops located on the Lower East Side until the Triangle shirtwaist factory fire of 1911 led to greater unionization and regulation of the industry in the United States. In the late 20th century China emerged as the world's largest producer of clothing because of its low labour costs and highly disciplined workforce.

Assembled garments go through various processes collectively known as "finishing." These include the addition of decorative elements (embroidery, beading); buttons and buttonholes, hooks and eyes, snaps, zippers, and other fasteners; hems and cuffs; and brand-name labels and other labels (often legally required) specifying fibre content, laundry instructions, and country of manufacture. Finished garments are then pressed and packed for shipment.

For much of the period following World War II, trade in textiles and garments was strictly regulated by importing countries, which imposed quotas and tariffs. These protectionist measures, which were intended (ultimately without success) to prevent textile and clothing production from moving from high-wage to low-wage countries, were gradually abandoned beginning in the 1980s. They were replaced by a free-trade approach, under the regulatory aegis of the World Trade Organization and other international regulatory bodies, that recognized the competitive advantage of low-wage countries but also the advantage provided to consumers in rich countries through the availability of highly affordable apparel. The advent of containerization and relatively inexpensive air freight also made it possible for production to be closely tied to market conditions even across globe-spanning distances.

1.3 PORTERS FIVE FORCE ANALYSIS OF THE FASHION INDUSTRY

Porters five force analysis is an approach to determining just how competitive a given market is,

and consequently, how profitable it may be for a business. This framework draws on five factors,

known as the 'five forces', to achieve this. These five forces are:

- buyer power — the ability of buyers to decrease the prices they pay
- supplier power — the ability of suppliers to increase the cost of their product or service
- competitive rivalry — the intensity of competitive activity which might affect how

  much business a company receives, or how high sustainable margins are

- the threat of new entries/entrants — the threat posed by new entrants in a market
- the threat of substitution — the threat posed by the possibility of substituting a product

  or service in one market with something else

BUYER POWER: The first important force is the bargaining ability of buyers, who can choose to

push down prices, not buy products, or switch retailers. In the case of the fashion industry, buyer power is a relatively large force.

While clothes shoppers are typically individuals with little to none *direct* bargaining power (as compared to huge companies, buying in bulk, who might be the main clients in other industries), they have many alternative locations to shop for apparel and little incentive to stay with one particular company, giving them plenty of indirect bargaining power.

SUPPLIER POWER: In the fashion retail industry, supplier power is a relatively small and insignificant force. Most apparel companies source their products from third world manufacturers who receive just fractions of the profit. Suppliers have little control over the fashion industry as, unfortunately, they are dispensable and can always be swapped out.

As a result, input prices for this industry are relatively low and will stay there until the global development gap closes up significantly.

COMPETITIVE RIVALRY: The fashion industry is an interesting one when it comes to analysing through the intensity of competitive rivalry. There are large numbers of retailers who sell very similar products, but there's also the concept of *brands*, which allow some companies to sell apparel for ridiculous rates. Nowadays there is little innovation in this space, so the market is quickly becoming saturated with very similar products.

In this sense, the fashion industry is a very difficult one to get into, and is almost becoming a 'race to the bottom' — not good news for retailers!

THREAT OF NEW ENTRANTS: As mentioned previously, there is little that is unique to bring to

the table in this industry, so this force is also somewhat small. However, new entries might find unique

ways to popularize their own products (which might not even be particularly special), and as such

build novel brands — perhaps through clever use of social media.

The fashion industry in its current state is 'high risk, high reward' for new entrants — it's not too

difficult to get a foot in the door and copy others, but will the markets care for those products?

THREAT OF SUBSTITUTION: Fortunately for those in the fashion retail industry, there is little to

substitute clothes with. This force is almost negligible — all 'substitution' in the fashion industry is

really just competition.

To sum up, the fashion industry seems difficult to successfully dive into, and bleak for companies

already within this space.

This Five Forces analysis has shown that while there are few threats and little supplier bargaining

power, it is not good that the market is effectively nearing saturation. Buyers have large amounts of

indirect power to bargain with — i.e. plenty of choices — and lots of competitors make it hard to

sustain a place in the market.

1.4 SWOT ANALYSIS OF FASHION INDUSTRY

The fashion industry isn't as old as some of the other ones. The reason for fashion being so "late" to

the game is that people in different regions used to have separate cultures and hence separate fashion and clothing choices.

With the onset of technological development and globalization, people started connecting with each

other. Once people began exchanging ideas, fashion transcended borders and hence the industry

boomed. Now, it is a billion-dollar industry with players operating in every country. The SWOT analysis will help us in seeing how this was made possible.

In any SWOT template, you will come across four factors namely strengths, weaknesses, opportunities and threats. The first two factors come together to make internal factors whereas the latter two make up the external factors.

Internal factors are basically under the influential sphere or even control of the entity being analysed in the SWOT. External factors are the complete opposite; they can't be controlled or even influenced by the internal stakeholders. They are very independent in their emergence.

