

CIRCULAR FASHION: AN INVESTIGATION OF BARRIERS AND DRIVERS OF BELGIAN CONSUMERS INFLUENCING THEIR SLOW FASHION PURCHASE INTENTION

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Coline

Abstract

Today, the fashion industry is dominated by fast fashion. This trend is characterized by increased seasons, low prices, as well as mass and standardized production. It leads consumers to buy more clothes than they need and discard them quickly, resulting in overconsumption and fashion waste. On the production side, the fashion industry has negative environmental and social impacts. Besides environmental pollution and waste, the industry exploits workers through low wages, unpaid overtime, dangerous working conditions, and child labor. This linear system will not be sustainable in the long run. In this regard, slow fashion is seen as an alternative to fast fashion and a way to improve sustainability in the fashion industry. This movement derives from the principles of circular economy and circular fashion and aims to tackle environmental and social issues of the fashion industry. It seeks to change the way clothing is produced and consumed. Consumers will assume a crucial role in the transition to a more sustainable fashion industry through their consumption behavior. Despite the growing interest in slow fashion, little is known about consumers' perceptions. Therefore, this work aims to determine factors influencing the slow fashion purchase intention of consumers. This study examines the potential effect of drivers, barriers, and other consumers' characteristics on slow fashion purchase intention based on an extant literature review on sustainability in the fashion industry. Through a quantitative online survey, quality garments and timeless style, local and transparent supply chain, as well as psychological and social aspects were found to influence slow fashion purchase intention positively. In contrast, the perceived higher price and the lack of trust influenced it negatively. Nevertheless, environmental and social knowledge and concerns, dissatisfaction with fast fashion and the search for uniqueness, consumers' desire to be fashionable, as well as the desire for convenience, comfort and practicality were not found as significant predictors. Furthermore, educational level was found to somewhat impact the purchase intention but was not a significant predictor. This work concludes with theoretical and managerial implications and discusses limitations and suggestions for further research.

Keywords:

Slow Fashion – Sustainability – Circular Fashion – Consumer Behavior – Purchase Intention

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Chapter 1: Introduction

1.1. Research context

The fashion industry has been growing continuously for the last decades, with expected revenue of 759,466 million U.S. dollars ($\sim$ €631,731 million¹) in 2021 worldwide (Statista, 2021b) and expected global revenue growth of 7.18% annually from 2021 to 2025 (Statista, 2021b). The fashion segment includes apparel (women's, men's, and children's clothing), footwear, bags, and accessories. The largest segment is apparel, with expected revenue of 514,147 million U.S. dollars ($\sim$ €427,672 million²) in 2021 (Statista, 2021a). Nowadays, clothes are an integral part of our lives, worn by everyone all the time, and are one way to express our identity. Clothing accompanies us throughout our life and is a basic consumer good (EMF, 2017b; Koszewska, 2019). Belgium is not an exception. In 2018, each Belgian household spent around €1,645 in clothing and footwear, representing 4.6% of its annual expenditures (StatBel, 2019). Moreover, each EU citizen bought about 12.66kg of clothing in 2015 (WRAP, 2017). On average, each UK household owns clothes for a total amount of around £4,000 ($\sim$ €4,597³) (WRAP, 2012). Furthermore, the textile and clothing industry is a considerable sector for the European Union with 185,000 companies employing approximately 1.7 million people in 2013 (European Commission, 2016).

Between 2000 and 2014, clothing production doubled, reaching more than 100 billion units produced in 2014 (Cobbing & Vicaire, 2016). Nevertheless, the use of clothes sharply declined at the same time. The amount of times clothing is worn decreased by 36% from 2000 to 2015 (EMF, 2017b). This is the result of the fast fashion trend which emerged in the 1990s due to growing consumer demand (Gardetti, 2019). The fast fashion industry manufactures cheap and quickly available clothes with low-quality materials in low-cost labor countries (Goldsworthy, Earley, & Politowicz, 2018).

This fast fashion trend has environmental and social drawbacks at every stage of the clothing life cycle. The fashion industry is indeed one of the most polluting in the world (Cobbing & Vicaire, 2016). Clothing production requires many natural resources that are not always

¹ Exchange rate: 1 USD = 0.83181 EUR, 02-05-2021

² Exchange rate: 1 USD = 0.83181 EUR, 02-05-2021

³ Exchange rate: 1 GBP = 1.1492 EUR, 02-05-2021

renewable. Cotton and polyester are the two most commonly used textile fibers in clothing purchased in the European Union (WRAP, 2017). Cotton production requires a lot of water, pesticides, and fertilizers, while polyester is made from fossil fuel and takes decades – even centuries – to degrade (European Environment Agency, 2014; Rathinamoorthy, 2019). According to Remy, Speelman, & Swartz (2016), the clothing industry emitted 1,714 million metric tons of CO₂ and used 114 billion cubic meters of water and 38 million hectares of land in 2015. For instance, the production of a single pair of jeans requires between 7,500 and 11,000 liters of water, which is equivalent to around 285 showers (Jardillier, 2018). The fashion industry's carbon emissions are even higher than the emissions from all international flights and maritime shipping (United Nations, 2019). Besides natural resources, the production phase (e.g., dying phase) also uses chemicals and other toxic substances (Jardillier, 2018). The use phase is the second most polluting phase, mainly due to laundry and clothing care (i.e., water, energy, and detergent: tumble drying, high washing temperatures, washing frequency, ironing) (WRAP, 2017). The purchase and use of clothes alone account for about 3% of global CO₂ emissions (Cobbing & Vicaire, 2016). Moreover, plastic microfibers are released every time clothes are washed and end up in the ocean (Jardillier, 2018). For instance, a washing machine containing polyester clothes can release up to 700,000 microplastic fibers into the water (Science for environment policy, 2018). At the end of their life, most garments are discarded by their users. Every year, Belgian citizens throw away around 14.8kg of clothes per person (Neerman, 2020), and 80% of these clothes are incinerated or landfilled (Cobbing & Vicaire, 2017; Neerman, 2020). This type of behavior increases the scarcity of raw materials and resources such as oil, water, and land for crops, for instance (WRAP, 2012; Van Buren, Demmers, van der Heijden, & Witlox, 2016; EMF, 2017b).

As mentioned above, the fashion industry also has social consequences. Many factories have been relocated to developing countries because of lower production costs (Cobbing & Vicaire, 2016; Gardetti, 2019). In 2015, the European Union's main suppliers were China, Bangladesh, Turkey, India, Cambodia, and Vietnam (Šajn, 2019). However, labor rights are often not respected partly due to long working hours, unhealthy working conditions, low wages, child labor, etc. (EMF, 2017b; Franco, 2017). Moreover, the production processes pollute the local environment, such as the water used for fishing, drinking, and washing (Cobbing & Vicaire, 2016; EMF, 2017b).

1.2. Research Motivation

This fast fashion system embedded in the linear ‘take-make-dispose’ model and seeking increased growth will not be sustainable in the long run. Our consumption society produces and consumes increasingly, using more non-renewable natural resources than ever, and producing more waste, ultimately leading to the deterioration of the environment (EMF, 2017b). Even more striking, Humanity consumes the equivalent of 1.75 Earths per year, which means that the Earth needs a year and eight months to regenerate what was used in one year by human beings (Global Footprint Network, n.d.). This situation will worsen with population and middle-class growth, as the worldwide population is expected to reach 8.55 billion by 2030 (EMF, 2013; Remy et al., 2016; Moyou, 2019). Moreover, the current fashion market is saturated; not all produced clothing is entering the market (Niinimäki, 2018). These figures emphasize the need to change the current business model of the fashion industry, as well as the way we consume clothing.

For several years, the concept of circular economy is trending (EMF, 2015, Kirchherr, Reike, & Hekkert, 2017). Circular economy is an alternative business model that aims to ‘close the loop’ of materials and energy to optimize the use of natural resources and reduce the impact on the environment (Ghisellini, Cialani, & Ulgiati, 2016). In the fashion industry, the circular economy is sometimes referred to as ‘Circular Fashion’ (Brismar, 2015). Although circular fashion still has a long way to go, different strategies could help achieve this goal. Circular fashion would require the implementation of new ways to design, produce and consume clothing. These strategies could be eco-conception, extended life span, new business models (e.g., renting, leasing), upcycling, and remanufacturing, among others (Jardillier, 2018; Niinimäki, 2018). Extending the lifespan of clothing is also one of the objectives of slow fashion. This movement aims to shift the consumers’ consumption behavior from quantity to quality (Vehmas, Raudaskoski, Heikkilä, Harlin, & Mensonen, 2018). Slow fashion values both environmental and social sustainability (Fletcher, 2010; Jung & Jin, 2014).

Although fashion companies would have to change their business model, consumers also have an essential role in the transition toward more sustainability, as mentioned by many researchers (e.g., Gardetti, 2019; Koszweska, 2019). Their consumption choices and their openness to new business models would be crucial for the development of circular fashion (Koszweska, 2019).

A report published by the Global Fashion Agenda and the Boston Consulting Group in 2018 states that “improving a fashion brand’s environmental and social performance actually boosts profitability” (Lehmann et al., 2018, p. 11). The same report estimates that if the fashion industry was addressing the environmental and social impacts of the current system, global benefits could reach €160 billion in 2030. European countries are unable to compete with the low prices of Asian countries. Therefore, they should focus on niche and innovative fashion products (Jung & Jin, 2014). Slow fashion could be a way to seize this opportunity. All these considerations indicate the need for a shift from fast to slow fashion and the importance of knowing the consumers. Indeed, consumers have an essential role in this transition. It is thus crucial for professionals to get more information on this topic that is gaining attention.

From an academic perspective, although studies on slow fashion and other alternative practices have increased in recent years (Ertekin & Atik, 2015), research and knowledge about slow fashion specifically are limited (Jung & Jin, 2014). Furthermore, no formal definition of slow fashion has been accepted yet (Watson & Yan, 2013), and the concept is still in its ‘infancy’ (Pookulangara & Shephard, 2013). Consumers are an essential factor in the shift toward sustainability (Koszewska, 2019). This research will, therefore, focus on them. Research has already been conducted on consumers’ behavior in the fields of sustainability and sustainable fashion (e.g., Achabou & Dekhili, 2015; Moon, Lai, Lam, & Chang, 2015; Edbring, Lehner, & Mont, 2016; Öztürk & Engizek, 2017). These research will be used as a basis for this thesis exploring slow fashion.

1.3. Problem Statement

Despite the increasing attention to slow fashion, literature does not provide enough articles focusing on consumers’ behavior. Moreover, most scientific literature on circular economy focuses on China (Lieder & Rashid, 2016). Europe is underrepresented in circular economy research. However, since Europe includes many industrialized countries, it seems necessary to look at the behavior of European consumers. Based on those insights and the research motivation, the purpose of this study is to investigate the factors influencing Belgian consumers to move or not from fast to slow fashion. The research objectives are twofold: to understand Belgian fashion consumers better and to discover their drivers and barriers to slow fashion purchase intention. The main research question of the present work could be stated as follows: Which factors influence consumers’ slow fashion purchase intention?

The slow fashion movement was chosen for this research because it goes beyond the environmental impacts of clothing by also focusing on social consequences (e.g., the well-being of workers), thus having a more holistic approach to the fashion industry (Ertekin & Atik, 2015). Moreover, Pookulangara and Shephard (2013, p. 201) stated that the concept of slow fashion “has the potential to provide more direction for future business practices than more general concepts and terms such as eco-fashion or sustainability”. Veillard (2018) agrees that slow fashion has a great power due to its consumer-based orientation and holistic approach. As the consumers’ choices are crucial for that shift, it seemed important to focus on their behavior.

1.4. Contributions

From a managerial perspective, this research aims to provide slow fashion brands and shops managers and marketers with insights about the factors influencing consumers to buy slow fashion instead of fast fashion. Indeed, although consumers are aware of the issues caused by the current fashion industry, eco-fashion is still not viable because of low sales (D’Souza, Gilmore, Hartmann, Ibáñez, & Sullivan-Mot, 2015). However, a study conducted in 2018 showed that 49% of the 18-24 years old are very supportive of sustainable fashion (O’Connell, 2020). This thesis will contribute to helping decision-makers and marketers of slow fashion brands and shops – particularly Belgian ones – to understand Belgian fashion consumers better and to discover the factors hindering or motivating them to buy slow fashion apparels. This work could also be helpful for non-profit associations and policies willing to promote and accelerate the shift toward slow fashion. Adeline Fery, the founder of a slow fashion store (‘WeCo Store’ in Brussels), stated that such a study would help her in her managerial decisions.

From an academic perspective, the present work contributes to expanding the existing literature on slow fashion, which is still in its infancy (Pookulangara & Shephard, 2013). Specifically, this research will develop knowledge about slow fashion, with a particular focus on consumers and their slow fashion purchase intention after gaining more knowledge about the circular economy, the fashion industry, the slow fashion concept, and the consumers. This will broaden the understanding of the factors motivating and hindering sustainable behaviors and fashion purchasing. Moreover, it will provide an overview of the Belgian fashion consumers and will allow us to see which demographic characteristics could impact the purchase intention of slow fashion garments. Finally, this study follows Jung and Jin’s (2016b) recommendations to study a wide range of attributes of slow fashion and the impact on consumer behavior. Moreover,

Jung and Jin (2016a) also stated that a better understanding of slow fashion consumers could be needed.

1.5. Approach

This thesis is divided into six chapters. The first chapter, which has just been presented, briefly introduces the context, the motivation, and the contribution of the present work from a managerial and an academic perspective.

The second chapter reviews the current state of the literature on the subject of interest. This literature review enables us to get a complete picture of the topic investigated and to construct a theoretical basis for the empirical research. First, the general concept of circular economy is explored. Then, the fashion industry and the fast fashion model are briefly presented. Afterward, the concept of circular fashion – part of the circular economy – is covered. The definition, principles and enablers, and barriers of circular fashion are presented in that section. The literature review then inquiries the slow fashion concept. Finally, the existing research on consumers and their barriers and drivers to buy sustainable fashion is reviewed. Following the literature review, hypotheses are formulated based on the information gathered. The framework summarizing the research hypotheses is displayed.

The third chapter presents and explains the research design, the data collection process, and the measures implemented in the empirical research. The hypotheses are tested through quantitative research. To collect the data, an online survey was developed. The study's objective is to uncover factors influencing positively or negatively consumers' slow fashion purchase intention.

The fourth chapter presents the results. The hypotheses are tested through statistical analysis. The results are discussed further in chapter five. The results are explained and compared with previous research used as a basis for the construction of the hypotheses. Finally, chapter six is concerned with the conclusion, implications, limitations of the present study, and suggestions for further research.

Chapter 2: Literature Review

2.1. Circular Economy

2.1.1. Background

The last 150 years have been characterized by the linear model of consumption which operates in an open-loop system. This system appeared in the 1900s with the industrial revolution and the abundant availability and low prices of raw materials (Franco, 2017; Rathinamoorthy, 2019). In this model, resources are extracted, products are manufactured and then sold to the end-user, who will use and discard them when no longer needed (Franco, 2017). This system, commonly called a ‘take-make-dispose’ system (EMF, 2013), is based on resource-intensive economic growth (Franco, 2017), making gains from using more resources instead of labor (EMF, 2014).

However, the planet’s resources are not unlimited, and more resources will be needed in the coming decades as population and demand grow (EMF, 2013; Franco, 2017). As explained in the report of the Ellen MacArthur Foundation (EMF) in 2014, the known reserves of some essential resources such as gold, silver, zinc, tungsten, or uranium are expected to be depleted within 5 to 50 years. Besides having limits, linear consumption generates risks for companies. Companies stated that prices of raw resources are rising and are less predictable than before. Prices are indeed volatile in sectors such as metal, food, and non-food agricultural products (EMF, 2013; EMF, 2014). The 21st century is a turning point in the prices of these products, prices being low during the 20th century. Nowadays, extraction costs are higher. Moreover, industries face issues with the supply of these natural resources because of the growing demand (EMF, 2013; EMF, 2014).

Circular economy is seen as an answer to these problems (Franco, 2017). This concept has gained attention from academic and non-academic researchers over the past few years (Franco, 2017; Kirchherr et al., 2017). The number of peer-reviewed articles on circular economy has increased from about 30 in 2014 to more than 100 in 2016 (Kirchherr et al., 2017). The topic is mainly trending in China, with 54% of articles focusing on China since 2010, compared with 10% of articles focusing on other countries than China (Lieder & Rashid, 2016).

The concept of circular economy is not new (Lieder & Rashid, 2016) and cannot be attributed to one single author or date. This concept dates back approximately to the '70s with different schools of thought (EMF, 2013). Some of them were identified in different articles or reports as a basis for circular economy:

- *Industrial Ecology*: this approach studies the industrial system connected with its environment, as these two elements form a collaborative ecosystem (Ghisellini et al., 2016). The aim is to study the functioning of the industrial ecosystem and how it interacts with the biosphere (Erkman, 1997) to restructure it according to the functioning of natural ecosystems and their constraints (Erkman, 1997; EMF, 2013). The ultimate goal is to create a closed-loop system leading to a less wasteful industrial system (EMF, 2013; Ghisellini et al., 2016).
- *Performance Economy*: developed by Walter Stahel in 1976, this concept emphasizes the importance of selling services rather than goods (Stahel & Clift, 2016). Performance Economy involves different key elements: product-life extension, re-use and remanufacturing of products, manufacturing of long-life goods, and waste prevention (EMF, 2013; Stahel & Clift, 2016).
- *Cradle-to-Cradle*: this is a concept and certification developed by Michael Braungart and Bill McDonough. Products components and industrial processes are designed to be reused and recovered forever by turning materials into nutrients (Braungart, McDonough, & Bollinger, 2007; EMF, 2013). The Cradle-to-Cradle Certification ensures that products' materials can be decomposed or reused over and over (Franco, 2017).

Other schools of thought are also known as having influenced the concept of circular economy. These include Regenerative Design, Biomimicry, Environmental Economics, and Blue Economy (EMF, 2013; Franco, 2017; Ghisellini et al., 2016). However, they will not be further discussed in this work.

2.1.2. Definition of circular economy

There are different ways to define the concept of circular economy (Lieder & Rashid, 2016), and no formal definition has been accepted yet (Yuan, Bi & Moriguchi, 2006). Indeed, not everyone has the same interpretation of this notion (Blomsma & Brennan, 2017; Kirchherr et al., 2017).

According to Kirchherr et al. (2017), the most commonly used definition is the one from the Ellen McArthur Foundation: “The circular economy refers to an industrial economy that is restorative by intention; aims to rely on renewable energy; minimises, tracks, and eliminates the use of toxic chemicals; and eradicates waste through careful design” (EMF, 2013, p. 23).

However, the definition developed by Kirchherr et al. (2017, p.4) is also interesting as it summarizes the concepts stated in 114 circular economy definitions. This definition is much more complete than the one from the EMF as it clusters several important principles of circular economy:

A circular economy describes an economic system that is based on business models which replace the ‘end-of- life’ concept with reducing, alternatively reusing, recycling and recovering materials in production/distribution and consumption processes, thus operating at the micro level (products, companies, consumers), meso level (eco-industrial parks) and macro level (city, region, nation and beyond), with the aim to accomplish sustainable development, which implies creating environmental quality, economic prosperity and social equity, to the benefit of current and future generations. (Kirchherr et al., 2017, p.4)

This definition is even more interesting because it involves the three dimensions of sustainability: environmental quality, economic prosperity, and social equity (Purvis, Mao, & Robinson, 2019). Indeed, many circular economy definitions omit one or two of these dimensions - mainly social equity - resulting in non-sustainable business models (Kirchherr et al., 2017). The two selected definitions (EMF, 2013 and Kirchherr et al., 2017) being complementary, the principles of circular economy explained below are derived from both definitions.

2.1.3. Principles of circular economy

First of all, as mentioned in the definition elaborated by Kirchherr et al. (2017), circular economy should ideally be implemented at three different levels: micro, meso, and macro levels (Yuan et al., 2006). At the micro level, individual firms are encouraged to improve their production (e.g., adopting eco-design or cleaner production) and waste management processes (Fang, Côté, & Qin, 2007; Ghisellini et al., 2016; Prieto-Sandoval, Jaca, & Ormazabal, 2018). This micro level also includes products and consumers (Kirchherr et al., 2017). At the meso level, the main goal is to develop eco-industrial parks and implement networks with collaborations between industries, businesses, and communities that usually work independently (Fang et al., 2007; Ghisellini et al., 2016; Kirchherr et al., 2017). Eventually, the implementation of a circular economy at the macro level (e.g., city, province, region) involves, for instance, building eco-cities or developing collaborative consumption models such as car-sharing (Ghisellini et al., 2016). This level covers the entire economic structure (Kirchherr et al., 2017) and is facilitated by environmental policies and the influence of governments (Prieto-Sandoval et al., 2018). Therefore, the circular economy transition would require a holistic change at the three levels of society (Kirchherr et al., 2017).

