

FASHION FUTURES

PORTFOLIO

PART 1- REFLECTION

The JOMEC swop shop was coordinated to promote sustainable fashion and to understand second-hand cultures, and with over 50 participants it ultimately proved to be a great success.

personal RESPONSIBILITY

My responsibilities for the event involved creating the main poster (Figure 1) and the charities poster (Figure 2). As this was the first poster to be designed, I came up with the branding colour palette and suggested to the team fonts and imagery for design continuity. On the day I worked on the ticketing and cashier station where my role was to check people in and distribute the correct number of tokens. Throughout the day I helped with the social media effort, posting and resharing promotional stories on Instagram (Figure 3).



FIGURE 1



FIGURE 2

biggest SUCCESSSES



FIGURE 3

		Miah Mansour	Tickets and Cashier
		Lucie Blazejova	Labelling and clothing system
		Annabelle Martin	Labelling and clothing system
		Sydney Richards	Social Media
		Gan Zhen Ni	Social Media
12pm - 1pm	Shift 2	Eva Castenado	Worker at clothes swap station
		Gen Gohlan	Worker at clothes swap station
		Jasmine Jones	Tickets and Cashier
		Maisie Stott	Tickets and Cashier
		Evie Hawkins	Labelling and clothing system
		Amy Wild	Labelling and clothing system
		Chloe Sawers	Social Media
		Ella Sankey	Social Media
1pm - 2pm	Shift 3	Hannah Jolayemi	Worker at clothes swap station
		Miah Herford	Worker at clothes swap station
		Grace Dawson	Labelling and clothing system

FIGURE 4

The biggest reason for the success of the event was the publicity on social media, utilising Instagram and TikTok to target JOMEC students and explain how the event was run. Seminar times were utilised effectively to create social media posts, as well as other creative tasks such as designing posters and tokens. The day ran smoothly due to the exceptional organisation by the project managers, and the teamwork exhibited by everyone on the day, and in the build-up. Splitting into sub-teams for the prep work allowed us to bounce ideas off each other and split the tasks up equally. The shift rota (Figure 4) also ensured everybody got involved and timings were allocated so we could still attend lectures and seminars on the day. Another measurement of success is the £112 we raised for Ukraine and the donations made to Cancer Research and the British Heart Foundation via leftover tokens and clothes.

areas for **IMPROVEMENT**

There were however areas that could be improved, most notably updating the token system. As event organisers we understood the token to item ratio, but this was confusing for the customers and we had questions regarding clarifying how many items each person was allowed. This could have been remedied by conducting user research prior to the event. Another improvement would be to source more clothes rails. On the day we found that people were wary to touch the clothes that were folded on tables, maybe due to Covid, hindering viewing the clothes and therefore limiting participation. Additional rails or using models to showcase the clothes on social media could have resolved this. Finally, I think a briefing session the day before would have been useful to ensure everybody knew where they were stationed and were clear on their roles.

Final THOUGHTS

Throughout the process not only did I gain event management skills, but I became aware of the sustainability issue challenging the fashion industry, and to what extent fast fashion consumption is taking its toll on the planet. Our event was only small, yet we still had a number of leftover clothes at the end which we donated to charity. Wastage clothing from big brands however tends to end up in landfill, suggesting the industry still has a long way to go with sustainability and shows how events like clothes swops can start to counteract these ethical issues.



FASHION FUTURES

PORTFOLIO

PART 2 - CASE STUDY

What is the role that technology and digitalisation has played in shaping the apparel and fashion industry over the course of the past two to three years?

FOCUS: SUSTAINABILITY
CASE STUDY: PATAGONIA

the role of **TECHNOLOGY & DIGITALISATION**

The fashion industry is one of the fastest growing markets globally, with its market worth hitting \$1.7 trillion in 2021, and forecasted to reach \$2.25 trillion by 2025. Fast fashion consumption is the main factor for this exponential growth but consumer opinions alongside the role of technology and digitalisation are forcing the industry to evolve to become more sustainable and environmentally conscious. The Edelman Trust (2022) Barometer reports that 52% of consumers worldwide would like to see businesses doing more to address the climate crisis and 52.5% believe that brands and governments should bear responsibility for sustainability practices. This presentation will explore the different methods the fashion industry is adopting to become more sustainable, environmentally, and socially, and will use Patagonia as an example of a brand that has used technology and digitalisation over the last 2-3 years to become a pioneering ethical apparel business.

fashion & SUSTAINABILITY

It is vital that the fashion industry adopts sustainable modes of business, production, and distribution if there is to be any chance of tackling climate change. Fashion is the second most polluting industry in the world; only the oil industry is worse for the environment highlighting the damage that has already been done. The rise of fast fashion, when a trend becomes popular for a limited amount of time and is then discarded, has fuelled the environmental and social issues surrounding the industry, and is ultimately an unsustainable business model in the long term. These issues include waste, water (seen in Figure 5) and energy consumption, animal welfare, and poor working conditions. To put into context the severity of fast fashion, “every second, the equivalent of one garbage truck of textiles is dumped in a landfill” (Future Learn, 2021). The fashion industry is energy consuming, polluting, and wasteful and therefore meaningful action is required and more brands need to adopt environmental responsibilities by becoming more sustainable.