We say it is internal because the industry makes money owing to the work put in by the different fashion brands. Now if the industry is susceptible to market forces, this is a threat or an external factor because the industry cannot control the market forces.

STRENGTH:

1, Revenue: This clearly shows that the fashion industry has a lot of potential to generate profits.

There are perhaps thousands upon thousands of brands around the world that add to the fashion trends.

They might be competitors but altogether, they are not adversely affected by the saturation. It is still making profits and fashion is easily one of the biggest industries in the world.

2. Variety: There is something for everyone in this industry. When we think of fashion unconsciously our mind gets diverted to luxury fashion brands like Gucci or Armani. Naturally, such exclusive brands have a very limited target market; they are not catering to everyone. Now there are so many alternatives that offer not only the trends but also the accessibility such as H&M, Shein, Zara, etc. Not only that,

but the fashion industry also has products that suit every occasion. Daily wear, office wear, formal

wear, party wear, etc. no matter what the event or occasion is, there are endless options.

3. Global presence: Fashion exists everywhere. In every country and in every region of the world,

fashion has a presence. Whether there are chains of the big fashion names in every country, or there

are local variants of fashion brands, there is a fashion hub in every country. Sure it is more prevalent

in some than in others; fashion still exists everywhere in the world. This contributes a lot to the growth

of the industry.

4. Quality: This industry has some of the most focused operators that never overlook quality. Because

the fashion lovers (customers) who put so much money into buying various commodities from the

industry have so many options, many brands make it their point to be very particular so that people don't

switch to others.

WEAKNESS:

1. Volatile fashion trends: Without much exaggeration, fashion trends change faster than you can

2. change your clothes. From the time of purchasing a particular outfit or accessory to the time you

3. take it off to change into your night suit, Instagram will show you the next best thing.

   Unfortunately, because there are so many fashion houses and inspirations around the globe,

   the trends are extremely volatile. This is why many people regularly update or even completely

   change their wardrobes.

4. Low priced variants in poor quality: Because the industry has become so widespread, there are

5. so many fashion brands or producers who use sub-par standards of raw material to reduce their

    costs. The resulting products may be good in terms of affordable prices; they aren't very durable

    which means they have to be bought again and again. This becomes very counterintuitive

    to the perception that fashion produces high-quality products. Many people choose to stop

    bothering much when they realize how bad the quality actually is of some of the economic variants.

    This also puts a very negative light on the industry; rich people get better quality but those who have

a budget to maintain can't enjoy the same quality.

6. Saturation: Yes, on one hand, fashion is global and that serves as a strength as discussed in the

    previous section. On the other hand, it also becomes a reason for the barriers of entry being raised

    for newer players. Firstly, there is no actual need that isn't already being catered to by the

    players already operating. Every fashion trend or item is available everywhere in one form or

    another. Secondly, there are countless brands, big and small, local and international which are

    providing fashion items. So, the industry is actually quite saturated and it is very difficult for

    new businesses to make a place in it.

7. Counterfeits: Unfortunately, when fashion brands spend a lot of money and other resources

    to make original trademarked products, they cannot escape the wrath of counterfeits.

    It is understandable why the business of counterfeit products does so well; it enables people who

    cannot afford expensive brands to feel the experience. After all, many people are unable to

tell the difference between original products and fake ones. Despite the reality, counterfeits really

are unethical and they do harm the prospects of the fashion brands because where they spend

so much on trying to procure the best products for their manufacturing, some counterfeit

party copies the design using cheap materials. The patent work needs to be stronger in the industry.

OPPORTUNITY:

1.Better quality of life: More and more countries are becoming better in their lifestyles.

 People are getting more education and as a result better jobs.

They have better incomes and because they operate in certain social circles, they are much more

 conscious of the clothes they wear and the trends they follow. Developing nations are a very good

marketplace for bigger brands to venture out into. This is where they have a chance to expand their

consumer base.

2. Independent designers: Indie designers are becoming more and more popular in the fashion-verse.

They are much more relatable for the general public and their pieces are also not as exclusive.

THREATS:

1.Consumer consciousness: Today's customer not only is more educated, but they also have better

 access to information because of their smartphones. People these days are developing an ethical

consciousness about how much to spend on clothes. There are several reasons; one is that it is a waste

 of money to invest in fast fashion because of the volatility of the fashion trends. Another is the sheer

 wastage. It is very bad for the environment to manufacture so many clothes and other accessories

on such a large scale. This is why people are becoming more hesitant to indulge in fashion all the time.

So if the trend completely shifts and people no longer want so many choices and variety, or worse if

this shift is the only option left in efforts towards eradicating climate change, where is the industry

going to end up?

2. Immense competition: It is impossible to talk about every fashion brand that competes with each

other these days. This is enough to show that the industry features cutthroat competition which makes

it very hard for brands to survive and to thrive. It is not an easy industry to be in.

CHAPTER 3
DATA ANALYSIS AND INTERPRETATION

3.1 RESPONDENTS PROFILE

The profile of respondents is shown in table 3.1(a).