After that, three main principles of circular economy derive from the definition of the Ellen MacArthur Foundation (EMF, 2017d):

1. “*Design out waste and pollution*”: the concept of ‘waste’ does not exist anymore. Every product is designed to be suitable for disassembly and reuse or composting (EMF, 2013).
2. “*Keep products and materials in use*”: the lifespan of products is prolonged through repair and maintenance (Van Buren et al., 2016), and materials are kept in the economy through reuse, remanufacturing, or recycling (EMF, 2013).
3. “*Regenerate natural systems*”: this principle is based on the concept of ‘waste is food’ (EMF, 2013). Every nutrient returning in the ecosystem should positively impact the environment (EMF, 2017d).

In line with the concept of ‘nutrient’ cited in the third principle, another assumption of circular economy is the distinction between consumable and durable components of a product (EMF, 2013), first made by McDonough and Braungart in their book published in 2002. Consumables

are biological nutrients made of biodegradable, non-toxic materials which can be safely returned to the biosphere after use (Braungart et al., 2007; EMF, 2013). In contrast, durables are technical nutrients made to remain in use for a long time through reuse or recovery (e.g., engines, computers) (Braungart et al., 2007; EMF, 2013). Moreover, as mentioned in the EMF definition in point 2.1.2., a circular economy also promotes the use of energy from renewable sources (Ghisellini et al., 2016).

As quite implicitly mentioned in the definition of Kirchherr et al. (2017), when dealing with circular economy, a commonly used concept is the ‘R framework’. The most common one is the 3R framework (Yang, Zhou, & Xu, 2014), sometimes also declined in a 4R or even in a 9R framework (Kirchherr et al., 2017; Potting, Hekkert, Worrell, & Hanemaaijer, 2017). The R frameworks possess a hierarchy as strategies are ranked according to their levels of circularity, the top one being the most circular one (Van Buren et al., 2016; Potting et al., 2017). Although the 9R framework (figure 1) exists and is the most nuanced one, the most employed in the literature is the 3R framework. Some countries (e.g., Korea, Vietnam) even base their circular economy policy on this framework (Ghisellini et al., 2016; Kirchherr et al., 2017). The 3R principles are ‘**reduce**’, ‘**reuse**’ and ‘**recycle**’. Although the most significant concern seems to be recycling (Ghisellini et al., 2016), Stahel (2013) argues that reuse is the main principle in the transition toward a circular economy. Recycling alone is not a circular economy strategy (Kirchherr et al., 2017). A recycling economy is different from a circular economy (Van Buren et al., 2016). The ‘reduce’ principle aims to reduce energy, raw materials, and waste in the production process. It also has the goal to improve consumption processes, for instance, by reducing the packaging or promoting a simpler lifestyle (Ghisellini et al., 2016). The ‘reuse’ principle refers to “any operation by which products or components that are not waste are used again for the same purpose for which they were conceived” (EU, 2008, cited in Ghisellini et al., 2016, p. 15).

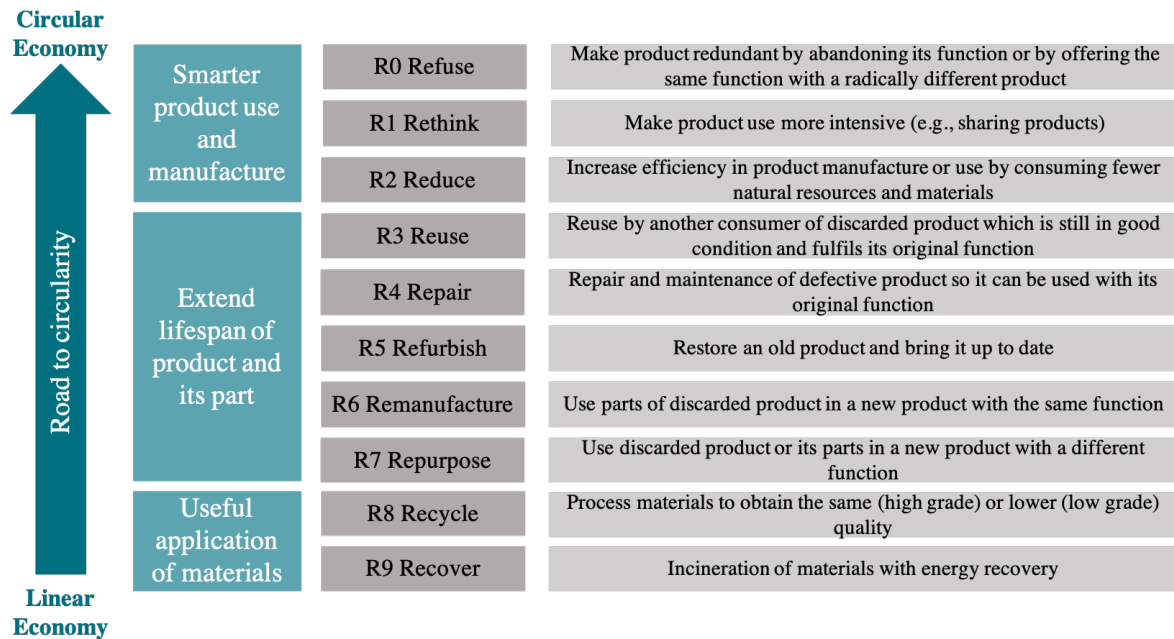


Figure 1 - 9R Framework

Adapted from Potting et al., 2017, p.5.

Eventually, as mentioned by different authors, circular economy encourages the transition from ownership to access (EMF, 2013). In the current economy, consumers buy and then own the product. Circular economy advocates the shift to an access economy (Lieder, Asif, Rashid, Mihelič, & Kotnik, 2017) in which the retailers keep the ownership of the products, and the consumers become users of these products (EMF, 2013). Consumers buy a service, the use of the product (Braungart et al., 2007) by either leasing, renting, or sharing (EMF, 2013).

2.1.4. Enablers, barriers, and benefits of a circular economy

Nowadays, different trends enable the transition toward a circular economy. First, consumers would be increasingly prepared to drop their ownership in favor of product access (EMF, 2014). Knowing that, according to some authors (e.g., Ghisellini et al., 2016; Lieder & Rashid, 2016), consumers and their consumption habits are crucial for circular economy, this shift in the consumers' mind is good news. Awareness, interest, and knowledge about circular economy are essential (Adams, Osmani, Thorpe, & Thornback, 2017). After that, new technologies make the tracking of materials easier for reverse logistics (e.g., disassembly and reuse) (EMF, 2014). Moreover, the population density in urban areas also makes it easier to set up sharing consumption and allows a more efficient collection of waste and end-of-use products (EMF, 2014).

However, some barriers also hinder the circular economy transition. For instance, product design is an essential barrier as most products are not suitable for disassembly and remanufacture (EMF, 2013). Knowledge and innovations would be required to overcome this barrier (Van Buren et al., 2016). Moreover, cultural and social barriers (e.g., peer acceptance) might make some consumers reluctant to adopt circular economy (EMF, 2013). Governments and their policies should encourage the mobilization for circular economy (e.g., with rewards) and give incentives to more careful design and the use of secondary products (EMF, 2013; Adams et al., 2017).

In order for the transition toward circular economy to be successful, the participation of all stakeholders in the society (e.g., consumers, producers, logistic partners) would be essential (Ghisellini et al., 2016; Van Buren et al., 2016; Borrello, Caracciolo, Lombardi, Pascucci, & Cembalo, 2017). Changes at all levels of the supply are needed, from production and distribution to the sale process, the consumption behaviors, and finally, the waste cycle (Gardetti, 2019).

Circular economy has many benefits at economic, social, and environmental levels (Van Buren et al., 2016). First, as the circular economic system is regenerative, the need for virgin raw materials is reduced (EMF, 2013). Consequently, the amount of waste and landfills will decrease as well (EMF, 2013). These advantages would directly impact the environment by limiting environmental degradation (Van Buren et al., 2016). After that, as the resource scarcity intensifies (EMF, 2013), countries would be less dependent on other countries to import certain raw materials as they will retain the resources longer in their economy (Van Buren et al., 2016). Moreover, circular economy could create new regional jobs as local demand for repair, reuse and remanufacture would be higher (Van Buren et al., 2016). Eventually, customers would also benefit from it with, for instance, the reduced premature obsolescence leading to money savings (EMF, 2013).

Although the transition to a circular economy has slowly started, it is essential to remember that the transition is in its early stages and is too limited to recycling (Ghisellini et al., 2016) and might take years to develop (Gardetti, 2019).

2.1.5. Enterprises moving toward circular economy

Many companies worldwide recognize the potential of circular economy for their business (Rathinamoorthy, 2019). At the micro level, some enterprises are shifting toward a circular economy. For instance, Renault remanufactures old car components and is the first to offer battery leasing for electric cars (EMF, 2014; Groupe Renault, 2020). A second example is Ricoh, a company specialized in printers. In addition to its leasing program of printers, Ricoh created in 1994 the “Comet Circle,” its circular economy model (Ricoch, 2020). The company collects out of use printers and reuse and recycle the components. The “GreenLine Label” sells secondhand equipment repaired according to Ricoh’s norms and offering the same warranty as a new product. Thanks to this program, Ricoh ensures a closed-loop system for materials (Ricoch, 2009; Ricoch, 2020). These are only two examples among many other companies moving toward a circular economy system.

2.1.6. Examples of circular economy initiatives in the world

2.1.6.1. Europe

The European economy is firmly anchored in a take-make-dispose system and is very wasteful (EMF, 2015). However, different policies are emerging in European countries and at the European Union (EU) level.

In 2015, the European Commission launched the ‘Circular Economy Package’ gathering 54 actions supporting the European transition toward a circular economy. In 2019, a report noted the achievement or the current implementation of the 54 actions (European Commission, 2019a). At the end of 2019, the European Commission presented the ‘European Green Deal’, a new plan for sustainable growth in Europe. Different elements are included in this deal, such as clean energy, clean and circular economy, sustainable mobility, zero pollution, etc. (European Commission, 2019b). In March 2020, the European Commission adopted a new ‘Circular Economy Action Plan’ as a cornerstone of the European Green Deal. This action plan aims to take actions along the whole life cycle of products (European Commission, 2020). Moreover, the European Resource Efficiency Platform (EREP), launched in 2014, guides the European Commission, the member states, and the private actors in their implementation of a circular economy (European Commission, 2014). In Europe, the transition toward a circular economy follows a bottom-up approach (Lieder & Rashid, 2016), with initiatives first emerging

from, for instance, NGOs, citizens, or environmental organizations (Ghisellini et al., 2016), unlike other regions in the world (i.e., China).

In the European Union, Germany is a pioneer in circular economy with its ‘Closed Substance Cycle and Waste Management Act’ back in 1996 (Franco, 2017). This act states principles, requirements, or obligations for companies in terms of waste. This act specifies that the producer, seller, or the consumer of the goods is responsible for treating its waste by, for instance, recovering or recycling. This act aims to encourage manufacturers to be responsible for their products and design low-waste products (Federal Ministry for the Environment, Germany, 1994).

Belgium is also considered as a frontrunner in the transition toward a circular economy (UN environment programme, 2020). The federal government and the three autonomous regions are working hand in hand. In 2016, Belgium was already ranked second in recycling waste in the European Union. Each region has taken initiatives to make Belgium a circular economy. Flanders wants to achieve a 100% circular economy by 2050 (UN environment programme, 2020). Flanders indeed set up ‘Circular Flanders’, a hub partnering governments, enterprises, citizens, and researchers to take actions together. This program works on three missions: circular purchasing, the circular city, and circular business through, for instance, networking, knowledge-sharing and education, innovation support, and policy guidance (European Commission, 2019c; Circular Flanders, 2020). Brussels is a pilot city of the United Nations Environment Programme (UNEP). Brussels Environment is working with the UNEP to develop a framework to follow the city’s transition toward a circular economy and measure the number of jobs created through this transition (UN environment programme, 2020). Wallonia mainly developed initiatives related to waste prevention and management. In November 2019, Wallonia launched a green deal, ‘Green Deal Achats Circulaires’, aiming to promote circular purchasing in public and private organizations. Around 250 companies signed this deal. Moreover, Wallonia offers financial incentives to circular initiatives (Wallonie Service Public, 2019).

2.1.4.2. China

In Asia, China has developed several initiatives in favor of circular economy. In China, a circular economy strategy was adopted by the central government of China in 2002 and is developed since then as a response to the environmental problems and the resource scarcity that the country is facing (Su, Heshmati, Geng, & Yu, 2013). China has developed different legislations such as the 'Cleaner Production Law' in 2003 and the 'Circular Economy Promotion Law' in 2009 (EMF, 2014). In contrast to the European Union or Japan, where circular economy strategies are more concerned with waste management and environmental policies, China considers circular economy as the development of a new business model (Su et al., 2013; Ghisellini et al., 2016). China actively promotes eco-industrial parks and networks at the meso level with, for instance, the National Eco-Industrial Park Demonstration Program launched in 2000 (Yan et al., 2008; Shi, Chertow, & Song, 2010). China has developed these circular initiatives in response to the large and growing population and the expanding industry in the country. Due to the 'Circular Economy Promotion Law of the People's Republic of China', many articles about circular economy focus on China. Indeed, 54% of research articles explicitly focus on China (Lieder & Rashid, 2016). With these circular economy laws emerging from the government, China follows a top-down approach in opposition to Europe (Lieder & Rashid, 2016). In a top-down approach, circular initiatives are emerging from the government and then spread to the businesses and the citizens as opposed to a bottom-up approach as in Europe (Lieder & Rashid, 2016).

2.2. Fashion industry

As mentioned in the introduction, the current fashion industry has been, since the 1990s, dominated by fast fashion (Goldsworthy et al., 2018; Gardetti, 2019), sometimes also referred to as ‘throwaway fashion’ (Bhardwaj & Fairhurst, 2010). This system results from an increasingly growing consumers’ demand in terms of fashion and a change in the consumers’ purchasing behaviors (Barnes and Lea-Greenwood, 2006; Bhardwaj & Fairhurst, 2010; Gardetti, 2019). The poor economic situation of consumers also contributed to the development of fast fashion (Gabrielli, Baghi, and Codeluppi, 2013). Moreover, increasing online sales are boosting the fast fashion trend (Cobbing & Vicaire, 2016).

The fast-fashion system designs cheap and quickly available clothes with inferior quality materials and low-cost labor (Clark, 2008; Goldsworthy et al., 2018). This system is characterized by mass and standardized production and consumption and low prices (Fletcher, 2010; Goldsworthy et al., 2018; Šajn, 2019). Indeed, clothing prices have increased more slowly than other consumer goods (Remy et al., 2016). Leading fast-fashion brands such as H&M and Zara have accelerated the pace of the fashion season cycles from an average of 2 collections (Spring/Summer and Autumn/Winter) in 2000 (Bhardwaj & Fairhurst, 2010; Šajn, 2019) to, for instance, 24 new collections per year for Zara and 12 to 16 new collections for H&M (Remy et al., 2016). Only two weeks are needed from the design stage to the in-store sale (Morgan & Birtwistle, 2009). With these fast-changing trends and low prices, consumers buy clothes impulsively and discard them quickly, leading to overconsumption (Fletcher, 2010; Pookulangara & Shephard, 2013; Cobbing & Vicaire, 2016; Brenot, Chuffart, Coste-Manière, Deroche, Godat, Lemoine, Ramchandani, Sette, & Tornaire, 2019). Consumers treat fast fashion clothing as nearly disposable and with little perceived value (Jung & Jin, 2014; Goldsworthy et al., 2018), some garments being only worn ten times (Morgan & Birtwistle, 2009). Clothes have an increasingly shorter lifespan, and consumers perceive fast fashion as temporary and not made to last long (Bhardwaj & Fairhurst, 2010; Gabrielli et al., 2013). Morgan and Birtwistle (2009) argue that consumers dispose of cheap clothing for three main reasons: the low quality of garments, the desire to follow the new fashion trends, and clothes were bought only for a special event. All the considerations mentioned above indicate that one of the fundamental concepts of the fast fashion system is planned obsolescence (Bly, Gwozdz, & Reisch, 2015; Rathinamoorthy, 2019). Indeed, low-quality materials and quickly changing styles intentionally reduce the lifespan of clothes (Rathinamoorthy, 2019).

Consumers have a central role in fast fashion. They are not passive anymore but are the drivers of new offers on the market. Their demands and the changes in their lifestyle have accelerated the transition to fast fashion (Gabrielli et al., 2013). Consumers now choose affordability and new experiences instead of quality (Gabrielli et al., 2013) and want to follow new trends (Bhardwaj & Fairhurst, 2010). It would be especially true for younger consumers (Gabrielli et al., 2013). Cheap fast fashion garments made fashion trends accessible for all social classes (Ertekin & Atik, 2015). Consumers would also be strongly influenced by media and want to buy the latest trends seen on TV, a music video, a film, or any other online social media and internet influencers (Barnes and Lea-Greenwood, 2006; Brewer, 2019). Fast fashion products provide consumers with instant gratification at affordable prices (Bhardwaj & Fairhurst, 2010). Therefore, fast fashion has consequences on ‘consumers welfare’ because it would create an insatiable desire for newness and social pressure to be fashionable (Ertekin & Atik, 2015).

To respond to the increasing consumers’ demand, fashion retailers need low cost, flexibility, and great market responsiveness to compete in the market (Barnes & Lea-Greenwood, 2006; Bhardwaj & Fairhurst, 2010). The current fashion industry is highly competitive, and retailers need to ‘reinvent’ their product ranges constantly. The fast fashion industry does not forecast future trends anymore. It adapts styles seen on catwalks and fashion shows almost ‘in real-time’ using a just-in-time strategy, quick-response techniques, and reduced production times (Barnes and Lea-Greenwood, 2006; Bhardwaj & Fairhurst, 2010; Gabrielli et al., 2013).

However, as data displayed in the introduction show, fast fashion has significant negative environmental and social impacts. The fast fashion trend led to increasingly more textile waste (Morgan & Birtwistle, 2009) and environmental damages at every stage of the lifecycle of the clothing (production, distribution, and use phases) (EMF, 2017b; Gardetti, 2019). Cheap clothing is often not recyclable because of the use of synthetic fibers in its components (Morgan & Birtwistle, 2009). Clothing production requires, among others, the use of water, energy, and toxic substances (Remy et al., 2016; Jardillier, 2018). Moreover, clothing production is located in developing countries where labor rights are often not respected, with dangerous working conditions, low wages, and child labor (EMF, 2017b; Ertekin & Atik, 2015; Franco, 2017; Gardetti, 2019). Short lead times required by clothing retailers to suppliers put workers even more at risk with temporary workers or considerable overtime (Ertekin & Atik, 2015). Above all, the fashion industry lacks transparency about the resources used and the waste produced, making it difficult to estimate the extent of this phenomenon (Cobbing & Vicaire, 2016).

Although many fashion consumers are not aware of all the steps required to manufacture clothes (Gardetti, 2019), they become increasingly concerned about the negative social and environmental impacts of the current fashion production and consumption. This rising awareness could lead to reputational risks for companies and their brands and affect their revenues (EMF, 2017b; Moorhouse & Moorhouse, 2017; McNeill & Snowdon, 2019). This growing sustainable awareness in fashion led the way for the slow fashion movement (Şener, Bişkin, & Kılınç, 2019). More specifically, the collapse of the Rana Plaza in 2013 in Bangladesh, which killed 1,138 workers, moved a large part of the population (achACT, n.d.). The documentary film “The true cost”, released in 2015, relates the tragic events of the Rana Plaza. This tragedy was a trigger for many people and contributed to the development of the slow fashion movement (Jehin, 2018).

To tackle these problems, new business models are needed in the fashion industry, a system with durable and good quality clothes that are repairable, reusable, or recyclable at the end of their lives and that both close the loop and slow down the consumers’ consumption (Cobbing & Vicaire, 2016). Figure 2 represents the limits of the linear economy in fashion and the need to change the current business model.