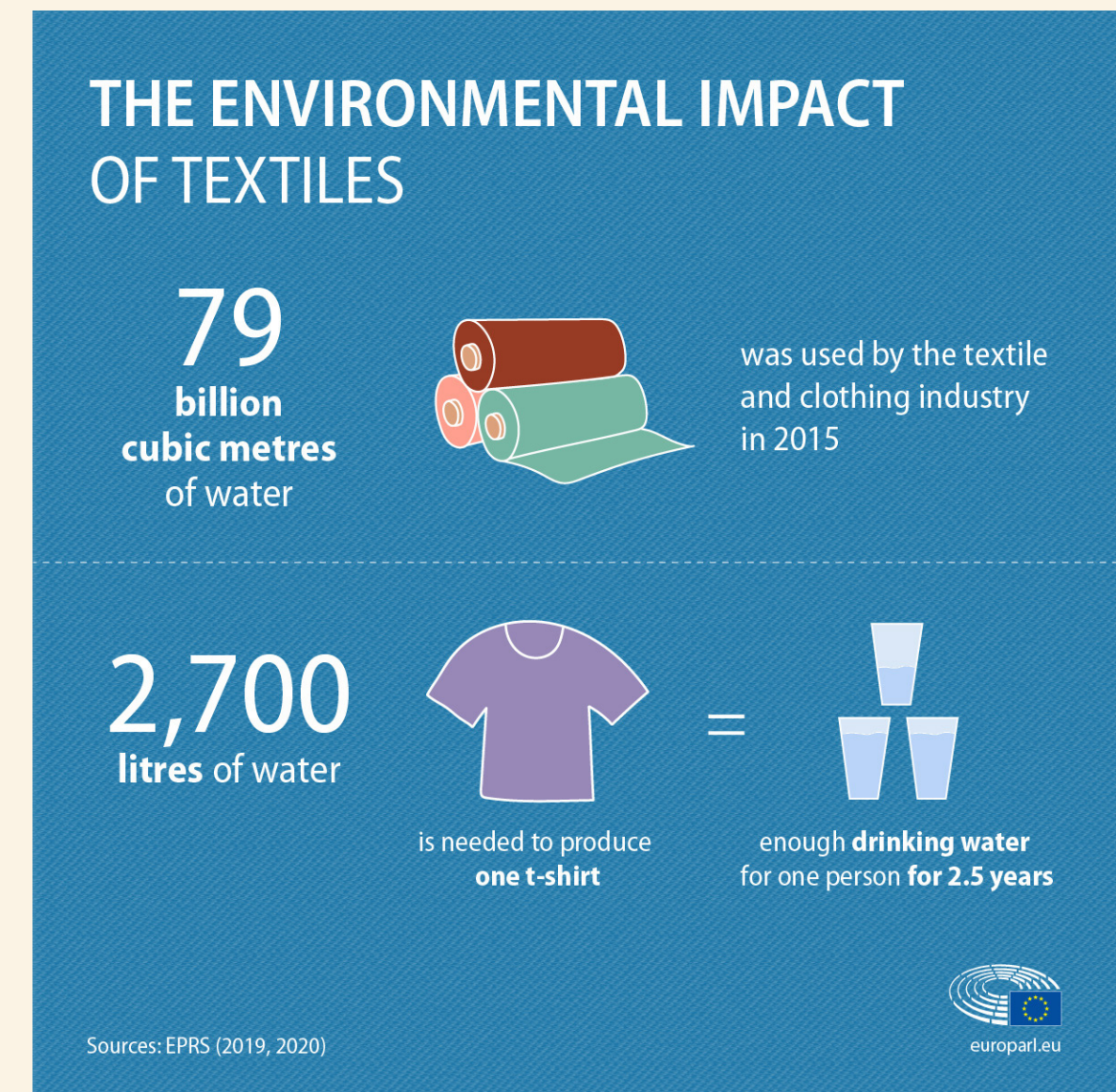


FIGURE 5. EUROPEAN PARLIAMENT(2022)

Case study: **PATAGONIA**

Patagonia is an American outdoor clothing brand that designs and produces sustainable products, by taking into account each item's energy requirements in manufacturing and in use. The company heavily promotes the reuse and recycling of garments and fibres in an attempt to fight fast fashion and the climate emergency.

Patagonia creates timeless designs and long-lasting products (Patagonia, 2022), all whilst donating 1% of their profits to grassroots climate activist groups.

87%

87% of their current clothing line has been previously recycled

100%

All cotton is 100% organically grown

64,000

More than 64,000 workers are part of Patagonia's Fair Trade Program



(Patagonia, 2022)

Patagonia's MISSION

A brief insight into Patagonia's sustainability remit. Taken from their website, these screenshots show how they are determined to tackle environmental and social injustices.