It is shown that out of 110 respondents 40% falls under the category 'male' and 60% falls under the category 'female'.

When asked about the age group 96.45% falls under the age group of '16-35' and 3.6% falls under the age group '36-55'.

Table 3.1(a) demographic details of respondents

Demographic characteristic		Number of respondents	percentage
gender	male	44	40%
	female	66	60 %
age	16-35	106	96.45%
	36-55	4	3.6%

3.2 CHI-SQUARE TEST AND CROSS TABULATION RESULT

3.2.1 ASSOCIATION BETWEEN PURCHASE OF NEW CLOTHES BASED ON

NUMBER OF FAMILY MEMBERS

H1: There is no significant relationship between purchase of new clothes based on number of family members.

Chi-square test compares the means of two non-parametric variables in order to determine whether there is a statistical evidence that the associated population means are significantly associated. Here, it is used to verify an association between purchase of new clothes based on number of family members.

Table 3.2.1(a) table showing association between purchase of new clothes based on number of family members

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	18.938[a]	12	.090

Analysis of data using Chi-square test revealed that the frequency of relation between purchase of new clothes based on number of family members is .090 which is > 0.05 , Hence it is not significant. This test was done to check if there is any relationship between the number of family members and their purchasing decision. To know if there is more number of family members there is lesser consumption and vice-verca. But it was proven that there is no significant result and hence it should not be taken into consideration while talking about fashion industry.

3.2.2 ASSOCIATION BETWEEN INVESTING IN SUSTAINABLE FASHION CONSIDERING THE ENVIRONMENTAL/ SOCIAL IMPACT

H2: there is a significant relationship between investing in sustainable fashion considering the environmental impact.

Chi-square test compares the means of two non-parametric variables in order to determine whether there is a statistical evidence that the associated population means are significantly associated. Here, it is used to verify an association between investing in sustainable fashion considering the environmental social/ impact.

Table 3.2.2(a) table showing association between investing in sustainable fashion considering the environmental/social impact

Table 3.2.2(b) table showing the result

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	12.291[a]	4	.015

Analysis of data using Chi-square test revealed that the frequency of relation between investing in sustainable fashion considering the environmental social/ impact is .015 which is < .05, hence it is significant. The test was done to know the relationship between investing in sustainable fashion considering the environmental or social impact to understand whether people invest in sustainable fashion because they wanted to do something for the environment and it came out positively stating that people are concerned about the environment.

3.2.3ASSOCIATION BETWEEN CUSTOMERS BEHAVIOUR TOWARDS

SUSTAINABILITY GOALS AND THEIR CONSIDERATION TOWARDS

UPCYCLING OF CLOTHES

H3: there is no significant relationship between customers behaviour towards sustainability goals and their consideration towards upcycling clothes.

Chi-square test compares the means of two non-parametric variables in order to determine whether there is a statistical evidence that the associated population means are significantly associated. Here, it is used to verify an association between customers behaviour towards sustainability goals and their consideration towards upcycling clothes.

Table 3.2.3(a) table showing association between customer behaviour towards sustainability goals and their consideration towards upcycling of clothes

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	4.881[a]	4	.300

Hence, there is no significant relationship between customers behaviour towards sustainability goals and their consideration towards upcycling clothes. From the previous test conducted it was noted that people are starting to change towards sustainability and hence this test was done to know if they started to upcycle their clothes but as it shows a non-significance, it was noted that people are not much familiar with upcycling of clothes.

3.2.4 ASSOCIATION BETWEEN CUSTOMERS BEHAVIOUR TOWARDS

SUSTAINABILITY GOALS AND DISPOSING OF UNWANTED CLOTHES

H4: there is a significant relationship between customers behaviour towards sustainability goals and upcycling of unwanted clothes

Chi-square test compares the means of two non-parametric variables in order to determine whether there is a statistical evidence that the associated population means are significantly associated. Here, it is used to verify an association between customers behaviour towards sustainability goals and upcycling of unwanted clothes.

Table 3.2.4(a) table showing association between customer behaviour towards sustainability goals and disposing of unwanted clothes

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	159.509ᵃ	120	.009

Hence, there is a significant relationship between customers behaviour towards sustainability goals and disposing of unwanted clothes as .009 is < .05. By doing this test we came to a conclusion that most of the people are disposing their clothes by other other means rather than upcycling them. It may be due to lack of knowledge or maybe unaware about how to upcycle clothes.