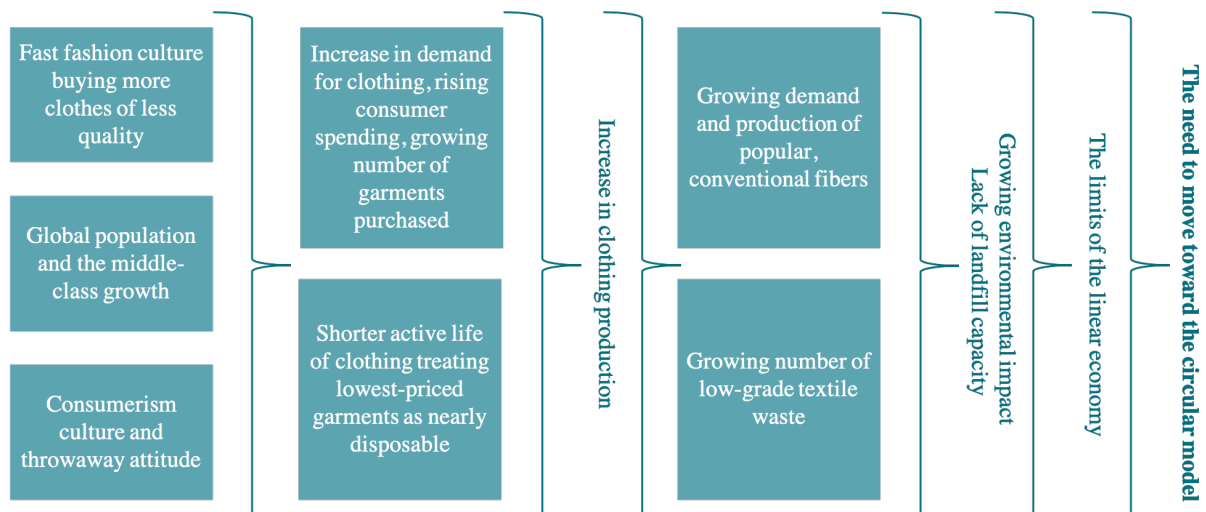


Figure 2 - Need to move toward a circular economy.

Adapted from Koszewska, 2019, p. 186.

2.3. Circular economy in textile and fashion

2.3.1. Definition of circular fashion

The term ‘circular fashion’ is a pretty recent concept. This notion was first employed in 2014 by two people during two different events: Dr. Anna Brismar, owner of ‘Green Strategy’, a consultancy firm specialized in circularity and sustainability in fashion, and Felix Ockborn, a sustainable staff member of H&M in Sweden. Dr. Brismar first detailed the concept at a fashion event in Sweden (Brismar, 2015; Rathinamoorthy, 2019). The Ellen MacArthur Foundation is also developing a circular fashion initiative called ‘Make fashion circular’ since 2017 (EMF, 2017c).

Circular fashion is based on the principles of circular economy (EMF, 2017b), which means an economy that is “restorative and regenerative by design and provides benefits for business, society and the environment” (EMF, 2017b, p. 22) as explained above. Circular fashion has characteristics of both circular economy definitions presented in point 2.1.2.

In 2017, Brismar defined circular fashion as follows (Brismar, 2020b):

‘Circular fashion’ can be defined as clothes, shoes or accessories that are designed, sourced, produced and provided with the intention to be used and circulate responsibly and effectively in society for as long as possible in their most valuable form, and hereafter return safely to the biosphere when no longer of human use.

As circular economy, circularity in fashion has thus the goal of extending the lifespan of garments through different ways such as recycling, reusing, and reducing – the 3R (Rathinamoorthy, 2019). This system aims to keep fibers, fabrics, and clothes at their highest value during the use phase and re-enter them in the economy after use so that they never end up as waste (EMF, 2017b).

2.3.2. Principles of circular fashion

Brismar set 16 principles associated with circular fashion. 13 principles are related to the producers' activities, while three principles are related to the consumers' activities (Brismar, 2020a). From the producer perspective, these principles include, for instance, guidelines for the design phase, the sourcing of materials and the production of products, as well as the strategies to extend the lifespan of garments. From a consumer perspective, these include purchasing quality products, adopting new business models, and taking care of clothing during the use phase (Brismar, 2020a). The design phase is of crucial importance as it is the first step of the supply chain. Garments' design should consider the whole life cycle of the product, including the end-of-life phase (Koszewska, 2019; Jia, Yin, Chen, L., & Chen, X., 2020). Garments should be designed so that they can have multiple life cycles (Šajn, 2019). Education is essential in adopting circular design. Training should be given to young designers about the product lifecycle and waste in fashion (Moorhouse & Moorhouse, 2017). The second crucial stage is used clothes collection and sorting phase (Koszewska, 2019).

Some new systems or business models particularly encourage circular economy in fashion (Rathinamoorthy, 2019):

- *Rentals models*: these models allows consumers to change clothing frequently. This is particularly useful for clothes worn only for a short period, such as children and maternity clothes or clothes for a one-time event (e.g., wedding) (EMF, 2017b). Rental models can take different forms: subscription-based model (e.g., monthly) or short-term rental model (e.g., for a special event or luxury clothing) (EMF, 2017b; Rathinamoorthy, 2019). These models could be very beneficial as 42% of clothing is disposed of because they do not fit anymore and another 26% because the owner does not like it anymore (WRAP, 2016 cited in EMF 2017a and in Rathinamoorthy, 2019).
- *Resale or reuse models*: resale is already made possible through charity shops and online platforms, but the attractiveness of secondhand clothing should be enhanced. Clothing can be reused for the same original purpose or another purpose. The best ways to extend clothing lifespan are clothing swap or secondhand purchase (Rathinamoorthy, 2019).

- *Recycle models*: recycling has not been correctly implemented in the fashion industry yet. The recycling of clothing is indeed complex and faces many technical issues (Cobbing & Vicaire, 2016). Clothes first have to be disassembled (e.g., buttons, zips, stitches, etc.), and mixed fibers (e.g., polyester/cotton) have to be separated. Other clothes components (e.g., prints and color pigments) make recycling even more challenging (Cobbing & Vicaire, 2016). Clothes are not designed to be recyclable, and the technologies and skills to do this are not available yet (Rathinamoorthy, 2019). Moreover, reverse logistic actors need to know what kind of materials (e.g., dying chemicals) have been used to manufacture the garment and the information is not always available (Jia et al., 2020). Current technologies do not allow to determine the exact composition of clothing, making separation and, therefore, recycling almost impossible (Franco, 2017). Nowadays, less than 1% of textiles used in clothes are recycled – most garments being landfilled or incinerated – which shows the huge gap in clothing recycling (EMF, 2017a)

Circular economy in fashion and textile has great potential. A report stated that 95% of clothing discarded with domestic waste – and then landfilled or incinerated – could have a second life through re-worn, reuse, or recycle (Cobbing & Vicaire, 2016). Adopting circular fashion would help regenerate natural capital, eliminate pollution and use renewable resources (EMF, 2017b).

2.3.3. Enablers and barriers to circular fashion

Like every innovation, circular fashion faces some barriers but also benefits from different enablers.

Barriers hindering the adoption of circularity in fashion could arise at different stages of the supply chain. First of all, policies and regulations of governments might not be favorable to circular fashion, and there might be a lack of regulations and enforcement laws (Rathinamoorthy, 2019; Jia et al., 2020). Then, companies might face financial barriers such as a lack of financial support. The companies' policies, strategies, and business models could also act as a barrier to adopting circular fashion (Jia et al., 2020). Moreover, technologies are not always available at every stage of the supply chain (e.g., manufacturing, collection of used clothes, recycling). It might be challenging to find circular companies to collaborate to make the whole supply chain circular (Rathinamoorthy, 2019). A long and dispersed production chain characterizes the fashion industry, making the circular transition a real challenge (Koszewska,

2019). Finally, culture is a main barrier, as consumers need to be aware and interested in circular fashion. In addition, circular fashion is currently a niche market in which products would be more expensive (Rathinamoorthy, 2019).

Fortunately, circular economy in textile and fashion also benefits from several drivers. Government support and legislation are essential for the transition to happen. Government policies have to encourage circularity. Governments could also provide financial support to companies (Jia et al., 2020). Collaboration with suppliers on the environmental aspects is also crucial. Organizational drivers are important as well. These include, among others, employee participation or pressure from competitors to adopt greener practices. Eventually, consumers are the main driver. Their awareness of green initiatives and the pressure from the community are essential enablers (Jia et al., 2020). In order for the transition from a linear economy to a circular economy in fashion to be a success, strong collaboration and cooperation between every actor in the textile and apparel supply chain (e.g., producers, manufacturers, suppliers, consumers, society, policymakers, NGOs), as well as knowledge, awareness, and engagement of all these actors, would be needed (EMF, 2017b; Koszewska, 2019; Jia et al., 2020). A system-level change would, therefore, be required to transform the fashion industry (EMF, 2017b).

2.3.4. Brands moving toward circular economy in the fashion industry

Some brands are already moving toward more sustainability and circularity in fashion and are making significant efforts to close the loop (Moorhouse, & Moorhouse, 2017). Three different examples are presented hereunder.

- *Patagonia*: This clothing brand offers a lifetime warranty for repair on all its products. Moreover, Patagonia has a take-back system for its clothing which cannot be repaired anymore. These garments are then sent to a recycling program (Patagonia, 2020).
- *MUD Jeans*: This brand offers a leasing program for jeans. MUD Jeans also ensures fair production processes and organic or recycled cotton. Every pair of MUD Jeans is recycled into a new pair of jeans. This system uses 92% less water than an average pair of jeans (MUD JEANS, 2021).

- *Adidas*: Known as a big sports retailer, Adidas is making progress to be more sustainable. In 2017, it created the ‘Adidas Parley shoes’, sports shoes made out of recycled plastic found in the ocean (Ocean Action Club, 2019). Moreover, Adidas collaborates with Stella McCartney, a pioneer in sustainable fashion, to manufacture 100% recyclable clothes (Adidas, 2019). These are two examples of actions Adidas is taking to reduce its greenhouse gas emissions by 30% by 2030 (Union Européenne, 2019).

2.4. Slow Fashion

As circular economy in fashion is a broad subject, this work will focus on slow fashion, a circular fashion concept.

The growing consumers’ awareness about environmental and social drawbacks of fast fashion makes room for the development of new business models (Ertekin & Atik, 2015), namely slow fashion in this work. This concept was chosen because, besides addressing environmental problems, it also tries to tackle social issues. It is indeed crucial to address social issues, and environmental issues as circular economy and, in a broader way, sustainability involve these two concepts as mentioned in the definition in point 2.1.2. Slow fashion has thus a more holistic circular approach (environmental and social sustainability) (Ertekin & Atik, 2015) compared to other concepts cited above, such as cradle-to-cradle.

2.4.1. Background

Slow fashion is part of the ‘slow movement’ (Gardetti, 2019) which first appeared in food with the ‘Slow Food movement’ (Clark, 2008). The Slow Food movement originated in Italy in the 1980s. Carlo Petrini and his group of activists wanted to promote healthy and local food together with a slow way of life. They were against the creation of a McDonald in Rome (Slow Food, 2017). Nowadays, Slow Food includes a holistic approach to food, and millions of people in more than 160 countries are developing Slow Food projects (Slow Food, 2017). Slow Food advocates responsible production but also consumption (Brewer, 2019). The slow approach aims to offer “the time to produce, appreciate and cultivate quality” (Clark, 2008, p. 4).

2.4.2. Definition

Slow fashion is an ethical concept elaborated by Kate Fletcher in 2007 (Brewer, 2019; McNeill & Snowdon, 2019). There are various ways to define slow fashion, and, up to now, no concrete definition has been formulated yet (Watson & Yan, 2013; Štefko, & Steffek, 2018; McNeill & Snowdon, 2019). Moreover, slow fashion is still in its infancy (Pookulangara & Shephard, 2013), even if academic studies on this concept have gained momentum (Ertekin & Atik, 2015).

Slow fashion promotes actions both in sustainability and social responsibility (McNeill and Snowdon, 2019). Indeed, besides focusing on the environmental impacts of the fashion industry, slow fashion also aims to tackle social impacts. It is a good point as Kirchherr et al. (2017, p. 229) argue that “CE understandings mostly neglect social considerations” Slow fashion has thus a global approach to the fashion industry (Ertekin & Atik, 2015) and goes further than environmental sustainability by also incorporating social sustainability and the way of consumption (Jung & Jin, 2014). Slow fashion became, therefore, synonymous with ‘sustainability’ (Goldsworthy et al., 2018). According to Veillard (2018), slow fashion gathers several concepts such as fair clothes, ethical clothes, organic clothes, secondhand clothes, valuing the local, repair, rental, upcycling, and longevity of the materials, among others.

This movement aims to provide an alternative to the fast fashion system (Brewer, 2019). However, according to Fletcher (2010), it is essential to specify that, although from a linguistic perspective, ‘slow’ is the opposite of ‘fast’, slow fashion is not in direct opposition with fast fashion. These are two different business approaches with “different economic logic and business models, values, and processes” (Fletcher, 2010, p. 262). Indeed, slow fashion cannot be attained just by substituting fashionable, cheap garments with quality, timeless style garments, but it represents a totally different approach for every actor of the fashion industry (Ertekin & Atik, 2015; Štefko, & Steffek, 2018). The goal is thus not to literally slowing down the production and consumptions processes, but it is to create a more sustainable supply chain which takes into account the protection of the environment and the workers (Pookulangara & Shephard, 2013). As it is far more than a time-based concept, slow fashion includes “not only more conscious consumption and production processes but also the protection and well-being of workers, communities and the environment” (Ertekin & Atik, 2015, p. 5).

Pookulangara and Shepard (2013, p.203) suggest the following definition of slow fashion:

Slow Fashion concept is based on sustainability within the fashion industry and design incorporating high quality, small lines, regional productions, and fair labor conditions (Slow Fashion Award, 2010). Slow Fashion garments are intended to be worn for a long time and create a personal connection with the wearer (Holt, 2009a). Slow Fashion is not about responding to trends, it is a change of mentality that involves thinking about the origin of the garment and buying something that won't look unfashionable after one season (Wood, 2009).

The concept of slow fashion is built on three principles stated by Clark in his paper (2008):

1. *The valuing of local*: the utilization of local materials, resources, skills, design, and production as an alternative to standardization and centralization;
2. *Transparent production systems*: this principle requires fewer intermediaries between producers and consumers, smaller-scale companies and local practices;
3. *Sustainable and sensorial products*: this means knowing and valuing the product through all its production steps and not just from a consumption perspective, which creates an emotional attachment and extends the lifespan of garments.

Slow fashion involves actors at all levels of the fashion supply chain, from retailers to consumers and at different stages of the lifecycle of garments (e.g., design, production, and consumption, use) as shown in figure 3 (Clark, 2008; Pookulangara & Shephard, 2013). In slow fashion, consumers are more closely connected with suppliers and producers (Earley & Goldsworthy, 2015; Brewer, 2019).

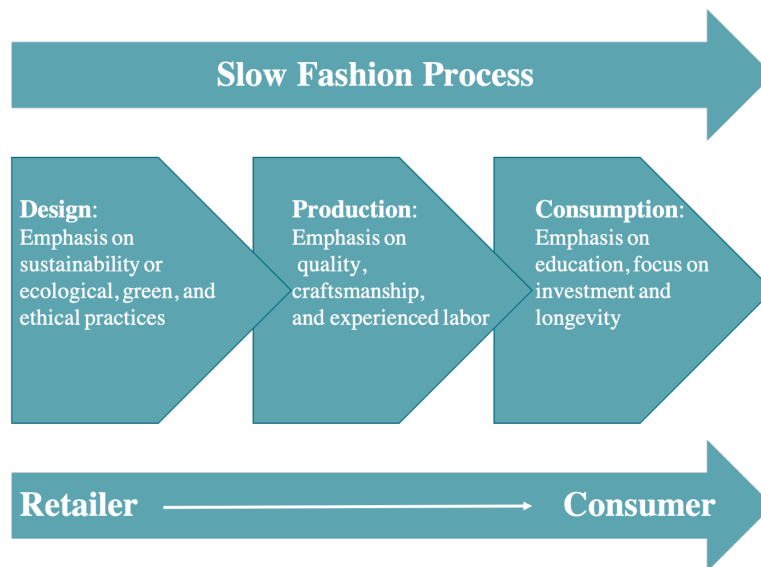


Figure 3 - Slow fashion process.

Adapted from Pookulangara & Shephard, 2013, p. 202.

From a design and production perspective, slow fashion encourages the reduction of the number of seasons to allow the production of quality products (Ertekin & Atik, 2015). The products are designed to last for a long time, to be sustainable and of good quality (Pookulangara & Shephard, 2013; Goldsworthy et al., 2018; Brewer, 2019). Slow fashion represents “high quality, durability, and low impact production” (Goldsworthy et al., 2018, p. 50). Slow fashion garments are not driven by fashion trends and are designed and produced to last longer through timeless styles (Jung & Jin, 2014; Brewer, 2019). Moreover, as already mentioned above, transparency and traceability of production processes are crucial in slow fashion (Pookulangara & Shephard, 2013; Clark, 2019). Slow fashion also promotes the use of more ethical resources (e.g., organic, durable, recycled materials) and production processes (Brewer, 2019). Consumers may also be involved in the design phase by collaborating with designers (e.g., cocreation). This would allow consumers to understand how clothes are produced (Jung and Jin, 2016a).

From a consumption perspective, slow fashion is “a socially conscious movement that shifts consumers’ mindsets from quantity to quality, encouraging people to buy high-quality items less often” (Jung & Jin, 2014, p. 1). Consumption moves, therefore, from quantity to quality (Vehmas et al., 2018), and consumers do not prioritize fashion trends anymore (McNeill & Snowdon, 2019). Consumers know and value the garments they buy (Vehmas et al., 2018), keep clothing for a long time, and maximize its utility (Jung & Jin, 2014). They do not make impulsive purchasing but careful choices (McNeill & Snowdon, 2019). Slow fashion garments

are seen as an investment (Vehmas et al., 2018), and consumers have a personal connection and an attachment with the goods they buy (Clark, 2008; Earley & Goldsworthy, 2015). Jehin (2018) concludes that consuming slow fashion is “taking the time to consume less to consume better”. To make that shift possible, consumers should be educated and helped to make informed decisions when purchasing (Pookulangara & Shephard, 2013; Veillard, 2018).

Some characteristics of the slow fashion process illustrated in figure 3 are summarized in table 1 adapted from Veillard (2018).

Design	Production	Consumption/Use
Eco-conception	Traditional craftsmanship	Education/Sensibilization
Durability/Solidity	Good working conditions	Identification/Product attachment
Quality/Aesthetic	Orders planification	Quality > Quantity
Renewable raw materials	Long-term commercial relationships	Repair, customization, rental
Waste reduction	Transparency/traceability	Durability in use
Cultural Identity	Local production	

Table 1 - Some components of the slow fashion process.

Adapted from Veillard, 2018, p. 14.

From an environmental perspective, raw materials come from more ethical sources, and production techniques are adapted. Materials used in these productions have less environmental impacts. Slow fashion also promotes the use of organic, recycled, or durable materials (Vincent, 2017; Brewer, 2019). The production of slow fashion products does not exploit natural resources (Jung & Jin, 2014).

From a social perspective, workers' labor rights are enhanced, and they receive higher and fair wages as well as a better protection (Vehmas et al., 2018, Brewer, 2019). The working schedule is planned ahead, so workers do not have to work overtime to meet short deadlines (Ertekin & Atik, 2015). Fundamental human rights of workers are thus guaranteed as well as their living conditions (Jung and Jin, 2014). By taking the time pressure off, workers have more time to produce quality garments, and their quality of life is also improved (Jung and Jin, 2016a)

Jung and Jing (2014) further stated that slow fashion deals with five aspects: equity, authenticity, functionality, localism, and exclusivity. These five aspects summarize all the characteristics of slow fashion that have been explained above. Eventually, Brewer argues that “sourcing, production, and marketing practices that connect raw materials, designers, labor,

and retailers more closely with consumers—key ingredients of the slow fashion movement—greatly enhance sustainability, protect human rights, and empower communities” (2019, p. 25).

2.4.3. Slow fashion in Belgium

In Belgium, slow fashion is developing even if choices in slow fashion garments are still limited (Jehin, 2018). Slow fashion is still weakly developed compared to the slow food concept (Veillard, 2018). When searching on the internet, we can find different slow fashion initiatives/brands or advice to consume in a better way. Veillard (2018) specified that, however, in Belgium, consumers have low sensibilization to sustainable fashion compared to other sectors (e.g., sustainable food) or compared with the popularity of slow fashion in other countries (e.g., The United Kingdom, The Netherland, Germany). Jehin (2018) estimates that many slow fashion initiatives are emerging, offering concrete and qualitative alternatives to fast fashion at reasonable prices.

Different slow fashion initiatives can be cited:

- *WeCo Store*: This store sells sustainable and ethical garments in Brussels. The store chooses clothing according to a predefined charter (e.g., criteria about the raw materials, the production processes, the supply chain transparency). WeCo Store also organizes workshops to inform consumers about fashion consumption (e.g., workshops about repairing damaged clothes, choosing the right garment according to our morphology) (Jehin, 2018; WeCo Store, 2020). The store wants to prove that it is possible to combine ethics with elegance, simplicity, and style (Veillard, 2018).
- *Everybody Agrees*: This store, also located in Brussels, sells sustainable clothes. Clothes are produced ethically and are environmental-friendly. The shop emphasizes that we can dress according to our style and personality, even with sustainable fashion (Everybody Agrees, 2017).
- *Made & More*: This brand from Liège aims to offer sustainable clothes of good quality exclusively manufactured in Europe. Clothing is designed to respect the environment and the human being. The garments are sold online and in the store in Liège (Deprez, 2018; Renaux, 2019).