Transforming Our Business Is Not Enough

Transforming how we do business is a crucial lever, but the climate crisis demands much more. We will support community-led efforts to go fossil-fuel-free and protect nature. We will also use any power and influence we have to meet climate change with systems change.

Protect nature to slow climate change

Nature-Based Solutions

Support a just transition to renewables

Clean Energy

Strengthen the movement to save our home planet

Our Activism Toolkit

How We're Making Change

Materials and Environmental Programs

We've built robust environmental and animal welfare responsibility programs to guide how we make our materials and products.

Learn More

Social Responsibility Programs

What we're doing to ensure that our products are produced under safe, fair, legal and humane working conditions.

Learn More

Where We Do Business

We share information about our owned facilities and our suppliers across the supply chain, so you know where and how the clothes you buy are made.

Learn More

We used 100% Traceable Down

94% of our line uses recycled materials.

100% of our electricity needs in the US were met with renewable electricity.

85% of our line is Fair Trade Certified™ sewn.

Are You a Grassroots Environmental Group?

We give grants to organizations that identify the root causes of environmental problems and approach issues with a commitment to long-term change. Learn about our application process and what type of support we offer our grantees.

Get Funded

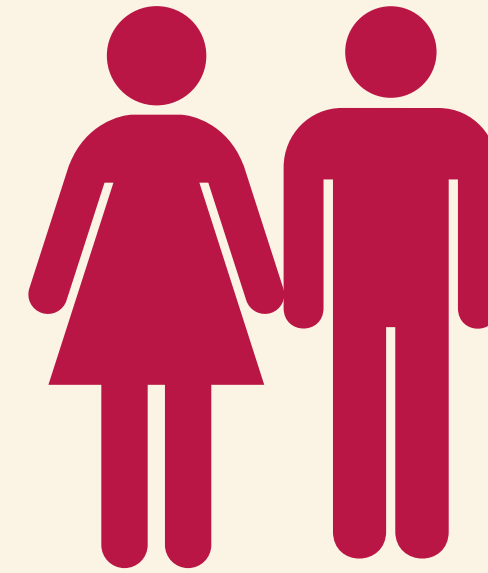
fashion & CONSUMERS

A consumer is an individual who purchases products or services, and with technological advances over the few years, it is crucial for fashion brands to understand what motivates consumers to buy. Consumers are important as consumer behaviour drives change and change impacts the way brands conduct their business. "Fashion purchases are often emotional ones, and if consumers are feeling uncertain or scared, they are less likely to buy" (Perry, et al., 2017). You can build a picture of a typical consumer of any given brand by assessing cultural contexts, audience contexts, and competitor contexts, and combining these to create a buyer persona.

The following three slides visualises Patagonia's consumer persona, a typical buyer scenario, and a journey map that highlight how Patagonia customers are highly ethical and environmentally conscious, so the brand needs to work with these emotions.

Patagonia

BUYER PERSONA



Equally split 50% male and 50% female customers - suggests genderless brand.

75% live in either a city, town or a suburb. 25% live rurally.



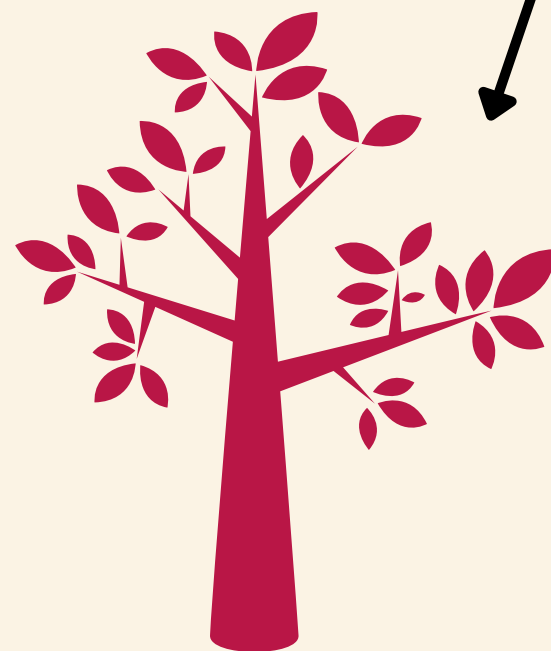
Have a moderate disposable income and willingness to spend on fashion and technology.



(YouGov, 2017)



Typical jobs include - finance & marketing, & intermediate managerial posts. Therefore customers fit into social class AB/C1.



Care for the environment and have ethical concerns regarding fashion. 69% always check where products were made.

18-34

Millennials key age demographic, approx. 1/3 of customers.