3.3 T-TEST RSULTS

The independent samples t-test is a parametric test that is carried out to compare means of two independent groups in order to determine whether there is statistical evidence that the associated population means are significantly different

3.3.1 ASSOCIATION BETWEEN GENDER AND PRIORITY WHILE PURCHASING CLOTHES

Table 3.3.1(a) Table showing the t-test result of association between gender and priority while purchasing clothes

Group Statistics

	Gender	N	Mean	Std. Deviation	Std. Error Mean
What is the priority of your preference for the following while purchasing clothes? [Popularity]	Male	44	4.05	1.033	.156
	Female	66	3.42	1.325	.163
What is the priority of your preference for the following while purchasing clothes? [Brand]	Male	44	3.91	1.137	.171
	Female	66	3.14	1.346	.166
What is the priority of your preference for the following while purchasing clothes? [Carbon footprint] What is the priority of your preference for the following while purchasing clothes? [Price]	Male	44	2.75	1.241	.187
	Female	66	2.68	1.192	.147
	Male	44	4.23	1.236	.186
	Female	66	3.42	1.599	.197
What is the priority of your preference for the following while purchasing clothes? [Quality]	Male	44	4.00	1.414	.213
	Female	66	3.50	1.676	.206

Table 3.3.1(a) Table showing the t-test result of association between gender and priority while purchasing clothes

This T-test was conducted to know if the male or female is more concerned about factors like popularity, brand, carbon footprints, price, and quality of clothing while shopping and it was clearly

understood that male is more concerned about all these factors than female consumers. It was noted that female are more concerned about other factors than these.

3.3.2 ASSOCIATION BETWEEN GENDER WITH OTHER CRITERIA WHEN SHOPPING FOR ITEMS

The independent samples t-test is a parametric test that is carried out to compare means of two independent groups in order to determine whether there is statistical evidence that the associated population means are significantly different.

Table 3.3.2(a) Table showing t-test result of association between gender with other criteria when shopping for items.

Group Statistics

	Gender	N	Mean	Std. Deviation	Std. Error Mean
How much do you consider the following criteria when shopping for fashion items? [Environmental impact (carbon emission, dye water contamination, microplastics)]	Male	44	1.93	.900	.136
	Female	66	2.24		.142
				1.151	
	Male	44	1.66		.130

How much do you consider the following criteria when shopping for fashion items? [Ethical production (made in a safe regulated environment by fairly paid workers)]	Female	66	2.30	.861 1.289	.159
How much do you consider the following criteria when shopping for fashion items? [Quality]	Male	44	3.80	1.286	.194
	Female	66	4.24	1.024	.126
How much do you consider the following criteria when shopping for fashion items? [Price]	Male	44	4.11	1.368	.206
	Female	66	4.36	1.062	.131
How much do you consider the following criteria when shopping for fashion items? [Design]	Male	44	4.05	1.311	.198
	Female	66	4.59	.944	.116

From the above T-test conducted it is proven that female is more aware environmental impact, ethical production, quality, price and design while purchasing for fashion items. Female is more concerned about the environmental aspects and things which are affecting the environment than the male section of the study conducted.

3.4 CORRELATION RESULT

3.4.1 RELATIONSHIP BETWEEN INVESTING IN SUSTAINABLE FASHION

CONSIDERING THE ENVIRONMENTAL/ SOCIAL IMPACT

Correlation analysis is a method of statistical evaluation used to study the strength of a relationship between two, numerically measured, continuous variables. This particular type of analysis is useful when a researcher wants to establish if there are possible connections between variables.

H7: there is a significant relationship between investing in sustainable fashion considering the environmental/ social impact

Table 3.4.1(a) table showing relationship between investing in sustainable fashion considering the environmental impact.

Correlations

		How frequently would you consider the environmental/social impact while purchasing?	Do you own or invest in sustainable fashion
How frequently would you consider the environmental/social impact while purchasing?	Pearson Correlation	1	.330**
	Sig. (2-tailed)		.000
	N	110	110

Do you own or invest in sustainable fashion	Pearson Correlation	.330**	1
	Sig. (2-tailed)	.000	
	N	110	110

Hence there is a positive relationship between investing in sustainable fashion considering the environmental/ social impact as .000 is < 0.05. From the above test conducted we came to know that people invest in sustainable fashion only because they are concerned about the impact which they make for the environment.

3.4.2 RELATIONSHIP BETWEEN CUSTOMERS SPENDING MORE COST ON SUSTAINABLE CLOTHES BY BRANDS ADRESSING ABOUT IT

Correlation analysis is a method of statistical evaluation used to study the strength of a relationship between two, numerically measured, continuous variables. This particular type of analysis is useful when a researcher wants to establish if there are possible connections between variables.

H8: there is a positive relationship between customers spending more cost on sustainable clothes by brand addressing about it.

Table 3.4.2(a) table showing relationship between customer spending more cost on sustainable clothes by brands addressing about it

Correlations

		Considering 7 factors to be similar, would you purchase sustainable fashion if it costs more than regular clothes?	Is it important for fashion brands to reduce their long term effects on planet by addressing global poverty, climate change, environmental security and gender equality?
Considering 7 factors to be similar, would you purchase sustainable fashion if it costs more than regular clothes?	Pearson Correlation	1	.470
	Sig. (2-tailed)		.000
	N	110	110
Is it important for fashion brands to reduce their long term effects on planet by addressing global poverty, climate change, environmental	Pearson Correlation	.470	1
	Sig. (2-tailed)	.000	

security and gender N equality?		110	110

Hence, there is a positive relationship between customers spending more cost on sustainable clothes by brand addressing about it because .000 is < .05. By doing this test we came into a conclusion that if brands start addressing about the problems created by the industry and starts promoting sustainable fashion, then people are more willing to purchase sustainable fashion at higher cost.