- *Slow 31*: This initiative is a non-profit organization originating in Liège and centered on fashion consumption. This organization has the goal to help people changing their consumption behavior in fashion. It also organizes workshops for consumers and schools, clothes swap, etc. (Slow in Liège, 2018).

2.5. Consumers

As mentioned in the introduction, this thesis will focus on consumers, the third step of the slow fashion process illustrated in figure 3.

2.5.1. The role of consumers

As mentioned by many researchers (e.g., Ghisellini et al., 2016; Van Buren et al., 2016; Borrello et al., 2017; Gardetti, 2019), all actors in the society should be actively involved in the transition toward a circular economy for it to be successful.

Consumers and their consumption behavior would have a crucial role in the transition toward a circular economy (Ghisellini et al., 2016; Lieder & Rashid, 2016). However, consumers are often neglected in the definitions, and there is a lack in understanding the consumers (Kirchherr et al., 2017). Borrello et al. even stated that “little is known about consumers’ willingness to participate in a [circular economy]” (2017, p.1). Regarding slow fashion, Jung and Jin (2016a, p.411) added that “an understanding of the slow fashion consumer is significantly lacking”. To be successful, new business models should consider the whole supply chain and, therefore, include the consumers’ view (Kirchherr et al., 2017).

Koszevska (2019, p.184) argues that

Consumers will assume a special role in this transformation [i.e., circular economy]; the speed and success of these changes will depend on their choices, on the amount and quality of products they buy, on their openness to new business models, and on the manner of dealing with used products.

To involve consumers in circular economy, their knowledge and responsibility should be enhanced (Ghisellini et al., 2016). Indeed, in a linear economy, consumers are the last part of the supply chain and are passive while, in a circular economy, they are engaged (e.g., in the recycling process) (Borrello et al., 2017).

In a circular economy, as well as in slow fashion, consumers could have a role at many levels, as illustrated in figure 4 (Koszewska, 2019):

- Openness to innovations and new business models;
- Collaboration at the design phase of garments;
- Conscious clothing purchase behaviors (e.g., resisting consumerism, considering sustainable features of garments);
- Careful care of products during the use phase (e.g., repair, extended lifetime);
- End-of-life disposal (e.g., resell, reuse, upcycling, downcycling, donate).

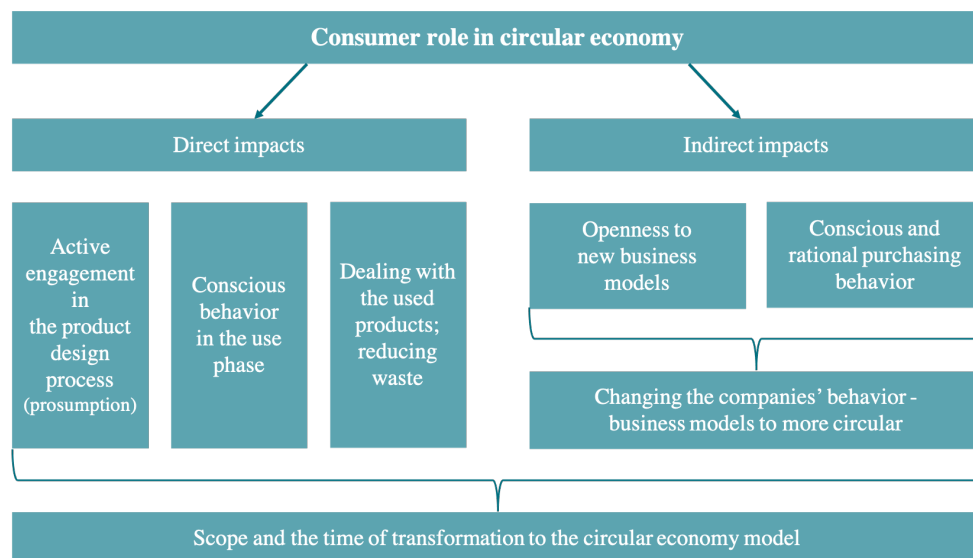


Figure 4 - Aspects of consumer behavior influencing the scope and the time of the transformation to the circular economy.

Adapted from Koszewska, 2019, p. 188.

As consumers are crucial actors, this thesis will try to understand why consumers want or, on the contrary, are reluctant to purchase slow fashion instead of fast fashion garments.

2.5.2. Consumer's perceived barriers and drivers in sustainable fashion consumption

Consumer behavior, their drivers and barriers have already been investigated in different sustainable behaviors (e.g., in reducing food waste by Borrello et al., 2017; in the adoption of electric vehicles by Egbue & Long, 2012; in household water conservation by Addo, Thoms, & Parsons, 2018). According to Borrello et al. (2017), consumers' drivers to participate in circular economy practices should be investigated. Moreover, even if the tragic event of the Rana Plaza shocked millions of people, the fast fashion model is still the norm in fashion, particularly in Belgium (Veillard, 2018). It is, therefore, interesting to try to understand the barriers of consumers toward slow fashion purchase intention.

As mentioned in the introduction, clothing is an essential element in our life and allows us to construct our social identity independently of our age (Dodd, Clarke, Baron, & Houston, 2000). According to Iwanow, McEachern, & Jeffrey (2005), the three most important factors when purchasing clothing are price, quality, and style.

Although barriers and incentives can be found in every sustainable behavior (Hiller Connell, 2010), this study aims at identifying those related to slow fashion. After reviewing different articles about either slow, sustainable, or ethical fashion, several barriers and drivers were identified. These barriers and drivers will be further used as a basis in the empirical part of this work to identify Belgian consumers' actual barriers and drivers regarding slow fashion purchase intention.

Before this study, Adeline Fery, founder of the WeCo Store in Brussels, affirmed that the consumers' motivations to buy slow fashion are supporting local businesses, buying eco-friendly, and buying garments respectful of human well-being. Regarding the barriers, she emphasized the price, the consumption habits, no environmental and social concerns, and the lack of trust (greenwashing).

2.5.2.1. Barriers

Many researchers have identified an attitude-behavior gap in sustainable fashion consumption behaviors (Connolly and Prothero 2003; Eckhardt, Belk, and Devinney 2010; Prothero et al. 2011; Young et al. 2010 cited in Ertekin & Atik, 2015). This gap could indicate the presence of barriers hindering the desired behavior (Hiller Connell, 2010). However, this gap has not been fully understood yet (Henninger and Singh, 2017 cited in Vehmas et al., 2018). The

identification and, after that, the elimination of these barriers is crucial if we want to promote slow fashion in Belgium.

A major barrier invoked by consumers is the higher perceived price of sustainable clothes compared to regular fast fashion clothes and the associated lack of financial resources (Pookulangara & Shephard, 2013; McNeill & Moore, 2015; Harris, Roby & Dibb, 2016; Jung & Jin, 2016b).

Another important concern for consumers would be aesthetics. It is important for some consumers to follow the trends in order to be fashionable (McNeill & Moore, 2015). Many researchers also found that people would see sustainable clothes as unattractive and unfashionable and have concerns about the color, the style, and the fabric, among others (e.g., Hiller Connell, 2010; Achabou & Dekhili, 2015; McNeill & Moore, 2015; Moon et al. , 2015; Harris et al., 2016).

Knowledge has also been found to be a significant factor in previous research. Two types of knowledge can be identified: on one side, the lack of knowledge or awareness about sustainability and environmental issues, especially in the fashion sector (e.g., the negative effects of fashion on the environment and workers) (Hiller Connell, 2010; Moon et al., 2015; Harris et al., 2016), and, on the other side, the lack of knowledge about sustainable alternatives to fast fashion in order to make an informed purchase decision (Hiller Connell, 2010; Achabou & Dekhili, 2015; Öztürk & Engizek, 2017). Harris et al. (2016, p. 312) stated that “clothing sustainability is very complex, and consumers lack knowledge and understanding”.

The lack of availability and accessibility of sustainable clothes could also act as a barrier. Researchers pointed out that it would be difficult for consumers to find shops or brands selling these garments (e.g., Hiller Connell, 2010; Moon et al., 2015; Lundblad & Davies, 2016; McNeill & Snowdon, 2019). Moreover, sustainable clothing choices would be quite limited in terms of items, color, size, etc. (Hiller Connell, 2010; Ertekin & Atik, 2015). Furthermore, consumers would often perceive sustainable clothing consumption as requiring more time and effort. They would not have so much time to spend on shopping (e.g., Ertekin & Atik, 2015; Öztürk & Engizen, 2017). Lastly, habits could also act as a barrier (McNeill & Moore, 2015).

Another barrier identified in the literature is the lack of trust in sustainable firms or products. Some people would see sustainable products as unreliable in terms of quality, for instance (Munir, 2020). Others would be skeptical about firms' environmental claims (e.g., eco-labels)

and see it as greenwashing (Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016). The lack of transparency in information and the whole fashion supply chain would also contribute to increase this skepticism (Bly et al., 2015; McNeill & Moore, 2015; Vehmas et al., 2018).

Eventually, psychological and social aspects would also hinder the development of sustainable fashion. Different researchers have identified societal norms, social pressure, and social conditioning (e.g., Hiller Connell, 2010; McNeill & Moore, 2015; Harris et al., 2016). Moreover, some consumers would have a feeling of helplessness and a lack of self-efficacy regarding fashion (McNeill & Moore, 2015). A paper also pointed out that consumers might feel less excitement and pleasure when buying sustainable fashion (McNeill & Snowdon, 2019).

From the considerations mentioned above and a literature review, six major and general barriers to sustainable behavior in fashion were uncovered. They will serve as a basis for the development of the hypothesis. These barriers and the authors contributing to them are summarized in table 2.

AUTHORS	DATE	FINANCIAL ASPECTS	LACK OF KNOWLEDGE	DESIRE FOR COMFORT, CONVINIENCE AND PRACTICALITY	AESTHETIC ASPECTS	LACK OF TRUST	SOCIAL NORMS
		Higher perceived price and lack of financial resources	Lack of knowledge about sustainable issues in the fashion industry and sustainable alternatives	Lack of availability and accessibility of sustainable fashion, limited choices and more effort and time needed	Desire to be fashionable, sustainable clothes seen as unattractive and unfashionable	Lack of trust in sustainable firms, products, and labels. Fear of greenwashing	Social pressure and conditioning; Peer acceptance
Hiller Connell	2010	x	x	x	x		x
Pookulangara & Shephard	2013	x	x				
Achabou & Dekhili	2015		x		x		
Bly, Gwozdz & Reisch	2015	x		x		x	x
Ertekin & Atik	2015	x	x	x	x	x	
McNeill & Moore	2015	x	x	x	x	x	x
Moon, Lai, Lam & Chang	2015	x	x	x	x		
Harris, Roby & Dibb	2016	x	x		x	x	x
Jung & Jin	2016	x					
Lundblad & Davies	2016	x		x	x		
Öztürk & Engizek	2017	x	x	x	x	x	
Vehmas, Raudaskoski, Heikkilä, Harlin & Mensonen	2018	x				x	
McNeill & Snowdon	2019	x		x			
Şener, Bişkin & Kılınç	2019	x	x	x			
Munir	2020	x	x	x	x	x	x
TOTAL		14	10	10	9	7	5

Table 2 - Consumer's perceived barriers identified in papers.

2.5.2.2. Drivers

Although knowledge could act as a barrier to sustainable clothing consumption, it could also be a driver. The attitude of consumers toward sustainable fashion purchasing would be “determined by their general level of concern for social and environmental well-being” (McNeill & Moore, 2015, p.220). Great environmental knowledge would be a prerequisite to engage in sustainable purchasing behavior (Hiller Connell, 2010). Munir (2020) also stated that people would be more willing to buy eco-fashion if they have reliable information about it. McNeill & Moore (2015) showed that consumers with very high levels of environmental concerns were more prone to purchase sustainable fashion. These authors, however, added that the actual behavior of some consumers is sometimes inconsistent with these favorable attitudes toward the environment and sustainable fashion products (McNeill & Moore, 2015). Ertekin & Atik agree with this view stating that “increased concern for the environment alone is often not sufficient” (2015, p. 61). In short, concerns about the environment and knowledge about sustainable fashion alternatives would be a major factor (Harris et al., 2016) but would not be sufficient (Ertekin & Atik, 2015).

Aesthetic could also be a driver for sustainable fashion consumption. Consumers would be disappointed with fast fashion garments because of the homogenization of design and the low quality (Ertekin & Atik, 2015; McNeill & Moore, 2015). “The same trends are constantly repeated, so stores, garments, and people look alike” (Ertekin & Atik, 2015, p.64). The British designer Vivienne Westwood agrees with this statement saying that “People have never looked so ugly as they do today regarding their dress” (Independent. i.e., 2012). Munir (2020) stated that exclusivity, design, and style were major motivators for buying sustainable fashion. Consumers are looking for unique and exclusive clothing (Jung and Jin, 2016b). Different researchers also made a distinction between fashion and style. Fashion would be a short-term trend in clothing dictated by external factors, whereas personal style would be a means of self-expression, unique to any individual, and timeless (Bly et al., 2015; Lundblad & Davies, 2016). Therefore, buying sustainable or slow fashion clothing would be about defining its own style through self-expression (Öztürk & Engizek, 2017), and sustainable fashion offers this unique style (Lundblad & Davies, 2016).

In line with aesthetic, sustainable products would often be perceived as having better quality than fast-fashion products and, therefore, being longer-lasting (Lundblad & Davies, 2016). Quality would be linked to product performance, and consumers would expect a sustainable product to last longer, reducing the need for replacing clothes quickly (Jägel, Keeling, Reppel, & Gruber, 2012). Slow fashion garments are seen as having a timeless style that enables consumers to keep them for multiple seasons and reduces the need to shop for new trends (Jung & Jin, 2016b; Lundblad & Davies, 2016). With these considerations, consumers would expect to get value for money and have economic benefits (Jägel et al., 2012; Jung & Jin, 2016b; Lundblad & Davies, 2016). Transparency in the supply chain (Öztürk & Engizek, 2017) and locally made clothing (McNeill & Moore, 2015) would also motivate consumers in their sustainable clothing purchasing behavior.

Psychological or social aspects might also motivate consumers to buy sustainable fashion. First, consumers might be stressed because of the speed of change in fashion trends (Bly et al., 2015; Ertekin & Atik, 2015). Slow fashion might be a way to take this consuming pressure off (Ertekin & Atik, 2015). Then consuming sustainable fashion could be a way for consumers to avoid negative emotions such as guilt caused by the mindless consumption of fast fashion (Jägel et al., 2012; Bly et al., 2015; Harris et al., 2016). Jägel et al. (2012) found out that consumers might choose to purchase sustainable fashion to convey a particular image and gain social recognition and acceptance. Moreover, people could be driven by more egoistic desires such as a sense of self-accomplishment when buying sustainable fashion (Lundblad & Davies, 2016). McNeill & Moore (2015) added that consumers were motivated to buy sustainable fashion because they wanted to have a personal connection to the garment.

From the considerations mentioned above and a literature review, four major and general drivers have been selected for the empirical research of this work. They will serve as a basis for the development of the hypothesis. These drivers and the authors contributing to it are summarized in table 3.

AUTHORS	DATE	SUSTAINABLE CONCERNS AND KNOWLEDGE	AESTHETIC ASPECTS	PSYCHOLOGICAL OR SOCIAL ASPECTS	QUALITY AND VALUE OF THE PRODUCT
		Great environmental knowledge and concerns. Knowledge about sustainable alternatives	Differentiation from fast-fashion, personal style and unique exclusive clothing	Avoiding stress caused by fast fashion trends, avoiding negative feeling (e.g., guilt), social recognition, sense of self-accomplishment	Perceived better quality, longer-lasting product, timeless style, locally made clothing
Hiller Connell	2010	x			
Jägel, Keeling, Reppel & Gruber	2012	x	x	x	x
Bly, Gwozdz & Reisch	2015	x	x	x	
Ertekin & Atik	2015	x	x	x	
McNeill & Moore	2015	x		x	x
Harris, Roby & Dibb	2016	x			
Jung & Jin	2016		x		
Lundblad & Davies	2016	x	x		x
Öztürk & Engizek	2017	x	x	x	
Vehmas, Raudaskoski Heikkilä, Harlin & Mensonen	2018	x	x		
Munir	2020	x	x	x	x
TOTAL		10	8	6	4

Table 3 - Consumer's perceived drivers identified in papers.

2.6. Hypothesis development

This section develops hypotheses based on findings of previous academic research.

First, as shown by some studies (e.g., Hiller Connell, 2010; Jägel et al., 2012), environmental and social knowledge and concerns have been previously found as significant factors in predicting sustainable purchasing behaviors. High levels of environmental concerns would positively influence sustainable purchasing behaviors (McNeill & Moore; 2015, Harris et al., 2016). Lack of knowledge about sustainable issues and alternatives would instead impact sustainable purchase behaviors negatively (e.g., Hiller Connell, 2010; Moon et al., 2015; Harris et al., 2016; Öztürk & Engizek, 2017). Thus, high environmental and social knowledge and concerns are expected to affect consumers' purchase intention toward slow fashion positively.

H1: Environmental and social knowledge and concerns influence directly and positively consumers' slow fashion purchase intention.

Previous studies have also demonstrated that some consumers were dissatisfied with fast fashion garments (e.g., Ertekin & Atik, 2015). They criticized, for instance, the low quality (McNeill & Moore, 2015) and the homogenization of the design of fast fashion clothes (Ertekin & Atik, 2015; Lundblad & Davies, 2016). These consumers would be looking for unique and exclusive clothing (Jung & Jin, 2016b) to express their own style (Jägel et al., 2012; Bly et al., 2015). Dissatisfaction with fast fashion garments and the search for uniqueness would, therefore, positively affect consumers' purchase intention toward slow fashion garments.

H2: Dissatisfaction with fast fashion and the search for uniqueness influence directly and positively consumers' slow fashion purchase intention.

According to some authors (e.g., Jägel et al., 2012; Jung & Jin, 2016b; Lundblad & Davies, 2016), consumers would be willing to purchase sustainable fashion if they can get economic benefits from it. High-quality clothing and timeless style would reduce the need to shop frequently (Jägel et al., 2012; Jung & Jin, 2016b; Lundblad & Davies, 2016). Locally produced garments and transparency in the supply chain would also contribute to the high perceived value of slow fashion garments by consumers (McNeill & Moore, 2015; Öztürk & Engizek, 2017).

H3: Quality garments and timeless style influence directly and positively consumers' slow fashion purchase intention.

H4: Local and transparent supply chain influences directly and positively consumers' slow fashion purchase intention.

As mentioned before, psychological and social aspects would also influence the buying behavior of consumers (e.g., Jägel et al., 2012; Bly et al., 2015; Ertekin & Atik, 2015). Consumers would be trying to avoid negative emotions, such as guilt and the stress caused by the speed of change, when purchasing sustainable products (Jägel et al., 2012; Bly et al., 2015; Ertekin & Atik, 2015; Harris et al., 2016). Moreover, consumers would be searching for a sense of accomplishment and social recognition when buying sustainable products (Jägel et al., 2012; Lundblad & Davies, 2016). These psychological and social aspects should, therefore, positively affect consumers' purchase intention toward slow fashion.

H5: Psychological and social aspects directly and positively influence consumers' slow fashion purchase intention.

Some factors would also negatively influence consumers' purchase intention in slow fashion.

First, many studies (e.g., Pookulangara & Shephard, 2013; McNeill & Moore, 2015; Harris et al., 2016; Jung & Jin, 2016b) have found the perceived higher price of sustainable clothes and the associated lack of financial resources as being a major barrier for sustainable purchasing behaviors. This perceived higher price should, thus, negatively affect slow fashion purchase intention.

H6: The perceived higher price affects directly and negatively consumers' slow fashion purchase intention.

Then, as mentioned above, consumers would often perceive sustainable fashion as unfashionable or unattractive (e.g., Achabou & Dekhili, 2015; Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016). The desire to be fashionable and to follow the trends should influence consumers' slow fashion purchase intention in a negative way.

H7: Consumers' desire to be fashionable affects directly and negatively consumers' slow fashion purchase intention.

Purchasing sustainable fashion would often be seen as an effort and as time-consuming (Hiller Connell, 2010; Ertekin & Atik, 2015; Öztürk & Engizek, 2017). Moreover, these clothes would not be easily accessible because of the lack of shops and brands selling sustainable garments (e.g., Hiller Connell, 2010; Moon et al., 2015; Lundblad & Davies, 2016; Munir, 2020). Sustainable clothes would also have limited choices in terms of size, color, etc. (Hiller Connell, 2010; Bly et al., 2015; Ertekin & Atik, 2015; Lundblad & Davies, 2016). As purchasing sustainable clothing is seen as being less convenient, consumers could be reluctant to buy these clothes. Therefore, the consumers' desire for convenience, comfort, and practicality should influence the slow fashion purchase intention negatively.

H8: The desire for convenience, comfort, and practicality affects directly and negatively consumers' slow fashion purchase intention.