Patagonia

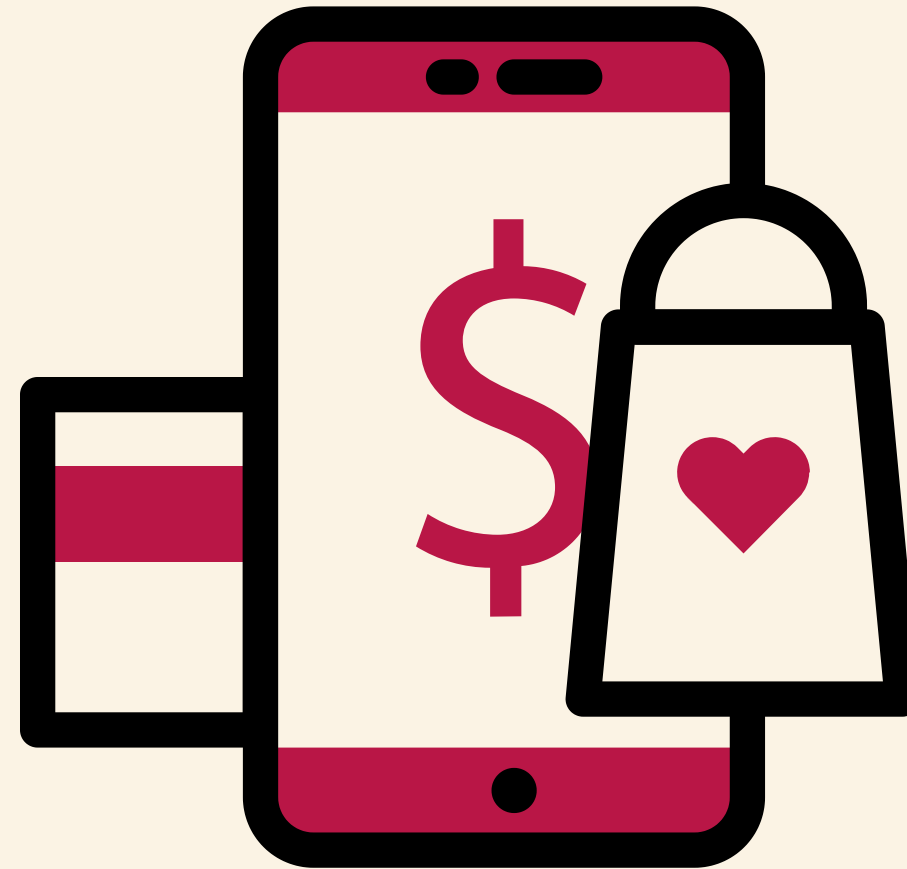
SCENARIO

BUYER VALUES

Consumer places high value on nature, fighting the climate crisis and spends much time in the countryside. They are family-oriented with a comfortable lifestyle.

GOALS & MOTIVATIONS

Purpose of the visit is to find a new outdoor garment for a upcoming countryside trip. Must be ethically sourced and brand must have commitments to the environment.



CONTEXT

Buyer likely to visit the shop after 5pm or at the weekends due to likelihood of working a 9-5. More likely to be more rural shop location. If this is a barrier then they may turn to online.

HOW DID THEY FIND US?

Likely that they have purchased with Patagonia before, but also found through online searches and advertising for sustainable outerwear brands.

TECHNOLOGY ACCESS

Customer will have access to various technological devices including smartphones and computers based on typical social class. Advertising visible on all social platforms also.

The following slide depicts a customer journey map that Patagonia can use to connect better with their target audience. The scenario follows a consumer who is in need of a new outdoor garment that is sustainable in its design and production, and will only buy from a slow fashion brand. The visual outlines motivations, emotions, user touchpoints, and brand pain points.

Patagonia

CUSTOMER JOURNEY MAP

Customer Journey Maps connect companies with their audiences by narrating the customer experience. It can give an overview of the entire process, show how customers act, or identify key moments to improve the customer experience at each touchpoint (Rosenbaum et al., 2017).

	AWARENESS	CONSIDERATION	PURCHASE	RETENTION
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ACTIVITIES	TV/social/online adverts	Research details online, size etc.	Add to basket and complete payment	Try on the product and test it out
MOTIVATIONS	Complement outdoor lifestyle	Need a specific product for the near future	Sustain lifestyle	Evaluate comfort and quality/worth the money
EMOTIONS	Intrigued	Curious	Excited	Eager
BARRIERS	Competition from other outdoor clothing brands	Too much choice/online availability vs in-store	Price/delivery location	Damaged during delivery/customer wants to return

The final stage is advocacy or feedback. Customers may share their experience of Patagonia's website or the product itself to friends or family or via online reviews. Patagonia could send a feedback email after delivery also.

sustainability & TECH INNOVATION

Over the last 2-3 years there has been a revolution in tech innovation that has transformed the way fashion brands make digital and ethical decisions. Fashion technologies are becoming more sustainable, and this innovation can make the industry more eco-conscious and environmentally friendly. For example, the 2021 London Fashion Week was a digital only event that incorporated interviews, podcasts, and digital showrooms. This cut down on production costs, fabrics, and energy consumption. The power of social media has accelerated digital events like this to allow consumers access to high fashion trends as an alternative to a catwalk.

Another way that technology innovation has aided the sustainability effort is through the growth in smart textiles and eco-friendly materials. Currently, synthetic and non-biodegradable fibres are used in approximately 72% of garments (Future Learn, 2021). This statistic is concerning and emphasises the importance of technology in creating new smart fabrics that do not damage the environment. Brands are increasingly being led by science resulting in fashion technologies that enhances performance or aids activity such as Fitbits.