3.5 PERCENTAGE ANALYSIS

3.5.1 PERCENTAGE OF CONSIDERING ENVIRONMENTAL/SOCIAL

IMPACT WHILE PURCHASING NEW CLOTHES

Table 3.5.1(a) table showing percentage result

How frequently would you consider the environmental/social impact while purchasing?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	11	10.0	10.0	10.0

Rarely	18	16.4	16.4	94.5
Neutral	21	19.1	19.1	78.2
Sometimes	54	49.1	49,1	59.1
Always	6	5.5	5.5	100.0
Total	110	100.0	100.0	

From the above mentioned table, we can assume that people are not always willing to consider sustainable fashion but at the same time not always neglecting it. The are sometimes willing to consider social impact while purchasing new clothes.
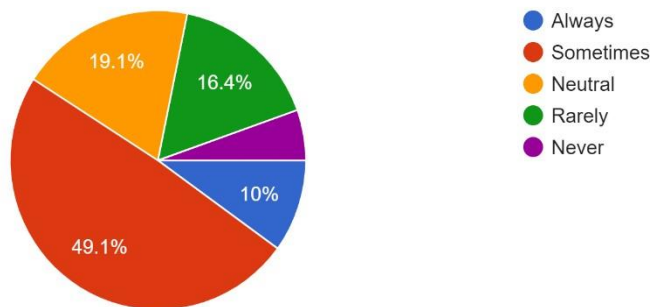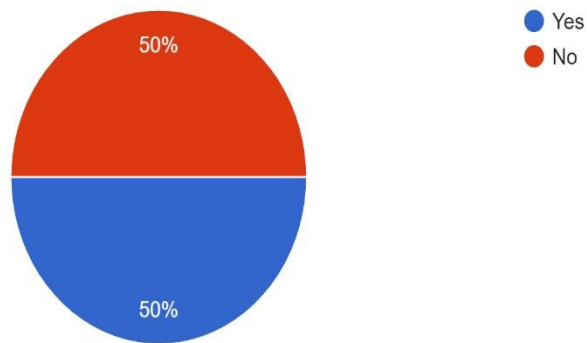

3.5.2 INVESTING IN SUSTAINABLE FASHION

Table 3.5.2 (a) table showing the result

Do you own or invest in sustainable fashion

		Frequency	Percent	Valid Percent	Cumulative Percent

Valid	Yes	5	5	50.	) 50.0	50.0
	No	5	5	50.	) 50.0	100.0
	Total	11	)	100.	) 100.0	

From the above mentioned table, we can assume that half of the population under the study were willing to invest in sustainable fashion and the other significant half is not doing it.

3.5.3 WILLINGNESS OF CONSUMER TO BUY SUSTAINABLE CLOTHES IF

IT COST MORE THAN REGULAR CLOTHES

Table 3.5.3(a) table showing the result

Considering 7 factors to be similar, would you purchase sustainable fashion if it costs more than regular clothes?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Completely disagree	4	3.6	3.6	3.6
	Mostly disagree	12	10.9	10.9	14.5
	Maybe	41	37.3	37.3	51.8
		36	32.7	32.7	84.5

Mostly agree	17	15.5	15.5	100.0
Completely agree Total	110	100.0	100.0	

From the above mentioned table 37.3 % of people are not really sure about spending more amount on consuming sustainable clothes.
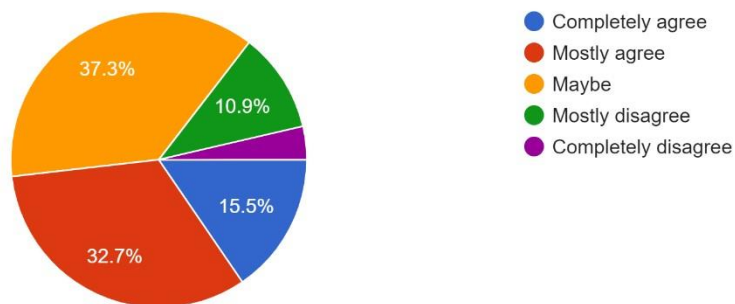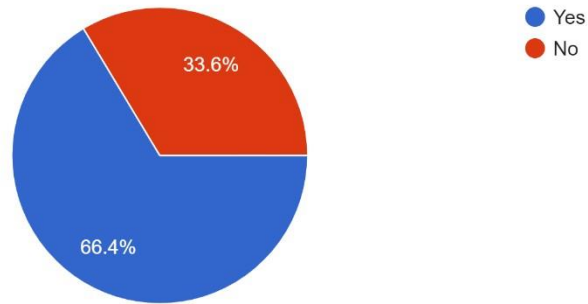

3.5.4 UPCYCLING CLOTHES

Table 3.5.4(a) table showing the result

Have you ever upcycled your clothes or considered it?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	73	66.4	66.4	66.4
	No	37	33.6	33.6	100.0
	Total	110	100.0	100.0	

From the above mentioned table we can understand that 66.4 % people have upcycled their clothes.