Lastly, some studies (e.g., Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016; Vehmas et al., 2018; Munir, 2020) have demonstrated a lack of trust in sustainable products. Sustainable products would be seen as less reliable (for instance, in terms of quality) (Ertekin & Atik, 2015; Munir, 2020). Consumers would also be skeptical about firms' environmental claims (for instance, in terms of eco-labels) and afraid of greenwashing (Bly et al., 2015; McNeill & Moore, 2015; Harris et al., 2016; Munir, 2020). This lack of trust in sustainable products should influence the slow fashion purchase intention negatively.

H9: The lack of trust affects directly and negatively consumers' slow fashion purchase intention.

Finally, many studies have identified additional variables that would influence slow fashion purchase intention. Age would be a determinant of purchasing behavior (Achabou & Dekhili, 2015). Younger consumers would buy more cheap items in order to be fashionable than older consumers (McNeill & Snowdon, 2019). Moreover, sustainable fashion would not be a priority for younger consumers (Vehmas et al., 2018). Gender would also influence purchasing behavior (e.g., Achabou & Dekhili, 2015; Öztürk & Engizek, 2017; Vehmas et al., 2018). Achabou & Dekhili (2015, p.174) stated that "Women appear to consume more ethical fashion products than men". The financial situation of consumers measured through the income and the average spending on fashion products would also influence purchasing behaviors (Achabou & Dekhili, 2015; McNeill & Moore, 2015; Öztürk & Engizek, 2017). The identified control

variables are summarized in table 4. For the sake of completeness, the educational level has been added as a control variable (Öztürk & Engizek, 2017), as well as the current occupation.

AUTHORS	DATE	AGE	GENDER	FINANCIAL SITUATION	SPENDING ON FASHION PRODUCTS
Hiller Connell	2010	x			
Pookulangara & Shephard	2013	x			
Achabou & Dekhili	2015	x	x	x	
McNeill & Moore	2015				x
Harris, Roby & Dibb	2016	x			
Öztürk & Engizek	2017	x	x	x	
Vehmas, Raudaskoski Heikkilä, Harlin & Mensonen	2018	x	x		
McNeill & Snowdon	2019	x			
Şener, Bişkin & Kılınc	2019		x		x
TOTAL		7	4	2	2

Table 4 - Control variables identified in papers.

Based on these hypotheses, a graphical model (figure 5) has been developed. In short, this work aims to study the impact of nine independent variables identified in the literature review on one dependent variable, the consumers' slow fashion purchase intention. Moreover, control variables will be explored to understand further the factors influencing slow fashion purchase intention.

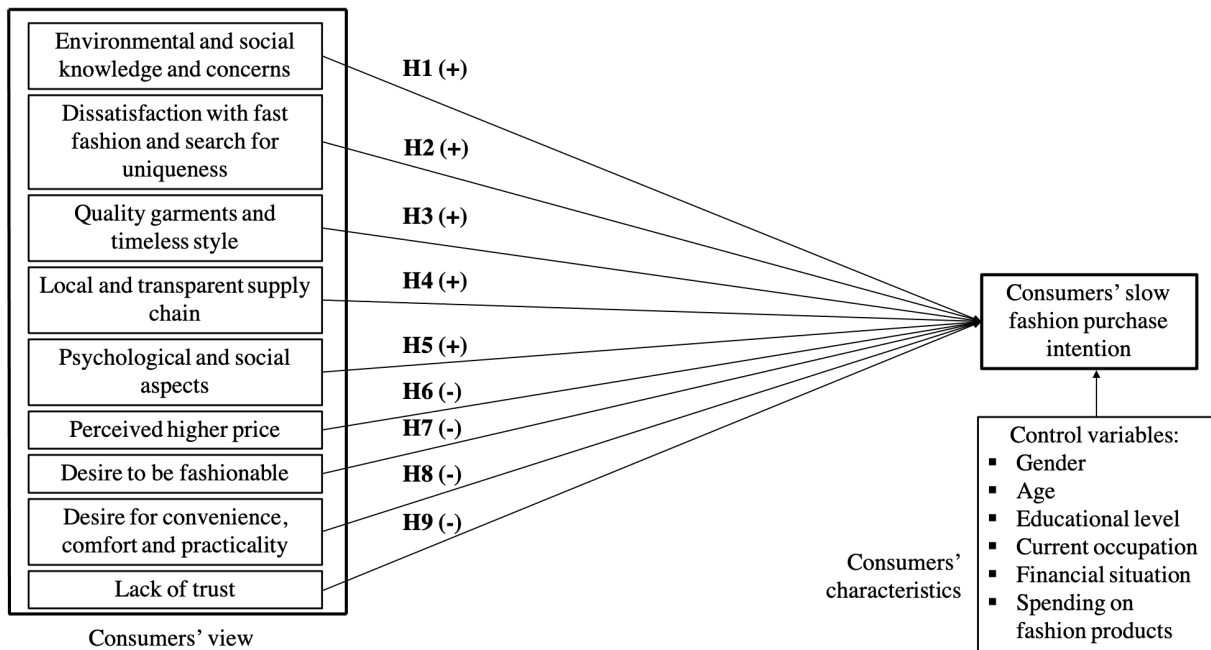


Figure 5 - Graphical model of the research.

Chapter 3: Research design

3.1. Methodology

As mentioned in chapter 2, this work aims to study (1) the impact of nine independent variables: potential barriers and drivers, on one dependent variable: consumers' slow fashion purchase intention, and (2) the effect of six sociodemographic characteristics on slow fashion purchase intention.

Therefore, the major objective of this study is to understand barriers and drivers influencing consumers' slow fashion purchase intention and to test hypotheses formulated in point 2.6. To meet this goal, a descriptive and causal research design was used. This research design is relevant as hypotheses are being tested and cause-and-effect relationships are being investigated: the effect of a set of independent variables on one dependent variable (Malhotra, Birks & Nunan, 2017). Hence, an online quantitative survey was developed. A quantitative survey allows gathering a lot of information about participants, such as their intentions, attitudes, motivation, barriers, and sociodemographic. A wide range of information is indeed required in quantitative studies to have the most representative data as possible. Moreover, online surveys are fast, easy, and cheap to administer, making them suitable for this type of research (Malhotra et al., 2017). The software Qualtrics was used to create and share the survey online. This tool has many benefits, such as the possibilities of personalization, respondents' anonymity, as well as fast and cheap data collection.

The survey took the form of a structured questionnaire with closed-ended questions displayed in a prearranged and fixed order. The questionnaire consisted of different sections. The questions of the first section dealt with the consciousness about sustainability in the fashion industry. Then, participants were asked to answer questions about their relationship to clothes and fashion. The next section explored some garments purchase criteria. These three sections were targeting fashion behaviors in general without any focus on slow fashion. The fourth section focused on participants' knowledge about slow fashion and their purchase intention. A definition of the slow fashion concept, as well as examples of slow fashion brands, were provided to the respondents. The following section contained questions about participants' opinions on slow fashion. In the last part of the questionnaire, sociodemographic characteristics

were gathered. Throughout the questionnaire, it was mandatory to answer each question to limit non-response errors (Malhotra et al., 2017). The questionnaire is displayed in Appendix A. The questionnaire was only available in French because of the sample characteristics explained in point 3.3. Before distributing the survey, a pretest was administered to 10 subjects. They were asked to fill in the questionnaire and comment on the wording of the questions, the content, the layout, and the form-filling ease. Minor changes in terms of layout and instructions were made following this pretest.

3.2. Measures

The nine independent variables and the dependent variable were all assessed using five-points Likert scales ranging from strongly disagree (1) to strongly agree (5), as illustrated in figure 6. Likert scales were used in this study because they are appropriate to measure characteristics such as opinions and attitudes (Rinker, 2014).

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
1	2	3	4	5

Figure 6 - Five-points Likert scale.

The nine independent variables were measured using validated scales from the scientific literature. The scales were adapted to the context of fashion industry and slow fashion. However, for some scales or items, no validated scale was found. The items were thus constructed based on exploratory research presented in the literature review. The dependent variable ‘consumers’ slow fashion purchase intention’ was assessed thanks to a 3-items scale developed by Jung and Jin (2016b). The different measurement scales and items are presented in tables 5 and 6. The scales in French, as used in the actual survey, can be found in Appendix B.

Papers	Scales	Items	Statements
Adapted from Gam, 2011, and Moon et al., 2015	Environmental knowledge and concerns 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	ek1	For me, it is important that, through our consumption of clothing, we try to protect our environment for our future generations
		ek2	It would mean a lot to me if I could contribute to protecting the environment through the choices I make in my clothing purchases
		ek3	I keep using the clothing I have purchased for as long as possible
		ek4	I minimize the purchase of clothing that are unnecessary or have little use
		ek5	If I understand the potential damage to the environment that some clothing can cause, I do not purchase them
		ek6	The dye and chemicals used in apparel production can be harmful to the environment
		ek7	I am concerned about the impact of clothing production on the environment
		ek8	It is important to have a fair price for environmentally friendly products
		ek9	More retailers need to sell environmentally friendly products
Adapted from Jung & Jin, 2016b	Social knowledge and concerns 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	sk1	I am concerned about the working conditions of workers, seamstresses, ... when I buy clothes
		sk2	Workers, seamstresses, ... should have better working conditions
		sk3	Fair compensation for workers, seamstresses, ... is important to me when I buy clothes
		sk4	Workers, seamstresses, ... should have a fairer compensation
Adapted and constructed from Ertekin & Atik, 2015; Jung & Jin, 2016b, and Lundblad & Davies, 2016	Dissatisfaction with fast fashion and search for uniqueness 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	d1	I am satisfied with the quality of clothes I buy in the big clothing stores
		d2	I find that everyone dresses the same
		d3	In big clothing stores, I can easily find clothes that match my style
		d4	My clothing style is unique and represents my personality
		d5	I enjoy having clothing that others do not
Adapted and constructed from Jägel et al., 2012; Jung & Jin, 2016b, and Lundblad & Davies, 2016	Quality garments and timeless style 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	q1	When I buy a garment, quality is an essential criterion
		q2	I prefer simple, classic, and timeless designs
		q3	When a garment is of good quality, I can keep it longer, and thus save money
		q4	Having timeless clothes allows me to save money
Adapted and constructed from McNeill & Moore, 2015; Jung & Jin, 2016b, and Öztürk & Engizek, 2017	Local and transparent supply chain 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	l1	I value where clothes are made
		l2	I prefer buying clothes made locally / in Europe
		l3	I would like the manufacturing process of clothes to be more transparent
		l4	I like to know where my clothes come from
		l5	I like to know the manufacturing process of my clothes
Constructed from Jägel et al., 2012; Bly et al., 2015; Ertekin & Atik, 2015	Psychological and social aspects 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	ps1	The rapid change in fashion trends stresses me
		ps2	Buying slow fashion clothes gives me a sense of satisfaction
		ps3	Buying slow fashion clothes allows me to be socially accepted
		ps4	Buying slow fashion clothes allows me to avoid negative emotions such as guilt
Constructed from McNeill & Moore, 2015; Harris, et al., 2016, and Jung & Jin, 2016b	The perceived higher price 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	p1	For me, slow fashion clothes have a higher price than clothes from classic stores
		p2	I don't have financial means to buy slow fashion clothes
		p3	Slow fashion is not a priority in my budget
		p4	I am not willing to pay a higher price to buy slow fashion clothes
Adapted from Moon et al., 2015, and Manchiraju & Damhorst, 2016	The desire to be fashionable 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	f1	For me personally fashion clothing is an important product
		f2	Fashion is important to me
		f3	I am very much involved in fashion
		f4	Wearing fashionable products is important to me
		f5	I keep my wardrobe up-to-date with fashion trends
Constructed from Hiller Connell, 2010; Ertekin & Atik, 2015, and Öztürk & Engizek, 2017	The desire for convenience, comfort and practicality 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	c1	Buying slow fashion clothes takes more time
		c2	Buying slow fashion clothes requires more efforts
		c3	It is difficult to find slow fashion clothes
		c4	There are not enough stores and/or brands selling slow fashion clothes
		c5	The choice of slow fashion clothes is limited (model, size, color, fabrics for example)
Constructed from Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016, and Vehmas et al., 2018	The lack of trust 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	t1	I do not trust slow fashion clothes
		t2	I am skeptical about slow fashion clothes
		t3	I am afraid that brands claiming to be slow fashion are doing greenwashing
		t4	I do not trust ecological labels or "ecolabels"

Table 5 - Summary of scales used to measure the independent variables

Jung & Jin, 2016b	Slow fashion purchase intention 5-point Likert scale going from "Strongly disagree" to "Strongly agree"	int1	There is a strong likelihood that I will buy slow fashion products
		int2	I will purchase slow fashion products
		int3	I would consider buying slow fashion products

Table 6 - Scale used to measure the dependent variable.

Moreover, control variables were measured at the end of the survey. The age of the participants was measured in years. The other sociodemographic characteristics were gender (1 = male, 2 = female, 3 = other, 4 = do not wish to answer), educational level (1 = primary school's degree, 2 = high school's degree, 3 = Bachelor's degree, 4 = Master's degree, 5 = Doctorate degree, 6 = Other), current occupation (1 = student, 2 = worker, employee or official, 3 = self-employed, 4 = retired, 5 = without occupation, 6 = other), monthly income (1 = less than €1,000, 2 = €1,000-€3,000, 3 = €3,000-€6,000, 4 = more than €6,000), and monthly spending on fashion products (1 = less than €50, 2 = between €50 and €100, 3 = between €100 and €150, 4 = between €150 and €200, 5 = more than €200).

3.3. Sample

This study targeted the population of Belgian consumers. The survey was only available in French because of the difficulty to reach the Dutch-speaking Belgian population for the researcher. All the respondents to this survey are, therefore, Belgian French-speaking consumers living in Wallonia or Brussels. The survey link was shared through convenience sampling on social media pages (i.e., Facebook and LinkedIn). Everyone reading the post was invited to participate in the survey without any restrictions in terms of age, gender, or interest in the subject. Convenience sampling was chosen for this study because participants are cooperative, and this technique is fast and inexpensive. However, some bias can appear due to participants' self-selection leading to the impossibility to generalize the results to the entire population of interest (i.e., Belgian French-speaking consumers) (Malhotra et al., 2017).

After two weeks of online distribution, 311 fully filled-in surveys were retrieved for the analysis. Eight surveys were discarded because participants did not live in Belgium but in other countries (i.e., France, Luxemburg, The Netherlands, Italy, and Canada). No inconsistent response was found. The final sample consists of 303 (n = 303) French-speaking consumers living in Wallonia or Brussels. The respondents are aged between 17 and 70, with an average of 32 years old, and the majority of them are females. The sociodemographic characteristics of the sample are summarized in table 7.

Variables		Number of respondents	Percentage
Gender	Male	42	13.9%
	Female	260	85.8%
	Other	0	0%
	Do not wish to answer	1	0.3%
Place of residence	Wallonia	294	97%
	Brussels	9	3%
Age	Under 25	141	46.5%
	26 – 35	59	19.5%
	36 – 45	41	13.5%
	46 – 55	36	11.9%
	56 and more	26	8.6%
Level of education	Primary school's degree	2	0.7%
	High school's degree	60	19.8%
	Bachelor's degree	112	37%
	Master's degree	117	38.6%
	Doctorate	12	4%
	Other	0	0%
Current occupation	Student	116	38.3%
	Worker, employee or official	136	44.9%
	Self-employed	25	8.3%
	Retired	10	3.3%
	Without occupation	8	2.6%
	Other	8	2.6%
Monthly net income	Less than €1,000	122	40.3%
	€1,000 – €3,000	158	52.1%
	€3,000 – €6,000	20	6.6%
	More than €6,000	3	1%
Monthly spending on fashion products	Less than €50	144	47.5%
	Between €50 and €100	103	34%
	Between €100 and €150	31	10.2%
	Between €150 and €200	15	5%
	More than €200	10	3.3%

Table 7 - Sample sociodemographic characteristics (n = 303).

Moreover, 56.4% of the respondents had already heard about the concept of slow fashion, and 88.9% of them knew what slow fashion was. 40.9% of all respondents affirmed they had already bought slow fashion clothes. On average, these consumers dedicate 32% of their clothing purchases to slow fashion clothes. 90 respondents were able to cite at least one slow fashion brand or shop. Participants mentioned the name of 98 brands or shops which they consider to be slow fashion. However, not all the brands mentioned were slow fashion brands (e.g., Nike, Lacoste, Boss) which illustrates the lack of knowledge of some consumers. The most cited brands or shops were second-hand clothing and the app 'Vinted' (18), Made & More (9), Veja (8), Patagonia (7), L'envol du Colibri (6), Orta (5), Weco Store (5) and Oxfam (4).

Chapter 4: Results

In this chapter, the statistical analyses performed to test the hypotheses will be discussed, and the results will be presented. All results were obtained using IBM SPSS Statistics software. The statistical tests were carried out using an alpha level of 0.05.

4.1. Preliminary checks

Before starting the analysis of the data and testing hypotheses, preliminary checks have to be performed. The normality, reliability, and validity of the different scales were assessed. Items d1 and d3 were reverse coded to be consistent with what was being measured in the scale. Their names were changed to 'd1R' and 'd3R'.

First, the normality of each item was tested using the normality test of Shapiro-Wilk. The results (Appendix C) demonstrate that the data deviate from a normal distribution ($p < 0.001$ for all items). However, the values of kurtosis and skewness of most items range between -2 and 2 (Appendix D), which is considered acceptable for assuming the normal distribution of the variables (Field, 2009). Based on these values, three items were deleted because their kurtosis value was greater than 2: the first and third items of the environmental knowledge and concerns scale (ek1 and ek3), and the second item of the social knowledge and concerns scale (sk2).

Then, the construct reliability was tested for each scale using Cronbach's alpha analysis. Five scales were found to be reliable: environmental knowledge and concerns ($\alpha = 0.771$), local and transparent supply chain ($\alpha = 0.848$), the perceived higher price ($\alpha = 0.723$), the desire to be fashionable ($\alpha = 0.891$), and slow fashion purchase intention ($\alpha = 0.890$). The value of the Cronbach's alpha for the social knowledge and concerns scale ($\alpha = 0.699$) was very close to the recommended threshold of 0.7. This scale will, therefore, be considered as reliable. These scales have a high reliability because their Cronbach's alpha exceeds the threshold of 0.7 (Field, 2009). A Cronbach's alpha between 0.6 and 0.7 can also be considered acceptable (Streiner, 2003), with moderate strength of association (Hair, Celsi, Money, Samouel, & Page, 2015): psychological and social aspects ($\alpha = 0.601$, after the deletion of the first item ps1), and the lack of trust ($\alpha = 0.682$, after the deletion of the third item t3). Unfortunately, three scales out of eleven were found as not reliable: dissatisfaction with fast fashion and search for uniqueness

($\alpha = 0.512$, after the deletion of the second item d2), quality garments and timeless style ($\alpha = 0.548$), and the desire for convenience, comfort, and practicality ($\alpha = 0.589$).

Eventually, the convergent validity of the different scales was checked through Pearson's correlation analysis: environmental knowledge and concerns (all items positively correlated, after the deletion of item ek6, with r between 0.180 and 0.695), social knowledge and concerns (all items positively correlated, with r between 0.298 and 0.644), local and transparent supply chain (all items positively correlated, with r between 0.393 and 0.720), psychological and social aspects (all items positively correlated, with r between 0.178 and 0.419), the perceived higher price (all items positively correlated, with r between 0.208 and 0.478), the desire to be fashionable (all items positively correlated, with r between 0.433 and 0.785), the desire for convenience, comfort, and practicality (all items positively correlated after the deletion of c4, with r between 0.119 and 0.605), the lack of trust (all items positively correlated, with r between 0.277 and 0.726), and the slow fashion purchase intention (all items positively correlated, with $r > 0.706$). Therefore, convergent validity is met for these scales, although some items within the scales showed little correlation. The deletion of item ek6 within the environmental knowledge and concerns scale slightly improved the reliability of the scale with $\alpha = 0.776$. Two scales were found as not valid: dissatisfaction with fast fashion and search for uniqueness (d1R is not significantly correlated with d4 and d5, the other items are positively correlated, with r between 0.139 and 0.548), and quality garments and timeless style (items q1 and q4 are not correlated with each other, the other items are positively correlated, with r between 0.118 and 0.451). No item was deleted in these scales to improve the convergent validity because it would lower the value of the Cronbach's alpha coefficients.

Although some constructs were found to be not reliable or not valid, they will still be used for the analysis, but this will constitute a limitation of this study.