Patagonia's SMART FABRICS

Patagonia is a recent newcomer on Brand Keys' annual "most innovative tech brands", using technology advancements in all areas of its business model to adhere to its environmental responsibilities as well as being a pioneer in wearable fashion tech. Patagonia uses bio-packaging for all its online orders meaning that all materials used are from renewable and recycled resources with no plastics. They are also consistently embracing environmental-related marketing campaigns (Christe, 2019).



The graphic is a white rectangular card with rounded corners, set against a light brown background. At the top, there is a red square with the HEIQ logo and the website address www.heiq.com. Below this, the text 'HEIQ FRESH' is written in bold, followed by 'EMBRACE FRESHNESS' in a smaller font. A paragraph of text describes the technology. At the bottom, there is a 3D illustration of a blue fabric surface with a blue arrow pointing upwards labeled 'FRESHNESS'. To the right of the arrow, it says 'Fabric enhanced with HeiQ Fresh'. Below the fabric, there are several red and blue spheres, some of which are partially buried in a brown, soil-like layer.

HEIQ FRESH
www.heiq.com

EMBRACE FRESHNESS

We like to feel fresh and be close to people without having to worry about bad smells on our clothes or in the surroundings. HeiQ Fresh is a Swiss fabric technology, innovated to preserve freshness by preventing bad smells from emerging.

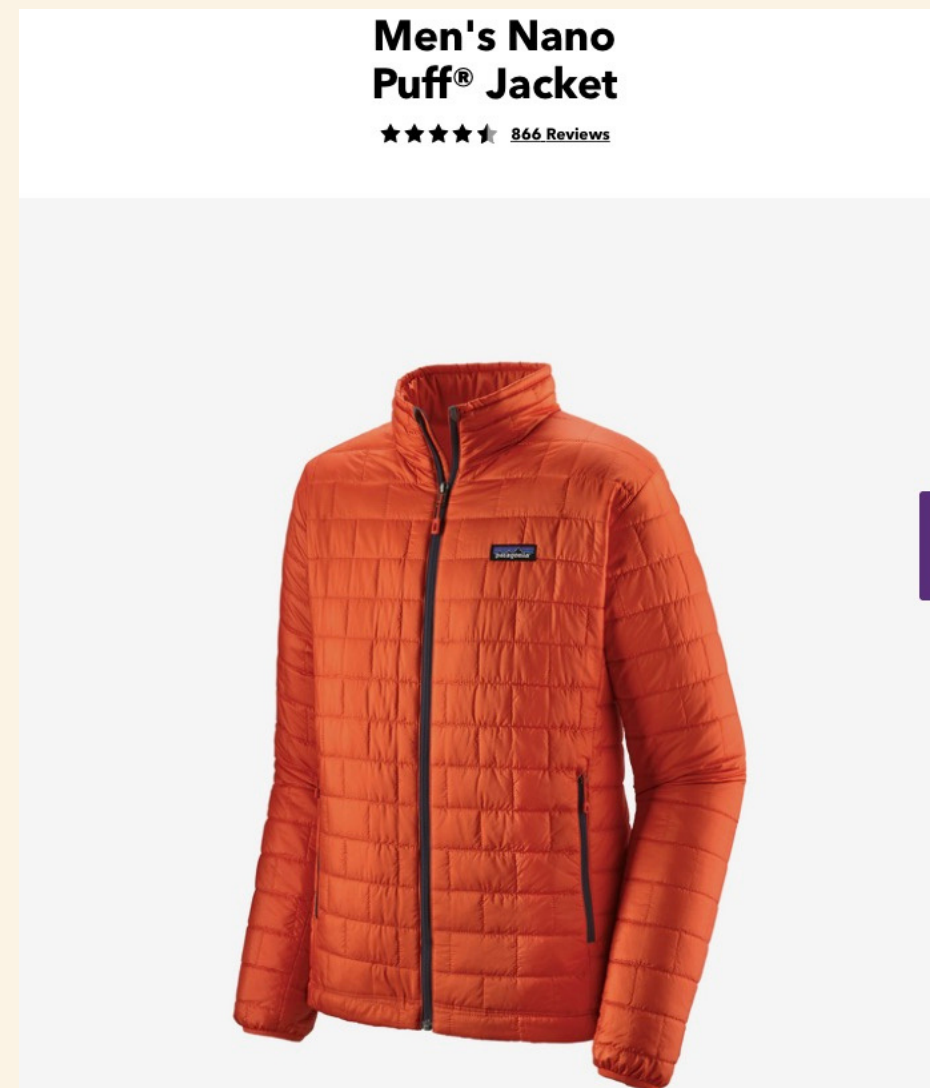
FRESHNESS
Fabric enhanced with HeiQ Fresh

Example: Patagonia has teamed up with Swiss textile technology innovator HeiQ for an exclusive research partnership to explore new ways for sustainable textile technology to achieve odour-free and durable water repellence with the 'best in class' performances (Sustainable Brands, 2017).