3.5.5 CUSTOMER BEHAVIOUR TOWARDS ACHIEVING SUSTAINABILITY

GOALS

Table 3.5.5(a) table showing the result

Do you think customers have already changed their behaviour to achieve sustainability goals?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly disagree	2	1.8	1.8	1.8
	Disagree	12	10.9	10.9	12.7
	Neutral	31	28.2	28.2	40.9
	Agree	36	32.7	32.7	73.6
	Strongly agree	29	26.4	26.4	100.0
	Total	110	100.0	100.0	

From the above shown table we can come to a conclusion that 32.7% agreed on changing their behaviour towards sustainability goals.
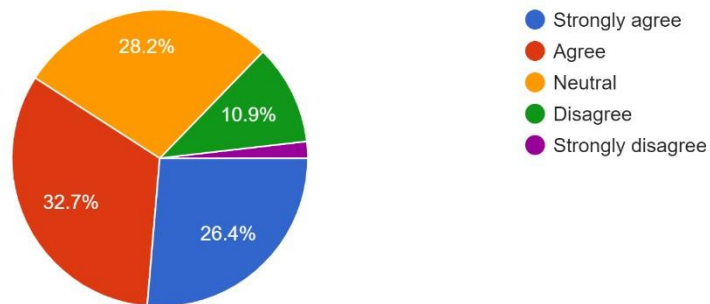
CHAPTER 4
SUMMARY OF FINDINGS, SUGGESTIONS AND CONCLUSION

4.1 LIST OF FINDINGS

From the above analysis we have found that

1. A population of 110 respondents was surveyed which constitutes population around the age 16-55 years.96.36% respondents were of age between 16-35 which is the age group with maximum respondents, 3.64% of population surveyed were of age group 36-55 years.

2. Maximum respondents i.e., 60% of respondents were female and 40% of respondents were male.

3. About 70% of the total population consist of 3-5 family members, 21.8% population consist of 6-10 family members, 7.3% consist of 1-2 family members and 0.9% consist of more than 10 family members.

4. Of the 110 respondents 42.7% of respondents purchase new clothes seasonally, 32.7% of respondents purchase clothes every month, 15.5% of respondents purchases clothes every week, 6.4% of respondents purchase clothes rarely/ never and 2.7% of respondents purchase clothes annually.

5. Based on table 3.2.1 it was clear that there is no significant relationship between number of family members and purchase of new clothes. Analysis of data was done by Chi-square test and it was revealed that the frequency of relationship between them is .090 which is > .05.

6. According to table 3.2.2 it was noted that people are willing to invest in sustainable fashion as they are aware about the environmental/ social impact created by fast fashion. While doing a Chi-square test to analyse the association between these two factors it was noted that the frequency of relation between people's willingness to invest in sustainable fashion considering the environmental/social impact is .015, which is < .05 and hence it is significant.

7. In terms of customer behaviour towards sustainability goals and their attitude towards upcycling of clothes were of no significance according to table 3.2.3. even though customers are aware about the environmental impact created by fast fashion clothes they are not willing to upcycle their clothes was the conclusion which was derived from the Chi-square test conducted to know the frequency of significance between these two but the result was .300 which is > .05. so we came to a conclusion that even if customers know the fact that environment is impacting by their action they are not willing to upcycle their clothes.

8. Based on the inference from table 3.2.4 we came to know that customers are well aware of the ways by which they can dispose their unwanted clothes without impacting the

sustainability of the environment. By doing a Chi-square test it was shown that the significance of the relationship between both these are .009 which is < .05 and hence it

was considered significant. It was also noted that 81.8% of the respondents of the total population give their unwanted clothes for charity purposes and from that 28% also upcycle those clothes, 45.5% repurpose them, 11.8% resell them and 15.5% give it to thrift stores and only 29.1% of the whole population is discarding them.

9. Based on a study of the association between gender and priority while purchasing clothes, A t-test was conducted and it was clear that male respondents were more focused on popularity, brand, carbon footprints and quality of their purchasing decision. And female respondents were more focused on environmental impact, ethical production, price and design of their purchase decision.

10. While conducting a correlation analysis for knowing the relationship between investing in sustainable fashion considering the environmental impact, we came to a conclusion that both these are highly correlated. It means that if the customers are willing to invest more into sustainable fashion it can be very helpful for decreasing the environmental impact which is made by fashion industry. The environmental factors such as pollution, carbon footprints, emission etc can be reduced by customers willingness to invest in sustainability. By conducting a correlation analysis, the result of the study was .000 which is < 0.05, hence there is a positive relation between these two factors.