4.2. Hypotheses

4.2.1. Descriptive statistics

The mean score for slow fashion purchase intention was 3.86 (SD = 0.76). This result indicates that respondents were somewhat favorable to the idea of purchasing slow fashion because this value is significantly superior to the neutral value of 3 (one-sample t-test where $p < 0.001$). The results of an independent sample t-test ($t(301) = 6.259$, $p < 0.001$) indicated that participants who had already heard of slow fashion had a more positive slow fashion purchase intention ($M = 4.09$, $SD = 0.71$) than those who had never heard of slow fashion before ($M = 3.57$, $SD = 0.72$). Moreover, participants who already knew what slow fashion was had a more positive purchase intention ($M = 4.14$, $SD = 0.71$) than those who already heard of slow fashion but did not know what this concept meant ($M = 3.63$, $SD = 0.59$), $t(169) = 3.033$, $p = 0.003$. Furthermore, significant differences between the average scores of slow fashion purchase intention were found within the educational level running a one-way Anova test. Respondents holding a master's ($M = 4.03$, $SD = 0.75$) or a bachelor's degree ($M = 3.86$, $SD = 0.73$) expressed a more positive purchase intention than those holding a high school's degree ($M = 3.52$, $SD = 0.72$), $F(4, 298) = 4.867$, $p < 0.001$. No difference was found between the mean scores of the other control variables (gender, age, current occupation, financial situation, and spending on fashion products).

Among the drivers, environmental knowledge and concerns ($M = 4.04$, $SD = 0.62$) and social knowledge and concerns ($M = 4.10$, $SD = 0.70$) scored high, meaning that, on average, participants care about environmental and social well-being. Overall, participants also valued quality garments and timeless style ($M = 4.09$, $SD = 0.50$). The mean score for local and transparent supply chain was 3.85 (SD = 0.76), suggesting that participants are somewhat favorable to this type of supply chain. In addition, participants are quite neutral on whether there are dissatisfied with fast fashion and are searching for uniqueness ($M = 3.15$, $SD = 0.64$). The mean score of psychological and social aspects was quite low ($M = 2.94$, $SD = 0.72$). Among the barriers, the desire for convenience, comfort, and practicality had the highest mean score ($M = 3.37$, $SD = 0.64$), meaning that participants are rather neutral about whether buying slow fashion clothing requires more effort and time. The same conclusion can be made for the perceived higher price: participants are, on average, neutral as to whether slow fashion has a perceived higher price ($M = 3.25$, $SD = 0.73$). Lastly, the mean score for the desire to be

fashionable was 2.71 (SD = 0.94), meaning that, on average, respondents would not wish to follow new fashion trends totally. Furthermore, the mean score of the lack of trust was low ($M = 2.21$, $SD = 0.69$), implying that participants somewhat trust slow fashion products.

4.2.2. Correlations

In the first place, correlations between the independent variables, the control variables, and the dependent variable, purchase intention, were tested. Pearson's correlation coefficient (r) was used to test the linear relationships between these variables because it assesses the strength of association between two variables (Malhotra et al., 2017). A correlation coefficient ranging from 0.10 to 0.29 represents a small correlation, from 0.30 to 0.49, a medium correlation, and above 0.5, a large correlation (Cohen, 1988).

First, a large and positive correlation was found between local and transparent supply chain and purchase intention ($r = 0.532$, $p < 0.01$). Then, medium correlations were found between five independent variables and intention. Intention was positively correlated with environmental knowledge and concerns ($r = 0.489$, $p < 0.01$), social knowledge and concerns ($r = 0.424$, $p < 0.01$), and quality garments and timeless style ($r = 0.30$, $p < 0.01$). Slow fashion purchase intention was also negatively correlated with the perceived higher price ($r = -0.417$, $p < 0.01$), and the lack of trust ($r = -0.310$, $p < 0.01$). Results indicate a small and positive correlation between slow fashion purchase intention and dissatisfaction with fast fashion and search for uniqueness ($r = 0.145$, $p < 0.05$), and between the intention and the control variable measuring the educational level ($r = 0.204$, $p < 0.01$).

However, no significant correlation was found between purchase intention and two independent variables: the desire to be fashionable ($p = 0.415$) and the desire for convenience, comfort, and practicality ($p = 0.240$). Hypotheses **H7** and **H8** are thus **not supported**. Moreover, control variables gender ($p = 0.233$), age ($p = 0.171$), current occupation ($p = 0.587$), financial situation ($p = 0.940$), and spending on fashion products ($p = 0.349$) did not correlate with the dependent variable, which is the slow fashion purchase intention. The correlation matrix and the Pearson's coefficient for each relationship are presented in table 8.

Variable	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1 Slow fashion purchase intention	-																
2 Environmental knowledge and concerns	.489**	-															
3 Social knowledge and concerns	.424**	.640**	-														
4 Dissatisfaction with fast fashion and search for uniqueness	.145*	.176**	.247**	-													
5 Quality garments and timeless style	.300**	.275**	.182**	.100	-												
6 Local and transparent supply chain	.532**	.657**	.596**	.205**	.248**	-											
7 Psychological and social aspects	.468**	.483**	.381**	.148*	.227**	.508**	-										
8 The perceived higher price	-.417**	-.383**	-.310**	-.192**	-.280**	-.412**	-.282**	-									
9 The desire to be fashionable	-.047	-.298**	-.176**	.121*	-.104	-.119*	.000	.134*	-								
10 The desire for convenience, comfort and practicality	-.068	-.116*	-.060	-.121*	-.012	-.085	-.013	.255**	.163**	-							
11 The lack of trust	-.310**	-.219**	-.148**	-.064	-.080	-.226**	-.149**	.255**	.065	.148**	-						
12 Gender	.069	.059	.166**	.196**	-.050	.049	.100	.109	.127*	.054	-.123*	-					
13 Age	-.079	.265**	.282**	.054	-.001	.096	-.012	-.108	-.215**	-.111	.052	-.009	-				
14 Educational level	.204**	.221**	.160**	-.009	.151**	.247**	.213**	-.216**	-.093	-.023	-.179**	.055	.143*	-			
15 Current occupation	-.031	.180**	.199**	.059	.043	.106	.018	-.160**	-.220**	-.151**	.062	-.024	.537**	.143*	-		
16 Financial situation	-.004	.167**	.198**	.041	.033	.090	.017	-.235**	-.238**	-.139*	.012	-.052	.614**	.427**	.426**	-	
17 Spending on fashion products	-.054	-.156**	-.042	0.109	.017	.035	-.021	-.082	.322**	-.060	.084	.009	.234**	.098	.102	.320**	-

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Table 8 - Correlation matrix.

4.2.3. Multiple linear regression

Pearson's coefficient tells us that some variables are related, but it does not tell us which variable causes the purchase intention to change (Field, 2009). Therefore, multiple linear regression is appropriate to test the hypotheses of the present study, considering it allows predicting the variation of one dependent variable from a set of independent variables (Pituch & Stevens, 2016; Malhotra et al., 2017).

Two methods are commonly used in multiple linear regression: forced entry and stepwise. The forced entry method was used because this study aims to assess the contribution of a set of previously identified predictors on one dependent variable (Field, 2009). Before running the multiple linear regression in itself, assumptions were tested. The tested regression model includes nine predictors: six drivers for slow fashion purchase intention (environmental knowledge and concerns, social knowledge and concerns, dissatisfaction with fast fashion and

search for uniqueness, quality garments and timeless style, local and transparent supply chain, and psychological and social aspects), two barriers (the perceived higher price and the lack of trust), and one control variable (educational level). First, the recommended minimum sample size to test the overall regression fit is $50 + 8k$, where k represents the number of predictors (Green, 1991). The minimum sample size of 122 respondents was thus reached. After that, multiple linear regression can be complicated by high correlations between predictors (Malhotra et al., 2017). Multicollinearity was tested using the variance inflation factor (VIF) and the tolerance statistics (Field, 2009). Field (2009) stated that if the VIF values were under 10 and tolerance statistics above 0.2, the assumption of absence of collinearity was met. These conditions are satisfied for all predictors of the regression model, meaning that there is no multicollinearity between predictors (Appendix E). The homoscedasticity assumption was then verified by analyzing the scatterplot of the predicted values and residuals. The plot, displayed in Appendix F, confirms the assumption of homoscedasticity and the linearity assumption (Field, 2009). Furthermore, the assumption of independence of errors was tested through a Durbin-Watson test (Field, 2009). The test provides a value of 1.766, which supports this assumption. A value near 2 indeed indicates that residuals are not correlated (Durbin & Watson, 1951). Then, the normally distributed errors assumption was tested with a normal predicted probability plot. The plot (Appendix G) confirmed this assumption (Field, 2009). Eventually, it seemed important to test whether the multiple regression model is biased by influential cases. Cook's distance values are between 0 and 0.227, meaning that there are no concerns for bias caused by influential cases (Field, 2009).

The regression model, including nine predictors, was found significant ($R^2 = 0.422$, $F = (9, 293) = 23.796$, $p < 0.001$). In this regression model, the nine predictors account for 42.20% of the variation in the purchase intention. The value of the adjusted R^2 is 0.405, which means that the cross-validity of the regression model is good (Field, 2009).

The first hypothesis (H1) aimed to test the positive influence of environmental and social knowledge and concerns on consumers' slow fashion purchase intention. The effects of environmental knowledge and concerns ($\beta = 0.082$, $p = 0.223$) and social knowledge and concerns ($\beta = 0.088$, $p = 0.152$) were not significant. **H1** was, therefore, **not supported**. Next, the positive effect of dissatisfaction with fast fashion and search for uniqueness on purchase intention (H2) was examined. The effect was not significant ($\beta = -0.012$, $p = 0.793$), and **H2** was **not supported**. The third hypothesis (H3) of the study intended to verify the positive

impact of quality garments and timeless style on purchase intention. Results revealed that **H3** was **confirmed** ($\beta = 0.112$, $p = 0.019$). Then, the positive influence of local and transparent supply chain on slow fashion purchase intention (H4) was tested. This effect was significant ($\beta = 0.199$, $p = 0.003$), and **H4** was **supported**. The fifth hypothesis (H5) aimed to demonstrate the positive influence of psychological and social aspects on slow fashion purchase intention. The results ($\beta = 0.204$, $p < 0.001$) revealed that **H5** was **confirmed**. The negative effect of the perceived higher price on the purchase intention (H6) was also tested. The results **confirmed H6** as a significant negative effect was found ($\beta = -0.150$, $p = 0.004$). The last hypothesis intended to test the negative influence of the lack of trust on slow fashion purchase intention (H9). The influence was significant ($\beta = -0.157$, $p < 0.001$), and **H9** was thus **supported**. Besides, the control variable measuring the educational level had no significant effect on purchase intention ($\beta = 0.002$, $p = 0.974$). The results of the multiple linear regression are summarized in Appendix H. Table 9 sums up the hypotheses tested and whether they are supported. Five out of nine hypotheses are supported, and no control variable would influence purchase intention.

	Hypotheses	β	p	Result
DRIVERS	H1: Environmental and social knowledge and concerns influence directly and positively consumers' slow fashion purchase intention	0.082	0.223	Not supported
	H1: Environmental and social knowledge and concerns influence directly and positively consumers' slow fashion purchase intention	0.088	0.152	Not supported
	H2: Dissatisfaction with fast fashion and the search for uniqueness influence directly and positively consumers' slow fashion purchase intention	-0.012	0.793	Not supported
	H3: Quality garments and timeless style influence directly and positively consumers' slow fashion purchase intention	0.112	0.019	Supported
	H4: Local and transparent supply chain influences directly and positively consumers' slow fashion purchase intention	0.199	0.003	Supported
	H5: Psychological and social aspects directly and positively consumers' slow fashion purchase intention	0.204	<0.001	Supported
BARRIERS	H6: The perceived higher price affects directly and negatively consumers' slow fashion purchase intention	-0.150	0.004	Supported
	H7: Consumers' desire to be fashionable affects directly and negatively consumers' slow fashion purchase intention	No correlation		Not supported
	H8: The desire for convenience, comfort, and practicality affects directly and negatively consumers' slow fashion purchase intention	No correlation		Not supported
	H9: The lack of trust affects directly and negatively consumers' slow fashion purchase intention	-0.157	<0.001	Supported
CONTROL VARIABLES	Gender	No correlation		Not supported
	Age	No correlation		Not supported
	Educational level	0.002	0.974	Not supported
	Current occupation	No correlation		Not supported
	Financial situation	No correlation		Not supported
	Spending on fashion products	No correlation		Not supported

Table 9 - Hypotheses testing.

Chapter 5: Discussion

The literature review of this work (cfr. Chapter 2) developed the existing knowledge about circular fashion, slow fashion, as well as consumer behavior, drivers, and barriers in sustainable fashion consumption. Consumers and their consumption patterns have a crucial role in the transition to a more sustainable society (Ghisellini et al., 2016; Lieder & Rashid, 2016). This research investigates Belgian consumers' slow fashion purchase intention, digging into the barriers and drivers influencing this intention. This section discusses the results and relates them to the literature review and the findings of previous academic research. Based on these findings, it was expected that five predictors would influence slow fashion purchase intention in a positive way (environmental and social knowledge and concerns, dissatisfaction with fast fashion and the search for uniqueness, quality garments and timeless style, local and transparent supply chain, and psychological and social aspects). Four predictors were expected to impact the purchase intention negatively (the perceived higher price, the desire to be fashionable, the desire for convenience, comfort, and practicality, and the lack of trust). The results revealed in the previous chapter partially confirmed these hypotheses.

Based on the literature, the first driver influencing slow fashion purchase intention was environmental and social knowledge and concerns. It was expected that environmental and social knowledge and concerns would impact slow fashion purchase intention positively (H1). However, the results did not confirm this assumption. Although these predictors were positively correlated with purchase intention, they did not affect it. This conclusion is partially inconsistent with previous studies. Knowledge is often considered a prerequisite for sustainable behavior: the greater the knowledge on sustainability, the more consumers will engage in sustainable consumption (Hiller Connell, 2010; Bly et al., 2015). Cowan and Kinley (2014) found that environmental concerns and knowledge influence the purchase intention of sustainable apparel positively. Moreover, the attitude toward environmentally friendly clothing would be affected by the consumers' degree of environmental and social concerns (McNeill & Moore, 2015). However, all research did not agree on this positive influence of knowledge and concerns. Bly et al. (2015) and Harris et al. (2016) specified that the fashion industry and clothing sustainability issues are complex. This complexity could create confusion in consumers' minds. Furthermore, sustainability would not clearly answer consumers' problems when buying clothes (e.g., Which fabric is the most sustainable?) (Bly et al., 2015). McNeill

and Moore (2015) also suggested that the actual purchase behavior of the consumers is often inconsistent with their sustainable attitude. One explanation could be that consumers do not think that their clothing consumption will impact the environment (Cowan & Kinley, 2015). Nonetheless, a medium and positive correlation was found between environmental and social knowledge and concerns and slow fashion purchase intention, suggesting that these variables might be relevant to explore in future research.

Another driver that should influence slow fashion purchase intention was the dissatisfaction with fast fashion and the search for unique clothing (H2). Inconsistent with what was expected, this predictor did not influence purchase intention. This finding contrasts with the research of Jung and Jin (2016b), stating that exclusivity creates value for slow fashion. Moreover, results are surprising given that studies emphasized that consumers are dissatisfied with the homogeneous style and the low quality of fast fashion clothing (Jägel et al., 2012; Ertekin & Atik, 2015; McNeill & Moore, 2015; Lundblad & Davies, 2016). This unexpected result might come from the construct used to measure this variable. The scale was found as not reliable and not valid in the preliminary checks. The measurement used in this scale was, therefore, not appropriate.

The quality and timeless style of slow fashion garments were expected to influence consumers' purchase intention positively (H3). A significant and positive effect on the intention was found. This result is consistent with previous research. Iwanow et al. (2005) indicated that quality is one of the most important factors when buying clothing. Furthermore, some authors specified that quality garments provide consumers with economic benefits because they are longer-lasting (Jägel et al., 2012; Lundblad & Davies, 2016). The timeless style also provides economic benefits because garments can be worn for more than one season (Jung & Jin, 2016b). It is thus no surprise that quality and timeless style have a positive impact on slow fashion purchase intention. However, this result should be interpreted with caution as the quality and timeless style scale was found as not reliable and not valid.

The fourth hypothesis (H4) is also consistent with previous findings. Local and transparent supply chain influenced slow fashion purchase intention in a positive way. These results are consistent with the research of McNeill & Moore (2015), in which some participants revealed to value locally made clothing because they felt a personal connection with it and that transportation pollution was avoided. Moreover, distant and opaque markets would be a barrier to sustainable fashion consumption (Bly et al., 2015). Localized production, transparency, and

small retailers, as promoted by slow fashion, would be of great importance when buying sustainable fashion (Bly et al., 2015; Öztürk & Engizek, 2015).

In this work, psychological and social aspects were thought to influence slow fashion purchase intention positively (H5). The results confirmed this hypothesis, which is consistent with prior research. Social pressure, self-accomplishment and the avoidance of negative emotions would be a driver for purchasing slow fashion garments. Such findings are in line with current academic knowledge. For instance, Cowan and Kinley (2014, p. 496) stated that “an individual who feels more social pressure to purchase environmentally friendly clothing will likely intend to purchase it”. Moreover, by buying sustainable fashion, consumers want to avoid environmental and social guilt (Jägel et al., 2012; Lundblad and Davies, 2016) and achieve a sense of self-accomplishment (Lundblad and Davies, 2016).

The first barrier to slow fashion purchase intention was the perceived higher price by consumers (H6). This barrier is the most frequently cited in the literature. The significant negative influence of price on purchase intention is consistent with prior findings. Pookulangara & Shephard (2013) reported that consumers were willing to buy slow fashion garments but could not do so because of the higher price. However, in their research, consumers could not tell if the price of slow fashion was actually higher. Other authors also identified the price and the lack of financial resources as significant barriers to the purchase of sustainable fashion (e.g., Hiller Connell, 2010; Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016).

Then, consumers are often willing to follow the latest fashion trends (McNeill & Moore, 2015). Thus, it was expected that the consumers’ desire to be fashionable would have a negative impact on slow fashion purchase intention (H7). However, no relationship was found between the desire to be fashionable and the intention. This result is surprising and inconsistent with prior findings. Many authors indeed pointed out that consumers believed that sustainable clothing was not fashionable and attractive (e.g., Hiller Connell, 2010; Achabou & Dekhili, 2015; McNeill & Moore, 2015; Harris et al., 2016). Moreover, style would be one of the main concerns when purchasing clothes (Iwanow et al., 2005). A hypothesis might be that a shift is happening in the perception of sustainable clothing. Sustainable clothes would not be automatically considered as unfashionable (Eifler & Diekamp, 2013). Eifler & Diekamp (2013, p. 70) wrote that “today’s consumers prefer clothes that are both fashionable and sustainable”. Moreover, Moon et al. found in 2015 (p. 939) that “consumers’ involvement in fashion is not necessarily linked to their intention to buy and consume sustainable fashion”.

The third barrier toward slow fashion purchase intention was the desire for convenience, comfort, and practicality (H8), as discussed in Ertekin & Atik (2015). However, the results revealed that this factor was not correlated with purchase intention, and the hypothesis is thus not confirmed. This result is inconsistent with previous findings which found a lack of shops selling sustainable garments and limited product variety (Hiller Connell, 2010; Ertekin & Atik, 2015; Öztürk & Engizek, 2015; Munir 2020). Hiller Connell (2010, p. 283) stated that “participants found it difficult to acquire apparel with desired attributes”. It was also expected that buying slow fashion clothing would require more time and effort for consumers (Ertekin & Atik, 2015; Harris et al., 2016). A plausible explanation for the discrepancy of this result compared to previous findings might come from the measurement of the construct. The construct used, made of four items after deletion of item c4, was not reliable. The measurement used was thus not adequate.

The last barrier to slow fashion purchase intention was the lack of trust in firms’ environmental claims or products (H9). As this hypothesis is confirmed, the results are in line with prior research. The consumers’ skepticism toward slow fashion products would negatively influence their purchase intention. McNeill and Moore (2015, p. 221) wrote that “the primary barrier for wholly embracing the sustainable fashion movement is a pronounced scepticism of industry motives” while Ertekin and Atik (2015) stated that consumers perceive sustainable products as not reliable.

Eventually, six control variables were examined. The results showed that no control variable had an impact on slow fashion purchase intention. First, previous research stated that older consumers had a more favorable attitude toward sustainable fashion (Hiller Connell, 2010; Öztürk & Engizek, 2015; McNeill & Snowdon, 2019). However, this study found that age was not correlated with slow fashion purchase intention. Achabou and Dekhili (2015, p. 176) indeed wrote that “The literature offers mixed findings with regard to the impact of the age variable on responsible behavior”. Second, no difference in purchase intention was found between men and women in this study. Men are as favorable as women toward slow fashion. Prior studies stated that women were more favorable to consume sustainable fashion (Achabou & Dekhili, 2015; Öztürk & Engizek, 2015; Vehmas et al., 2018). This inconsistent result might come from the underrepresentation of males in the sample of this study (13.9%). Then, this research found that respondents with a bachelor’s or a master’s degree had a more favorable slow fashion purchase intention than respondents holding a high school degree. However, educational level

was not found as a significant predictor of slow fashion purchase intention in the multiple linear regression. This finding is contradictory but partially consistent with previous research as authors found that consumers with a higher educational level would be more likely to buy sustainable garments (Hiller Connell, 2010; Öztürk & Engizek, 2015). Furthermore, the current occupation of the participants had no impact on their slow fashion purchase intention, which is in line with the findings of Achabou & Dekhili (2015). Moreover, this study showed that the monthly net income did not influence the intention. Results of previous research were divergent on this topic. Öztürk & Engizek (2015) stated that a moderate to high income was needed to engage in sustainable consumption. Achabou & Dekhili (2015) found that consumers with an income ranging from €1,000 to €3,000 purchase more sustainable fashion than consumers with lower or higher income. At last, the monthly spending on fashion products had no impact on purchase intention. Few previous studies had investigated this variable. Only Şener et al. (2019) stated that consumers with lower fashion expenses preferred spending on long-lasting clothing, which made slow fashion valuable.