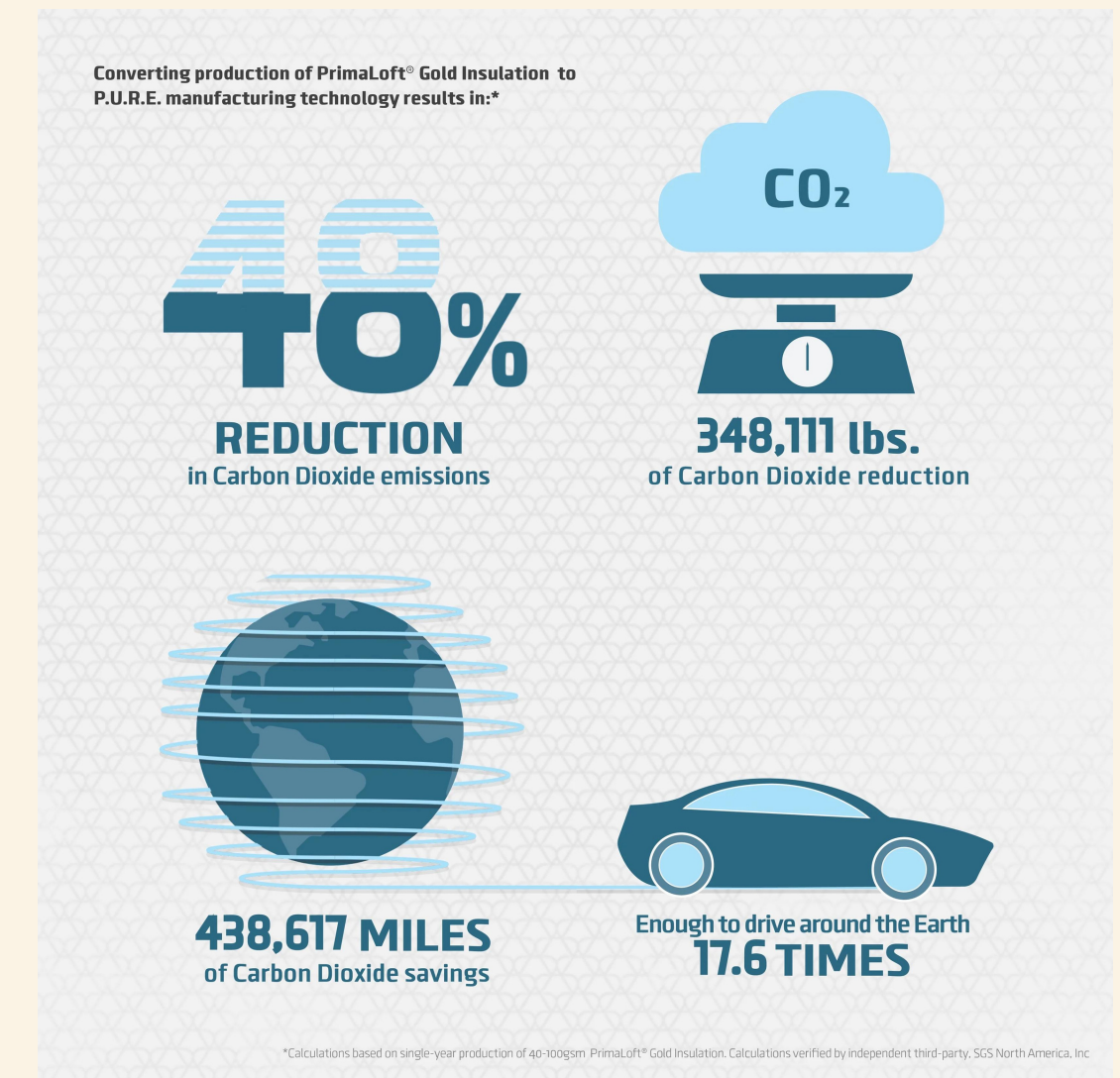
(HeiQ, 2022)

Patagonia's SMART FABRICS

Patagonia will be the first apparel brand to implement PrimaLoft's new P.U.R.E innovative manufacturing technology in the latest edition of their famous Nano Puff Jacket. PrimaLoft, a material developer specialising in smart material technologies, has focused all its efforts over the last 2-3 years on sustainability and helping the climate effort by reducing carbon emissions by 70 per cent. In November 2019 they unveiled its new P.U.R.E technology that is set to revolutionise the fibre insulation of fashion garments.



(Patagonia, 2022)



(PrimaLoft, 2022)

The P.U.R.E (Produced Using Reduced Emissions) manufacturing technology uses air, as opposed to heat, to stabilise insulation during the thermal bonding process, reducing CO₂ by almost 50 per cent. (Remington, 2020).