11. Based on conducting another correlation analysis to check the relationship between customer spending more cost on sustainable clothes by brand addressing about environmental problems such as global poverty, climate change, environmental security, gender equality etc , it shows there is a positive relationship between these two factors. People are more willing to spend on fashion brands if they are addressing about environmental problems. The demand for sustainable clothes will tend to increase if fashion brands starts to address about them. By correlation analysis, we got a result as.000 which is < 0.05, and hence there is a positive relation between these two factors.

12. By doing a percentage analysis on frequency of considering the environmental/social impact while purchasing, 49.1% of the respondents are mostly concerned about it while purchasing followed by 19.1% is neutrally concerned, 16.4% is rarely concerned and 5.5% is never concerned about environment while making a purchase decision. But 10% of the population under the study is always concerned about environment and its impact while making a purchase.

13. From conducting this survey, the researcher also came to know that 88.1% of the whole population thinks that fashion brand really need to address all the problems relating environmental impacts created by fast fashion, so that people can be aware about sustainable fashion products.

4.2 SUGGESTIONS

From the above analysis prepared, here are some suggestions which can proposed:

1. Based on the study conducted we can state that producers should not need to be concerned about the number of family members and their purchase decision are they are not at all related to each other. Producers of sustainable clothes can produce clothes irrespective of members in a house because consumption of clothes is not dependant on it.

2. As customers are willing to invest in sustainable fashion there should be proper knowledge given to the customers regarding sustainable fashion and its branches like circular fashion, ethical fashion, conscious fashion etc, so that people will be more aware about what is sustainability of fashion industry and how is it relevant in the present scenario.

3. Impact of fast fashion product to the environment should be discussed clearly to know the effect it creates on environment so that customers can act accordingly and slowly tend to change towards sustainable fashion products.

4. Customers should be given clear idea on upcycling of clothes as it was proven that even if the customers are aware about sustainability in fashion, still they are not willing to upcycle their products. Upcycling clothes is one of the best way to discard them without harming the environment. It benefits the environment by less water, lower pollution, and energy savings.

5. Based on gender the male category should be given more knowledge regarding environmental impact and ethical production as the lack knowledge in these, and female should be given more knowledge regarding carbon footprints so that they can focus on the impact of these on environment.

6. By the end of the research it was clearly known that if brands try to promote more about sustainable fashion it can easily reach a huge mass of people. Brand can easy make diversions in the buying behaviour of the customers and hence they should address more about the problems created by fast fashion. It can be the easiest way to reach towards a large number of customers as a whole.

7. Before making a purchase decision as a customer we should always be aware about the method of production and impact a product can make to the environment so that we can avoid such kind of products.

8. Always be the one who invest in sustainable clothes and motivate people to move towards achieving sustainable developments goals.

9. Reuse, reduce, recycle, upcycle, repurpose etc your clothes to make it beneficial more than once. Try to dispose them in a way which does not affect the environment. E,g :H&M.(accepting old clothes) .

10. Even the greenest garment uses resources for production and transportation, creating some environmental impact. A root of the problem lies in our excessive consumerism: we buy 10 while our forefathers bought 2. We tend to think that buying new clothes will make us happy. Maybe we should reconsider some foundations of our lifestyle and buy less.

11. Try to buy clothes with better quality. Because clothes have become cheap, we no longer care as much about quality. We just buy new garment when the ones we have lose their shape or appeal, if we stop buying poor quality, it will push brands to improve the quality of their garments. It will also allow us to keep our clothes longer, which is good for our wallet and for the environment.

12. Think as much as possible before throwing out your old clothes and don't throw your clothes in the normal bins. Most of them consist synthetic, non-biodegradable fiber and will just pile up in the landfill. There are other options like :

- Try to repair them
- Donate your clothes
- Sell them on second-hand apps
- Some clothes shops take back used clothes
- Put them in the textile recycling bin

13. Instead of buying new clothes all the time, look at other options available like:

- second-hand shops
- swap clothes
- rent clothes
- thrift stores

4.3 CONCLUSION

In conclusion, sustainable fashion still has a long road ahead but the industry is starting to make progress as more brands and consumers adopt environmentally friendly products and shopping habits. From small fair-trade companies to major fashion industry leaders, there are many new approaches being introduced and help being provided for sustainable fashion. As per the studies carried out, an optimistic direction has clearly emerged for the future; the data collected reflect hope for a rise in ethical approaches to business and the adoption of sustainable strategies and practises in the industry.

Thus, this paper contains thorough analysis on the model of the fashion industry from the perspective of all its essential stakeholders i.e. the consumers, while questioning the sustainability of the industry and also focusing on the profitability of it. It has an aspect of customer motivation and how retailers use them to attract these consumers, also an emphasis on actual steps taken by customers. Future research could deepen the understanding and provide a more comprehensive view of what motivates sustainability within the industry, the actions taken and the benefits of society and the environment

4.4 REFERENCE

1. Athwal, N., Carrigan, V. K., & Henninger, C. E. (2019). Sustainable Luxury Marketing: A Synthesis and Research Agenda. International Journal of Management Reviews, 21(4), 405-426.