Chapter 6: Conclusion

6.1. Short summary

Addressing the growth of the movement of slow fashion and the crucial role of consumers in the transition to a more sustainable economy, the present work investigates the purchase intention of French-speaking Belgian consumers toward slow fashion. More specifically, this dissertation aims to study consumers' slow fashion purchase intention and determine factors that influence this intention positively or negatively.

Based on past research on sustainable fashion consumption, five potential drivers to slow fashion purchase intention were identified: environmental and social knowledge and concerns, dissatisfaction with fast fashion and the search for uniqueness, quality garments and timeless style, local and transparent supply chain, and psychological and social aspects. Four potential barriers were also determined: the perceived higher price, the desire to be fashionable, the desire for convenience, comfort and practicality, and the lack of trust. Based on prior studies, it seemed interesting to consider the effect of six other variables related to consumers: gender, age, educational level, current occupation, financial situation, and spending on fashion products. Following the literature review, hypotheses were formulated, and a framework of the research was designed. To gather data from consumers, a quantitative study was conducted using an online survey. The survey consisted in the measurement of the different constructs, and respondents were asked to rate their degree of agreement with propositions on a scale ranging from one ('strongly disagree') to five ('strongly agree'). The final sample included 303 participants living in Wallonia or Brussels and reached through social media.

After in-depth statistical analyses of the data collected, various conclusions could be drawn. First, participants have, on average, a somewhat favorable slow fashion purchase intention. After that, three drivers and two barriers were found to be actual predictors of consumers' slow fashion purchase intention. Quality garments and timeless style, local and transparent supply chain, and psychological and social aspects were found to impact slow fashion purchase intention positively. In contrast, the perceived higher price and the lack of trust toward slow fashion clothing influence this intention in a negative way. However, four factors did not significantly affect the purchase intention: environmental and social concerns and knowledge,

dissatisfaction with fast fashion and the search for uniqueness, consumers' desire to be fashionable, and the desire for convenience, comfort and practicality. Moreover, the multiple linear regression results indicated that the educational level did not influence slow fashion purchase intention. However, respondents with a bachelor's or a master's degree had a more favorable slow fashion purchase intention than those with a high school diploma. The predictor that had the most significant influence on the purchase intention was the psychological and social aspects, followed by the local and transparent supply chain.

6.2. Theoretical implications

From a theoretical perspective, this dissertation contributes to the emerging literature about slow fashion and the understanding of consumer behavior in this consumption pattern. A significant contribution lies in the investigation of an understudied population, consumers from a European country. Most literature indeed focused on China (Lieder & Rashid, 2016). Moreover, this work is the first one in the literature review to link the principles of the circular economy and the circular fashion to those of the slow fashion concept. The results of this research bring new findings on sustainable consumption behavior, and more specifically, in the field of slow fashion.

First, the results revealed that consumers have, on average, a slightly positive purchase intention toward slow fashion. In other words, consumers surveyed would be, on average, willing to buy slow fashion garments and to privilege quality over quantity. Then, this work also contributes to determining factors leading to this willingness to purchase slow fashion clothing. It indeed aims to uncover factors motivating or hindering slow fashion purchase intention. The influence on intention of exclusive variables was evaluated in a slow fashion purchase context. The research highlights three drivers that might play in facilitating slow fashion purchase intention. Results point out that quality garments and timeless style, local and transparent supply chain, and psychological and social aspects impact purchase intention positively. Moreover, the perceived higher price of slow fashion garments and the lack of trust toward slow fashion have a negative impact on consumers' slow fashion purchase intention. However, inconsistent with what was expected, environmental and social knowledge and concerns, dissatisfaction with fast fashion and the search for uniqueness, consumers' desire to be fashionable, and the desire for convenience, comfort and practicality did not affect the intention. Additionally, findings indicate that consumers holding a higher educational level

(bachelor's or master's degree) would have a more favorable intention than those who hold a high school diploma. In contrast, gender, age, current occupation, financial situation, and monthly spending on fashion products did not impact slow fashion purchase intention.

6.3. Managerial implications

This study aims to help slow fashion brands and shop managers to understand consumers' motivation and reluctance when buying slow fashion products better. The goal is to provide insights to managers about factors influencing the consumers' purchase intention. The present work also has interest for marketers of slow fashion brands. If they understand barriers and drivers to slow fashion purchasing, marketers could adapt their product offerings and marketing strategies to encourage consumers to buy slow fashion clothing.

The first driver to be considered is the high quality of slow fashion garments and the timeless style, which enhanced consumers' purchase intention positively. Managers should emphasize that quality and timelessness could have environmental benefits as well as economic benefits for consumers. As slow fashion garments are longer-lasting, consumers can wear them longer and make savings. Johnstone & Tan (2015) indeed stated that sustainable consumption behaviors should be promoted through environmental and personal benefits. Environmental benefits alone would not be enough to incite consumers to adopt a sustainable purchase behavior.

Then, a local and transparent supply chain is crucial to influence slow fashion purchase intention of consumers positively. Managers are encouraged to use local factories to manufacture slow fashion garments. In this study, consumers indeed placed great importance on locally made clothing. Moreover, companies should provide reliable and genuine information to consumers about the origin of the fabrics used to manufacture the clothing, the production methods, the place of manufacture, the working conditions, etc. Reliable information could also help tackle the lack of trust in slow fashion, which was identified as a barrier to slow fashion purchase intention. A possibility would be to allow consumers to track the manufacturing process of their garments via a QR-code. This tracking would enable consumers to be more aware of the provenance of their clothes and to feel a personal connection with them. Moreover, companies could create videos or virtual tours of their manufacturing plants to bring more transparency into the production processes. Some slow fashion retailers already adopted a transparent information system by displaying pictures and videos of the

manufacturing plant for each collection (e.g., Made & More). However, displaying information about the assembly and sewing processes of the garments is not enough. Companies should provide reliable information about the sourcing of raw materials such as fabrics and the dyeing process. Therefore, slow fashion companies would have to set up a completely transparent supply chain, from the sourcing of raw materials to the recycling of waste.

Some psychological and social aspects of consumers would also be interesting to exploit as this study shows that they have a positive impact on slow fashion purchase intention. More specifically, the measurements of this study were concerned with the sense of satisfaction, social recognition, and the avoidance of negative emotions (e.g., guilt) associated with the purchase of slow fashion garments. Social influence would indeed affect the adoption of sustainable purchasing behavior in a positive way (Joshi & Rahman, 2015), such as slow fashion. However, marketers should be careful when using negative emotions (i.e., guilt) to promote their slow fashion garments. Strong negative emotions could produce the opposite effect than the one desired (White, Hardisty, & Habib, 2019).

An additional factor to consider is the price. Consumers could have a negative purchase intention because they perceive slow fashion products as more expensive. This factor should be of capital interest for managers because the price is a crucial factor when buying fashion (Iwanow et al., 2005). Managers and marketers could set up different initiatives to overcome this barrier. First, managers should investigate whether slow fashion garments are actually more expensive or if this higher price is a widespread belief. Pookulangara & Shephard (2013) indeed found that consumers could not tell if this belief was true. If it appears that slow fashion clothes are not more expensive than other clothes, marketers should inform consumers and take advantage of it. In contrast, if the price of slow fashion garments is higher, marketers should show consumers the personal benefits they can get from it or the savings they can achieve in the long run, as mentioned above.

Lastly, managers should pay attention to the lack of trust in slow fashion products. This barrier has already been discussed above. A more transparent supply chain and effective communication could indeed alleviate this lack of trust. Moreover, policymakers should introduce regulations on transparency in the supply chain, ecological labels, reliable information, etc. Policymakers could also implement mandatory reporting on environmental and social impacts for all actors in the fashion industry.

6.4. Limitations and suggestions for further research

Although this work provides insights into the factors impacting consumers' slow fashion purchase intention, the results must be interpreted with caution, and some limitations must be acknowledged. These limitations should be examined in future research.

The first limitation lies in the research design of this study. Consumer behavior in slow fashion is an under-investigated subject, particularly in Europe. Thus, it was complex to formulate questions in the structured questionnaire as slow fashion is not well known in Belgium yet. As a result, some scales were found as not reliable or not valid. To gain deeper knowledge about factors influencing slow fashion purchase intention in Belgium, conducting exploratory research with in-depth qualitative interviews would have been appropriate before developing and testing hypotheses. Exploratory research is indeed recommended when the topic of interest is understudied (Malhotra et al., 2017). However, a qualitative study was not conducted before this quantitative study due to time constraints. Three suggestions for future research emerge from this limitation. First, qualitative research should be undertaken to gain more insights into consumer behavior in slow fashion. Such a study would help to understand the results of the present work more thoroughly. Then, a study could be conducted to develop reliable and valid constructs measuring factors that influence slow fashion purchase intention. Furthermore, the predictor that had the most significant impact on slow fashion purchase intention was psychological and social aspects. It is recommended that sociologists and psychologists explore this factor to deepen the findings of the present study.

Next, the sampling design of this research (i.e., convenience sampling) was chosen because it enables low-cost, easy, and quick data gathering, and participants are accessible, easy to measure, and cooperative. However, the convenience sampling method has important limitations. Results are not representative and generalizable to any population due to potential bias (e.g., participant self-selection). Convenience sampling is not appropriate for descriptive or causal research (Malhotra et al., 2017). Hence, this study should be replicated with more generalizable sample units (e.g., sample units recruited through probability sample techniques).

Then, the sociodemographic characteristics of the sample in this study were not representative of the Belgian population and limit the generalizability of the findings. First, the survey was only available in French. Moreover, participants mainly lived in Wallonia. In further research, it would be interesting to distribute the survey in the three national languages (i.e., French, Dutch, and German) and ensure the representativeness in Wallonia, Flanders, and Brussels. Then, 85.8% of the respondents were women, which is not representative of the Belgian population. In Belgium, the gender repartition is well balanced, with 50.75% of women and 49.25% of men (Statbel, 2020b). Although the sample included more women than men and was not representative, it has been the case in many prior studies related to fashion (Laitala, 2014 cited in Vehmas et al., 2018). A plausible explanation would be that women purchase more clothes (Vehmas et al., 2018). It would still be interesting to conduct a study using a balanced sampling in terms of gender.

Furthermore, the respondents of this study were, on average, 32 years old, with 46.5% of them aged under 25 years old. This mean age is significantly lower than the average age of the Belgian population (i.e., 41 years old in 2020 based on the CENSUS 2011; Statbel, 2020a). The sample was thus not representative of the population of interest. As mentioned above, this study should be replicated among a broader and more representative sample (e.g., in terms of gender, age, place of residence). Lastly, it might be interesting to conduct this research in other regions of the world as results might differ in other European countries and especially worldwide (Vehmas et al., 2018).

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Appendices

Appendix A

Questionnaire on Qualtrics

Enquête mémoire sur la slow fashion

Start of Block: Introduction

Q1 Cher.e participant.e, Merci d'avoir accepté de participer à cette enquête. Dans le cadre de mon mémoire en International Strategic Marketing à HEC Liège, je réalise une enquête afin de découvrir les barrières et les motivations des consommateurs belges à l'achat de « slow fashion » à la place de « fast fashion ». Afin de répondre à ce questionnaire, il n'est pas nécessaire d'être intéressé par la mode, ni par le développement durable. Je suis à la recherche de tous les profils afin d'obtenir une vue d'ensemble de la population. Cette enquête vous prendra environ 5-6 minutes et vos réponses seront totalement anonymes afin que vous puissiez y répondre le plus sincèrement possible. Il n'y a pas de bonnes ou de mauvaises réponses; seule votre opinion personnelle m'intéresse. D'avance, merci beaucoup pour votre participation, Coline En cas de questions ou de remarques, vous pouvez écrire un mail à coline.geury@student.uliege.be. Afin de lancer cette enquête, cliquez sur la flèche ci-dessous ->

End of Block: Introduction

Start of Block: Sensibilité au développement durable dans l'industrie de la mode



Q2 Les questions suivantes ont pour but de connaître votre avis sur l'industrie de la mode en général et son impact social et environnemental. Veuillez y répondre le plus sincèrement possible. Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Pour moi, c'est important que, de par notre consommation de vêtements, nous essayions de protéger notre environnement pour nos générations futures (1)	☐	☐	☐	☐	☐
Cela signifie beaucoup pour moi de pouvoir contribuer à la protection de l'environnement grâce aux choix que je pose dans mes achats de vêtements (2)	☐	☐	☐	☐	☐
Je continue d'utiliser les vêtements que j'ai achetés le plus longtemps possible (3)	☐	☐	☐	☐	☐
Je minimise l'achat de vêtements qui sont inutiles ou peu utiles (4)	☐	☐	☐	☐	☐
Si je comprends les dommages potentiels sur l'environnement que certains vêtements	☐	☐	☐	☐	☐

peuvent
causer, je
n'achète pas
ces vêtements
(5)

Les colorants et
les produits
chimiques
utilisés dans la
fabrication des
vêtements
peuvent être
nocifs pour
l'environnement
(6)

Je suis
préoccupé.e
par l'impact de
la production
de vêtements
sur
l'environnement
(7)

Il est important
d'avoir un prix
équitable pour
les vêtements
respectueux de
l'environnement
(8)

Il faut que
davantage de
magasins
vendent des
vêtements
respectueux de
l'environnement
(9)

Je suis
préoccupé.e
par les
conditions de
travail des
ouvriers,
couturières, ...
lorsque j'achète
des vêtements

☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐

(10)

Les ouvriers,
couturières, ...
devraient
bénéficier de
meilleures
conditions de
travail (11)



La
rémunération
équitable des
ouvriers,
couturières, ...
est importante
lorsque j'achète
des vêtements
(12)



Les ouvriers,
couturières, ...
devraient
bénéficier d'une
rémunération
plus équitable
(13)



End of Block: Sensibilité au développement durable dans l'industrie de la mode

Start of Block: Rapport à la mode et aux vêtements

Q3 Quel est votre rapport à la mode et aux vêtements ? Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Je trouve que tout le monde s'habille de la même façon (1)	☐	☐	☐	☐	☐
Dans les grandes enseignes de vêtements, je trouve aisément des vêtements qui correspondent à mon style vestimentaire (2)	☐	☐	☐	☐	☐
Mon style vestimentaire est unique et représente ma personnalité (3)	☐	☐	☐	☐	☐
J'aime avoir des vêtements que les autres n'ont pas (4)	☐	☐	☐	☐	☐
Pour moi, les vêtements sont un produit important (5)	☐	☐	☐	☐	☐
La mode est importante pour moi (6)	☐	☐	☐	☐	☐
Je suis très impliqué.e dans la mode (7)	☐	☐	☐	☐	☐

Porter des vêtements à la mode est important pour moi (8)

☐☐☐☐☐

Je tiens ma garde-robe à jour en fonction des tendances de la mode (9)

☐☐☐☐☐

End of Block: Rapport à la mode et aux vêtements

Start of Block: Critères d'achats des vêtements

Q4 Cette partie s'intéresse à quelques critères d'achat de vêtements. Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Lorsque j'achète un vêtement, la qualité de celui-ci est un critère essentiel (1)	☐	☐	☐	☐	☐
Je suis satisfait.e de la qualité des vêtements que j'achète dans les grandes enseignes de vêtements (2)	☐	☐	☐	☐	☐
Lorsqu'un vêtement est de bonne qualité, je peux le garder plus longtemps, et ainsi réaliser des économies (3)	☐	☐	☐	☐	☐

Q5 Cette partie s'intéresse à quelques critères d'achat de vêtements. Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Je préfère les vêtements simples et classiques, intemporels (1)	☐	☐	☐	☐	☐
Avoir des vêtements intemporels permet de réaliser des économies (2)	☐	☐	☐	☐	☐
Le changement rapide des modes vestimentaires me stresse (3)	☐	☐	☐	☐	☐

Q6 Cette partie s'intéresse à quelques critères d'achat de vêtements. Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
J'accorde de l'importance au lieu de fabrication des vêtements (1)	☐	☐	☐	☐	☐
Je préfère acheter des vêtements fabriqués localement / en Europe (2)	☐	☐	☐	☐	☐
J'aimerais que le processus de fabrication des vêtements soit plus transparent (3)	☐	☐	☐	☐	☐
J'aime savoir d'où proviennent mes vêtements (4)	☐	☐	☐	☐	☐
J'aime connaître le processus de fabrication de mes vêtements (5)	☐	☐	☐	☐	☐

End of Block: Critères d'achats des vêtements

Start of Block: La slow fashion

Q7 Avez-vous déjà entendu parler du concept de « Slow Fashion » ?

☐ Oui (1)

☐ Non (2)

Display This Question:

If Avez-vous déjà entendu parler du concept de « Slow Fashion » ? = Oui

Q8 Savez-vous ce qu'est la Slow fashion ?

☐ Oui (1)

☐ Non (2)

Page Break

Q9 Voici une définition qui vous sera utile pour la suite de ce questionnaire :

Slow fashion : La slow fashion est un concept basé sur la durabilité dans l'industrie de la mode. La slow fashion est caractérisée par une grande qualité des vêtements, des petites collections, une production locale et des conditions de travail équitables. Les vêtements de slow fashion sont conçus pour être portés longtemps, et ont un design intemporel. Les consommateurs privilégient la qualité à la quantité ; ils achètent moins de vêtement mais de meilleure qualité.

Q10 Avez-vous déjà acheté des vêtements de slow fashion ?

☐ Oui (1)

☐ Non (2)

Display This Question:

If Avez-vous déjà acheté des vêtements de slow fashion ? = Oui



Q11 Quelle part de vos achats de vêtements est consacrée à la slow fashion ?

Répondez en donnant un pourcentage (exemple : si vous y consacrez 10% de vos achats de vêtements, écrivez simplement 10)

Display This Question:

If Avez-vous déjà acheté des vêtements de slow fashion ? = Oui

Q12 Quelles marques ou quels magasins de vêtements slow fashion connaissez-vous ?

Page Break

Q13 Voici quelques marques faisant partie du mouvement de Slow fashion. Certaines vous seront peut-être familières.

- [Patagonia](#) (marque californienne de vêtements d'extérieurs)
- [Made & More](#) (marque Liégeoise)
- [Shak & Kai](#) (vêtements à partir de matériaux 100% recyclés)
- [WeCo Store](#) (magasin à Bruxelles)
- [Stella McCartney](#)

Il ne s'agit que de quelques exemples de marques ou de magasins parmi beaucoup d'autres. La slow fashion ayant également pour but d'allonger la durée de vie des vêtements, on peut y inclure les achats en seconde main, les locations de vêtements, ...

Q14 Êtes-vous prêt.e.s à acheter des vêtements de slow fashion ? Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Il est fort probable que j'achèterai des produits de slow fashion (1)	☐	☐	☐	☐	☐
Je vais acheter des produits de slow fashion (2)	☐	☐	☐	☐	☐
J'envisage d'acheter des produits de slow fashion (3)	☐	☐	☐	☐	☐

End of Block: La slow fashion

Start of Block: Avis sur les vêtements de slow fashion

Q15 Cette section s'intéresse à votre avis sur les vêtements de slow fashion. Pour rappel, la slow fashion est un mouvement de consommation qui privilégie la qualité à la quantité. Les vêtements se veulent être de grande qualité, avec un design intemporel et une production locale dans le respect de l'environnement et des travailleurs. Indiquez votre degré d'accord avec les propositions suivantes :

	Pas du tout d'accord (1)	Pas d'accord (2)	Ni en désaccord, ni d'accord (3)	D'accord (4)	Tout à fait d'accord (5)
Acheter des vêtements de slow fashion demande plus de temps (1)	☐	☐	☐	☐	☐
Acheter des vêtements de slow fashion demande plus d'efforts (2)	☐	☐	☐	☐	☐
Il est difficile de trouver des vêtements de slow fashion (3)	☐	☐	☐	☐	☐
Il n'existe pas assez de magasins et/ou de marques vendant des vêtements de slow fashion (4)	☐	☐	☐	☐	☐
Le choix de vêtements de slow fashion est limité (modèle, taille, couleur, tissus par exemple) (5)	☐	☐	☐	☐	☐

Je ne fais pas
confiance aux
vêtements de
slow fashion
(6)

☐☐☐☐☐

Je suis
sceptique par
rapport aux
vêtements de
slow fashion
(7)

☐☐☐☐☐

J'ai peur que
les marques
se
revendiquant
de slow
fashion
fassent du
greenwashing
(8)

☐☐☐☐☐

Je ne fais pas
confiance aux
labels
écologiques
ou «
écolabels »
(9)

☐☐☐☐☐

Selon moi,
les vêtements
de slow
fashion ont
un prix plus
élevé que les
vêtements
provenant
d'enseignes
classiques
(10)

☐☐☐☐☐

Je n'ai pas
les moyens
financiers
d'acheter des
vêtements de
slow fashion
(11)

☐☐☐☐☐

La slow
fashion n'est
pas une
priorité dans
mon budget
(12)

☐☐☐☐☐

Je ne suis
pas prêt.e à
payer un prix
plus élevé
pour acheter
des
vêtements de
slow fashion
(13)

☐☐☐☐☐

Acheter des
vêtements de
slow fashion
me procure
un sentiment
de
satisfaction
(14)

☐☐☐☐☐

Acheter des
vêtements
slow fashion
me permet
d'être
accepté
socialement
(15)

☐☐☐☐☐

Acheter des
vêtements de
slow fashion
me permet
d'éviter des
émotions
négatives
comme la
culpabilité
(16)

☐☐☐☐☐

End of Block: Avis sur les vêtements de slow fashion

Start of Block: Questions démographiques

Q16 Nous arrivons à la fin de ce questionnaire. Je vais à présent vous poser quelques questions plus personnelles qui seront totalement anonymes. Quel est votre genre ?