This ground-breaking technology also significantly improves the energy efficiency of the garment production process. Therefore, Patagonia is leading the way in the fashion industry in their commitment to being innovative and sustainably responsible.

sustainability & BUSINESS MODELS

We're Taxing Ourselves

Patagonia's self-imposed Earth tax, 1% for the Planet, provides support to environmental nonprofits working to defend our air, land and water around the globe.

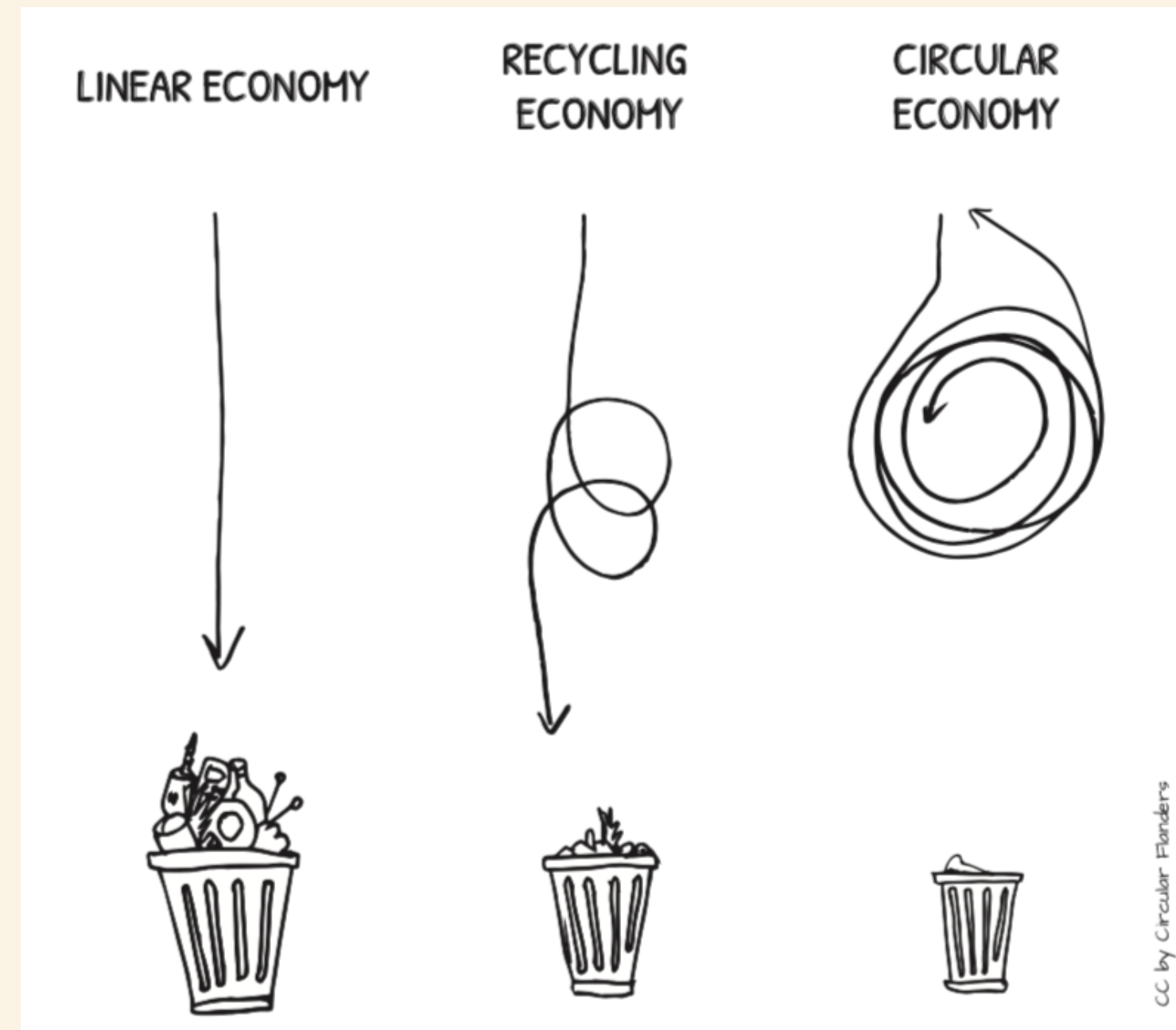
(Patagonia, 2022)

Technology and digitalisation has forced the need for brand innovation in order to stay relevant, and also the need to prepare for the future in regards to issues such as climate change. This alongside the consumer demand for more sustainable fashion brands has resulted in the emergence of new business models that focus more on environmental responsibility and social justice. James and Montgomery (2017) state that corporate social responsibility is “communication of ethical and sustainable action” highlighting the industry push for more companies to adopt more ethical models of fashion production and consumption. One highly effective new business model is circularity. The circular economy is a consumption model where nothing ends up in the landfill (Starck, 2019) and everything is recycled or re-purposed. This gets the maximum use out of garments, fighting the fast fashion model of consumption, whilst reducing brands carbon footprint, environmental damage, and often production costs.