2. Farrer, J. (2011). Remediation: Discussing Fashion Textiles Sustainability.

3. Joy, A., Chan, R., Jr, J. F., Venkatesh, A., & Wang, J. (2015). Fast Fashion Sustainability, and the Ethical Appeal of Luxury Brands. In Fashion theory (Vol. 16, pp. 273-295)

4. Lisa McNeill, R. M. (May 2015). Sustainable fashion consumption and the fast fashion conundrum: fashionable consumers and attitudes to sustainability in clothing choice (Vol. 39). International Journal of Consumer Studies.

5. Fairhurst, V. B. (February 2010). Fast fashion: response to changes in the fashion industry (Vol. 20). USA: The International Review of Retail, Distribution and Consumer Research

6. Joy, S. J. (2012). Fast Fashion, Sustainability, and the Ethical Appeal of Luxury Brands (Vol. 16). Fashion Theory

7. Chang, H. a. (2015). Is fast fashion sustainable? The effect of positioning strategies on consumers' attitudes and purchase intentions (Vol. 11). Social Responsibility Journal.

8. Taplin, I. M. (2014). Who is to blame? A re-examination of fast fashion after the 2013 factory disaster in Bangladesh (Vol. 10). Critical Perspectives on International Business.

9. Consumer Sentiments on Sustainability of the Fashion Industry: A Survey Sandra Stephan, Tanya Chugh WWJMRD 2021; 7(9): 31-37 www.wwjmrd.com International Journal Peer Reviewed Journal.

10. Survey: Consumer sentiment on sustainability in fashion, Mc Kinsey& company

11. https://www.sustainyourstyle.org/en/reducing-our-impact

12. https://smallbusiness.chron.com/swot-analysis-fashion-industry-3295.html

13. https://www.marketingtutor.net/swot-analysis-of-fashion-business/

14. https://pestleanalysis.com/five-forces-analysis-of-fashion-retail-industry/

15. https://timesofindia.indiatimes.com/blogs/voices/five-forces-analysis-of-the-fashion-retail-industry/

16. https://greenbusinessbureau.com/industries/fashion/how-to-be-a-sustainable-fashion-brand-trends-and-ideas-for-your-business/

17. https://en.wikipedia.org/wiki/Sustainable_fashion#:~:text=Sustainable%20fashion%20(also%20known%20as,animal%20welfare%2C%20and%20ecological%20integrity.

18. https://hbr.org/2022/01/the-myth-of-sustainable-fashion

4.5 ANNEXURE

QUESTIONNAIRE

1. Name *

_____

2. Age *

_____

3. Email *

_____

4. Gender *

Mark only one oval.

◯ Male

◯ Female

◯ Other

5. Number of family members *

Mark only one oval.

○ 1-2 3-

○ 5

○ 6-10

○ More than 10

6. How often do you purchase new clothes? *

Mark only one oval.

○ Rarely/never

○ Every week

○ Every   monthly

○   Seasonally

○ annually

7. How much do you consider the following criteria when shopping for * fashion items?

Mark only one oval per

Most   or all Only   Sometimes   Often

                                              Not at

              occasionally

	Most or all	Only occasionally	Sometimes	Often	Not at
Environmental impact (carbon emission, dye	○	○	○	○	○

water
contaminatio
n,
microplastics)

Ethical
production
(made in a safe
regulated
environment
by fairly paid
workers))

Quality					
Price					
Design					

8. What is the priority of your preference for the following while * purchasing clothes?

Mark only one oval per row.

	1	2	3	4	5
Popul ari					
Brand					
Carbon foot print					
Price					
Qualty					

9. How frequently would you consider the environmental/social impact * while purchasing?

Mark only one oval.

( ) Always

( ) Sometimes

( ) Neutral

Rarely

( ) Never

( )

10. Do you own or invest in sustainable fashion *

Mark only one oval.

( ) Yes

( ) No

11. Considering other factors to be similar, would you purchase * sustainable fashion if it costs more than regular clothes?

Mark only one oval.

( ) Completely agree

( ) Mostly   agree

( ) Maybe

( ) Mostly disagree

( ) Completely disagree

12. Is it important for fashion brands to reduce their long-term effects on
   * planet by addressing global poverty, climate change, environmental security and gender equality?

   Mark only one oval.

   ◯ Strongly   agree

   ◯ Agree

   ◯ Neutral

   ◯ Disagree

   ◯ Strongly disagree

13. Have you ever upcycled your clothes or considered it? *

   Mark only one oval.

   ◯ Y

   ◯ No

14. How do you dispose your unwanted clothes? *

   Tick all that apply.

   ☐ Thrifi stores
   ☐ Resell
   ☐ Repurpose
   ☐ Discard
   ☐   Upcycle
   ☐ Charity
   ☐ Other: _____

15. Do you think customers have already changed their behaviour to * achieve sustainability goals?

Mark only one oval.

- ◯ Strongly   agree
- ◯ Agree
- ◯ Neutral
- ◯ Disagree
- ◯ Strongly disagree