- ☐ Homme (1)
- ☐ Femme (2)
- ☐ Autres (3)
- ☐ Ne souhaite pas répondre (4)



Q17 Quel âge avez-vous ? Indiquez votre âge en chiffre (exemple : 25)

Q18 Où habitez-vous ?

- ☐ En Wallonie (1)
- ☐ À Bruxelles (2)
- ☐ En Flandre (3)
- ☐ En France (4)
- ☐ Au Luxembourg (5)
- ☐ Autres, précisez (6) _____

Page Break

Q19 Quel est votre plus haut diplôme obtenu ?

- ☐ Primaire (1)
 - ☐ Secondaire (2)
 - ☐ Enseignement supérieur - Bachelier (3)
 - ☐ Enseignement supérieur - Master (4)
 - ☐ Doctorat (5)
 - ☐ Autres, précisez (6) _____
-

Q20 Quelle est votre occupation actuelle ?

- ☐ Étudiant.e (1)
 - ☐ Employé.e ou ouvrier/ouvrière ou fonctionnaire (2)
 - ☐ Indépendant.e (3)
 - ☐ Retraité.e (4)
 - ☐ Sans activité (5)
 - ☐ Autres, précisez (6) _____
-

Page Break _____

Q21 Approximativement, quel est votre revenu net par mois ?

- ☐ Moins de 1 000 € (1)
 - ☐ 1 000 – 3 000 € (2)
 - ☐ 3 000 – 6 000 € (3)
 - ☐ Plus de 6 000 € (4)
-

Q22 En moyenne, combien dépensez-vous en vêtements par mois ?

- ☐ Moins de 50 € (1)
- ☐ Entre 50 € et 100 € (2)
- ☐ Entre 100 € et 150 € (3)
- ☐ Entre 150 € et 200 € (4)
- ☐ Plus de 200 € (5)

End of Block: Questions démographiques

Appendix B

Scales in French

Papers	Scales	Items	Statements
Adapted from Gam, 2011, and Moon et al., 2015	Environmental knowledge and concerns 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	ek1	Pour moi, c’est important que, de par notre consommation de vêtements, nous essayions de protéger notre environnement pour nos générations futures
		ek2	Cela signifie beaucoup pour moi de pouvoir contribuer à la protection de l’environnement grâce aux choix que je pose dans mes achats de vêtements
		ek3	Je continue d’utiliser les vêtements que j’ai achetés le plus longtemps possible
		ek4	Je minimise l’achat de vêtements qui sont inutiles ou peu utiles.
		ek5	Si je comprends les dommages potentiels sur l’environnement que certains vêtements peuvent causer, je n’achète pas ces vêtements
		ek6	Les colorants et les produits chimiques utilisés dans la fabrication des vêtements peuvent être nocifs pour l’environnement
		ek7	Je suis préoccupé.e par l’impact de la production de vêtements sur l’environnement
		ek8	Il est important d’avoir un prix équitable pour les vêtements respectueux de l’environnement
		ek9	Il faut que davantage de magasins vendent des vêtements respectueux de l’environnement
Adapted from Jung & Jin, 2016b	Social knowledge and concerns 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	sk1	Je suis préoccupé.e par les conditions de travail des ouvriers, couturières, ... lorsque j’achète des vêtements.
		sk2	Les ouvriers, couturières, ... devraient bénéficier de meilleures conditions de travail
		sk3	La rémunération équitable des ouvriers, couturières, ... est importante lorsque j’achète des vêtements
		sk4	Les ouvriers, couturières, ... devraient bénéficier d’une rémunération plus équitable
Adapted and constructed from Ertekin & Atik, 2015; Jung & Jin, 2016b, and Lundblad & Davies, 2016	Dissatisfaction with fast fashion and search for uniqueness 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	d1	Je suis satisfait.e de la qualité des vêtements que j’achète dans les grandes enseignes de vêtements
		d2	Je trouve que tout le monde s’habille de la même façon
		d3	Dans les grandes enseignes de vêtements, je trouve aisément des vêtements qui correspondent à mon style vestimentaire
		d4	Mon style vestimentaire est unique et représente ma personnalité
		d5	J’aime avoir des vêtements que les autres n’ont pas
Adapted and constructed from Jägel et al., 2012; Jung & Jin, 2016b, and Lundblad & Davies, 2016	Quality garments and timeless style 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	q1	Lorsque j’achète un vêtement, la qualité de celui-ci est un critère essentiel
		q2	Je préfère les vêtements simples et classiques, intemporels
		q3	Lorsqu’un vêtement est de bonne qualité, je peux le garder plus longtemps, et ainsi réaliser des économies
		q4	Avoir des vêtements intemporels permet de réaliser des économies
Adapted and constructed from McNeill & Moore, 2015; Jung & Jin, 2016b, and Öztürk & Engizek, 2017	Local and transparent supply chain 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	l1	J’accorde de l’importance au lieu de fabrication des vêtements
		l2	Je préfère acheter des vêtements fabriqués localement / en Europe
		l3	J’aimerais que le processus de fabrication des vêtements soit plus transparent
		l4	J’aime savoir d’où mes vêtements proviennent
		l5	J’aime connaître le processus de fabrication de mes vêtements
Constructed from Jägel et al., 2012; Bly et al., 2015; Ertekin & Atik, 2015	Psychological and social aspects 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	ps1	Le changement rapide des modes vestimentaires me stresse
		ps2	Acheter des vêtements de slow fashion me procure un sentiment de satisfaction
		ps3	Acheter des vêtements de slow fashion me permet d’être accepté socialement
		ps4	Acheter des vêtements de slow fashion me permet d’éviter des émotions négatives comme la culpabilité
Constructed from McNeill & Moore, 2015; Harris, et al., 2016, and Jung & Jin, 2016b	The perceived higher price 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	p1	Selon moi, les vêtements de slow fashion ont un prix plus élevé que les vêtements provenant d’enseignes classiques
		p2	Je n’ai pas les moyens financiers d’acheter des vêtements de slow fashion
		p3	La slow fashion n’est pas une priorité dans mon budget
		p4	Je ne suis pas prêt.e à payer un prix plus élevé pour acheter des vêtements de slow fashion
Adapted from Moon et al., 2015, and Manchiraju & Damhorst, 2016	The desire to be fashionable 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	f1	Pour moi, les vêtements sont un produit important
		f2	La mode est importante pour moi
		f3	Je suis très impliqué.e dans la mode
		f4	Porter des vêtements à la mode est important pour moi
		f5	Je tiens ma garde-robe à jour en fonction des tendances de la mode
Constructed from Hiller Connell, 2010; Ertekin & Atik, 2015, and Öztürk & Engizek, 2017	The desire for convenience, comfort and practicality 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	c1	Acheter des vêtements de slow fashion demande plus de temps
		c2	Acheter des vêtements de slow fashion demande plus d’efforts
		c3	Il est difficile de trouver des vêtements de slow fashion
		c4	Il n’existe pas assez de magasins et/ou de marques vendant des vêtements de slow fashion
		c5	Le choix de vêtements de slow fashion est limité (modèle, taille, couleur, tissus par exemple)
Constructed from Ertekin & Atik, 2015; McNeill & Moore, 2015; Harris et al., 2016, and Vehmas et al., 2018	The lack of trust 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	t1	Je ne fais pas confiance aux vêtements de slow fashion
		t2	Je suis sceptique par rapport aux vêtements de slow fashion
		t3	J’ai peur que les marques se revendiquant de slow fashion fassent du greenwashing
		t4	Je ne fais pas confiance aux labels écologiques ou « écolabels »

Jung & Jin, 2016b	Slow fashion purchase intention 5-point Likert scale going from “Strongly disagree” to “Strongly agree”	int1	Il est fort probable que j’achèterai des produits de slow fashion
		int2	Je vais acheter des produits de slow fashion
		int3	J’envisage d’acheter des produits de slow fashion

Appendix C

Test of Shapiro-Wilk

Scale	Items	Shapiro-wilk Statistic	p-value
Environmental knowledge and concerns	ek1	0.772	<0.001
	ek2	0.850	<0.001
	ek3	0.678	<0.001
	ek4	0.824	<0.001
	ek5	0.893	<0.001
	ek6	0.694	<0.001
	ek7	0.845	<0.001
	ek8	0.756	<0.001
	ek9	0.690	<0.001
Social knowledge and concerns	sk1	0.853	<0.001
	sk2	0.613	<0.001
	sk3	0.874	<0.001
	sk4	0.655	<0.001
Dissatisfaction with fast fashion and search for uniqueness	d1	0.884	<0.001
	d1R	0.884	<0.001
	d2	0.903	<0.001
	d3	0.900	<0.001
	d3R	0.900	<0.001
	d4	0.883	<0.001
	d5	0.898	<0.001
Quality garments and timeless style	q1	0.812	<0.001
	q2	0.858	<0.001
	q3	0.711	<0.001
	q4	0.818	<0.001
Local and transparent supply chain	l1	0.909	<0.001
	l2	0.874	<0.001
	l3	0.745	<0.001
	l4	0.819	<0.001
	l5	0.881	<0.001
Psychological and social aspects	ps1	0.867	<0.001
	ps2	0.865	<0.001
	ps3	0.824	<0.001
	ps4	0.898	<0.001
The perceived higher price	p1	0.811	<0.001
	p2	0.914	<0.001
	p3	0.900	<0.001
	p4	0.890	<0.001
The desire to be fashionable	f1	0.884	<0.001
	f2	0.915	<0.001
	f3	0.877	<0.001
	f4	0.899	<0.001
	f5	0.854	<0.001
The desire for convenience, comfort and practicality	c1	0.888	<0.001
	c2	0.872	<0.001
	c3	0.815	<0.001
	c4	0.805	<0.001
	c5	0.883	<0.001
The lack of trust	t1	0.817	<0.001
	t2	0.855	<0.001
	t3	0.881	<0.001
	t4	0.900	<0.001
Slow fashion purchase intention	int1	0.853	<0.001
	int2	0.838	<0.001
	int3	0.848	<0.001

Appendix D

Kurtosis and skewness

Scale	Items	Mean	SD	Kurtosis	Skewness
Environmental knowledge and concerns	ek1	4.27	0.788	2.170	-1.208
	ek2	3.91	0.945	0.771	-0.799
	ek3	4.51	0.718	3.213	-1.661
	ek4	3.92	1.118	-0.025	-0.924
	ek5	3.58	1.026	-0.605	-0.340
	ek6	4.54	0.573	-0.381	-0.786
	ek7	3.95	0.921	0.242	-0.771
	ek8	4.35	0.634	0.191	-0.613
	ek9	4.53	0.629	1.575	-1.258
Social knowledge and concerns	sk1	3.92	1	-0.602	-0.560
	sk2	4.65	0.556	5.484	-1.767
	sk3	3.78	1.022	-0.548	-0.432
	sk4	4.61	0.540	-0.151	-0.958
Dissatisfaction with fast fashion and search for uniqueness	d1	2.81	0.937	-0.818	-0.072
	d1R	3.19	0.936	-0.818	0.072
	d2	2.89	1.157	-1.002	0.066
	d3	3.21	1.037	-0.713	-0.217
	d3R	2.79	1.036	-0.713	0.217
	d4	3.19	0.901	-0.020	-0.360
	d5	3.30	1.142	-0.637	-0.420
Quality garments and timeless style	q1	4.01	0.785	1.249	-0.851
	q2	3.84	0.895	0.179	-0.640
	q3	4.44	0.583	0.624	-0.669
	q4	4.05	0.757	0.772	-0.687
Local and transparent supply chain	l1	3.29	1.077	-0.639	-0.240
	l2	3.72	1.015	-0.006	-0.658
	l3	4.41	0.703	1.487	-1.103
	l4	4.08	0.927	0.879	-1.006
	l5	3.73	1.029	-0.362	-0.503
Psychological and social aspects	ps1	2.32	1.217	-0.652	0.582
	ps2	3.59	0.926	0.553	-0.517
	ps3	2.31	0.856	-0.391	-0.109
	ps4	2.88	1.081	-0.802	-0.227
The perceived higher price	p1	4.01	0.750	1.521	-0.732
	p2	2.99	1.059	-0.607	0.070
	p3	3.24	1.019	-0.665	-0.214
	p4	2.76	1.081	-0.728	0.358
The desire to be fashionable	f1	3.59	1.054	-0.105	-0.600
	f2	2.99	1.188	-0.883	-0.046
	f3	2.32	1.145	-0.433	0.601
	f4	2.54	1.170	-0.868	0.269
	f5	2.13	1.072	-0.311	0.705
The desire for convenience, comfort and practicality	c1	3.04	1.077	-0.812	-0.326
	c2	3.24	1.052	-0.592	-0.502
	c3	3.74	0.907	0.873	-0.962
	c4	3.99	0.853	1.437	-1.037
	c5	3.46	0.875	-0.029	-0.172
The lack of trust	t1	1.87	0.831	0.823	0.843
	t2	2.06	0.863	-0.007	0.539
	t3	3.46	0.955	-0.239	-0.470
	t4	2.72	0.959	-0.362	0.232
Slow fashion purchase intention	int1	3.95	0.866	-0.621	-0.398
	int2	3.69	0.840	-0.913	0.232
	int3	3.94	0.814	-0.335	-0.416

SD = Standard deviation

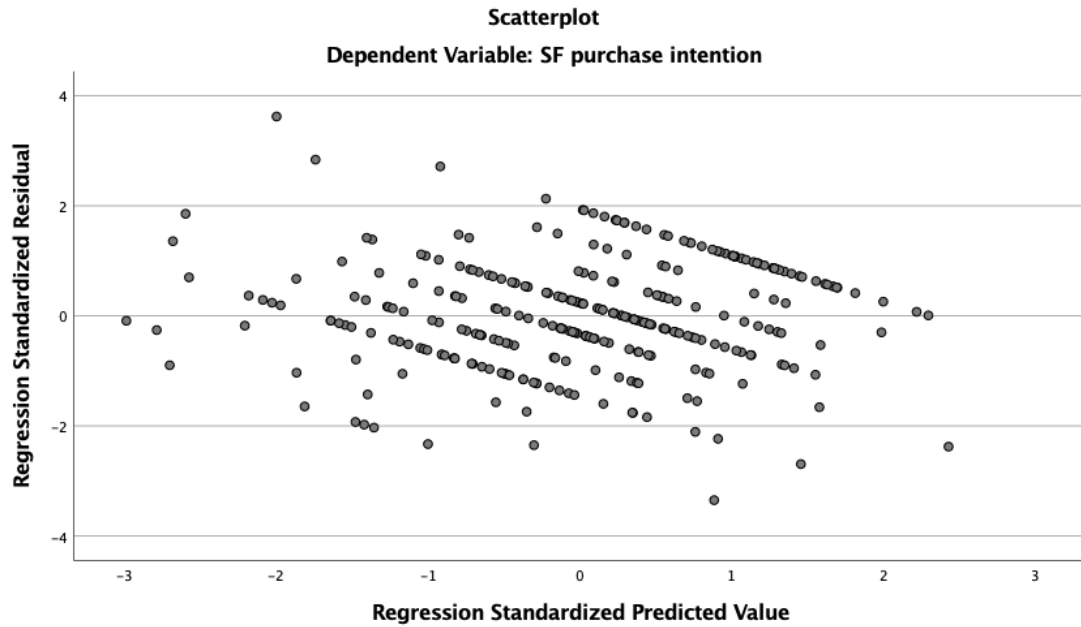
Appendix E

VIF and tolerance statistics

Predictors	VIF	Tolerance
Dissatisfaction with fast fashion and search for uniqueness	0.914	1.094
The lack of trust	0.901	1.109
Educational level	0.893	1.119
Quality garments and timeless style	0.876	1.142
The perceived higher price	0.743	1.346
Psychological and social aspects	0.69	1.449
Social knowledge and concerns	0.523	1.912
Local and transparent supply chain	0.455	2.200
Environmental and social knowledge	0.438	2.285

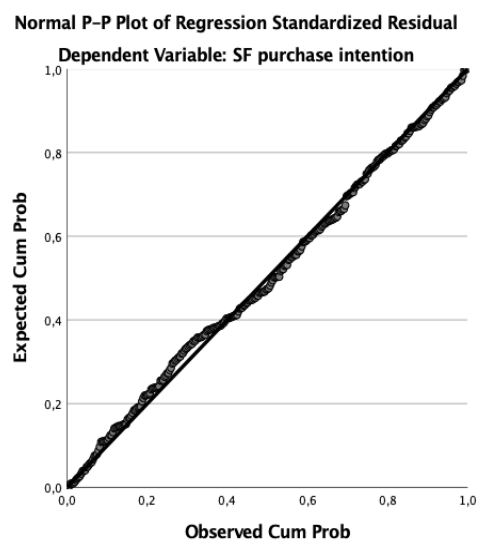
Appendix F

Scatterplot of the predicted values and residuals



Appendix G

Normal predicted probability plot



Appendix H

Multiple linear regression

Variable	B	SE	β	t	p
(Constant)	1.883	0.508		3.732	<0.001
Environmental knowledge and concerns	0.101	0.083	0.082	1.22	0.223
Social knowledge and concerns	0,096	0.067	0.088	1.438	0.152
Dissatisfaction with fast fashion and search for uniqueness	-0.014	0.055	-0.012	-0.263	0.793
Quality garments and timeless style	0.172	0.073	0.112	2.368	0.019
Local and transparent supply chain	0.200	0.066	0.199	3.019	0.003
Psychological and social aspects	0.217	0.057	0.204	3.820	<0.001
Perceived higher price	-0.156	0.054	-0.150	-2.907	0.004
The lack of trust	-0.173	0.051	-0.157	-3.360	<0.001
Educational level	0.001	0.042	0.002	0.032	0.974

Dependent variable = consumers' slow fashion purchase intention

B = Unstandardized coefficient

SE = Standard error of B

β = standardized coefficient

Executive summary

Today, the fashion industry is dominated by fast fashion. This trend is characterized by increased seasons, low prices, as well as mass and standardized production. It leads consumers to buy more clothes than they need and discard them quickly, resulting in overconsumption and fashion waste. On the production side, the fashion industry has negative environmental and social impacts. Besides environmental pollution and waste, the industry exploits workers through low wages, unpaid overtime, dangerous working conditions, and child labor. This linear system will not be sustainable in the long run. In this regard, slow fashion is seen as an alternative to fast fashion and a way to improve sustainability in the fashion industry. This movement derives from the principles of circular economy and circular fashion and aims to tackle environmental and social issues of the fashion industry. It seeks to change the way clothing is produced and consumed. Consumers will assume a crucial role in the transition to a more sustainable fashion industry through their consumption behavior. Despite the growing interest in slow fashion, little is known about consumers' perceptions. Therefore, this work aims to determine factors influencing the slow fashion purchase intention of consumers. This study examines the potential effect of drivers, barriers, and other consumers' characteristics on slow fashion purchase intention based on an extant literature review on sustainability in the fashion industry. Through a quantitative online survey, quality garments and timeless style, local and transparent supply chain, as well as psychological and social aspects were found to influence slow fashion purchase intention positively. In contrast, the perceived higher price and the lack of trust influenced it negatively. Nevertheless, environmental and social knowledge and concerns, dissatisfaction with fast fashion and the search for uniqueness, consumers' desire to be fashionable, as well as the desire for convenience, comfort and practicality were not found as significant predictors. Furthermore, educational level was found to somewhat impact the purchase intention but was not a significant predictor. This work concludes with theoretical and managerial implications and discusses limitations and suggestions for further research.