Patagonia's CIRCULARITY

Rose Marcario, the former CEO of Patagonia explained that, *"if a product is totally worn out, we are going to take it and recycle it. If it needs to be repaired, we are going to have a mechanism to repair it. If it can be resold but they don't want it any more, there's a mechanism to do that."* (Stanford Graduate School of Business, 2020)

Patagonia is arguably the world's most circular fashion brand, with its remit to recycle all materials within its own transparent supply chain and create 'new' second hand products. According to the Circularity Gap report (2021), only 8.6% of the world is built on a circular business model, yet research shows that 72% of consumers want to adopt more circular practices (Capgemini research institute, 2021) highlighting the need for brands to evolve to meet consumer demands by eliminating waste and reimagining products as a valuable commodity. The initiative from Patagonia means that customers can rent out garments or equipment for a limited amount of time to then be sent back, cleaned, and rented out again. Similarly, Patagonia's 'worn wear' section on the website allows customers to buy second hand Patagonia clothing through its repair shop.



(Really Good Innovation, 2019)

Patagonia's MARKETING

As mentioned previously, Patagonia consistently embraces environmental-related marketing campaigns through multiple digital platforms to target new customers and spread awareness of the impact the industry is having on the planet. Giving climate justice messages a platform is a clear example of how the brand is pushing sustainable practices through its digitalisation whilst also expressing how individuals can be more sustainable in their personal decisions such as carefully choosing which clothes to buy. Through their successful marketing efforts, they are also campaigning to educate the younger generations on ethical fashion consumption and the climate emergency by setting up the 'Climate Activism School' in 2020.

DON'T BUY THIS JACKET



(Patagonia, 2022)

A famous example of Patagonia's marketing that challenges consumerism to benefit the climate is its "Don't Buy This Jacket" campaign. This advert saw the controversial catchline alongside their products, as a way to remind customers about responsible and ethical fashion consumption.

second hand CULTURES

Another way in which digitalisation has shaped the fashion industry over the last few years is through the rise in second hand cultures that provides an alternative to buying brand new. Second hand cultures include traditional charity shops but has grown in popularity with the creation of digital platforms such as Depop and Vinted, online clothes swaps, and some brands allowing customers to rent out garments instead of purchasing. Hansen and Le Zotte (2019) describe this as a 'cleansing' of the dense fashion market to become more sustainable. The second hand economy provides more than just eco benefits, also showcasing a clear social sustainability commitment through its high employment rates of community service individuals and disabled workers. Through the success of second hand cultures the fashion industry has profited \$295 million from charity shops alone in 2019 and succeeded in reducing waste by giving old clothes a new life. This upcycling and reselling is a form of "digital labour" (Kneese & Palm, 2020) and has ultimately had a huge impact on the sustainability effort in the industry.

the impact of COVID-19

The last 2-3 years has been dominated by the pandemic and as the world turned to online and digital spaces to stay connected, it consequently had an impact on the fashion industry. In 2020 economic profits hit a record low which was devastating for businesses and jobs. However, this forced companies online and to build new business models which created a new era of online fashion digitalisation. McKinsey's recent 'State of Fashion' report (2021) states that e-commerce saw 10 years growth in the space of just three months (Q1 2020), with 75% of consumers reporting trying different stores, websites or brands during the Covid-19 crisis. This rise in digital consumption allowed customers to challenge how products are ethically designed, produced, and distributed and hold brands accountable online and on social media. The uncertainty of the pandemic also led to resourceful alternatives to old consumption habits including water-conscious clothing care and buy-back programmes for fashion technologies.

The industry was hit hard in 2020 causing negative economic profit

TOTAL ECONOMIC PROFIT (EP), INDEX (2010 = 100)




(McKinsey, 2021)

to CONCLUDE

In a time frame that has been dominated by the impact of the pandemic, fashion companies have had to look for viable alternatives to fast fashion, and listen closer to consumer demands in order to stay profitable and reputable. Mindsets and emotions have a huge impact on the way we consume fashion, and as the harsh reality of the climate crisis spreads amongst society, the fashion industry has to become more sustainable to adhere to these environmental responsibilities.

Sustainable solutions are not there yet, but progress is being made.

Brands are starting to incorporate new circular business models and invest in smart technology innovation, as a way to start eliminating waste and increase their own social and environmental pledges. They are also turning more and more to online business practices that target consumers via social media and through environmental messaging in marketing campaigns. However, to make any meaningful change, all brands must make the effort to integrate technology, digitalisation, and sustainability practices and unfortunately, this will not happen whilst fast fashion brands still exist. Ultimately, technology and digitalisation has revolutionised the fashion industry over the last 2-3 years, forcing brands to evolve all areas of their business, with a particular focus on becoming more ethically conscious, environmentally friendly, and globally sustainable.

An aerial photograph of a lush green island in a clear blue lake, surrounded by dense forested hills. The image is used as a background for a quote.

“The climate crisis poses an existential threat; if we don’t clean up our mess, we’ll be history. Business has a role to play, but it’s only one lever. We must use all the tools at our disposal to secure a safer, more just future.”

Ryan Gellert, Patagonia CEO

(Patagonia, 2022)

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