

Green Marketing Innovation: Opportunities from environmental education analysis in young consumers.

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Abstract - This paper reviews the existing research on sustainability and sustainable fashion around the world. It begins by defining the sustainability and sustainable development concepts. Thereafter, the paper highlights the dimensions of sustainable development and sustainability based on the literature. The paper also shows the relationship between sustainability and sustainable development. The paper used the literature review methodology. The paper finds that each region of the world has made some progress towards achieving high levels of sustainable development; however, each region also faces unique challenges that affect the attainment of the sustainable development goals in the region. These challenges have social, political, structural, institutional and economic dimensions. Also, while sustainable fashion is a widely acknowledged concept in academia its practicality in policy circles has been contested. Existing empirical studies show that incorporating sustainability concerns into business or environmental management yields some positive benefits.

Keywords: Ethical Fashion, Sustainability, Consumer Behaviour

The objective of this article is to review the existing research on sustainability fashion and consumer behaviour around the world. The concept of “sustainable fashion” is relatively new -- although the idea of sustainability had been around for decades, it was in the early 90’s that designers and innovators first stepped outside of the archetype that encapsulated the fashion industry and explored possibilities beyond what had become the norm for clothing production and consumption. The idea that clothing could be made in a way that would maintain “ecological, social, and cultural diversity” and encourage “innovative business models” .Sustainable fashion is a recent movement within the fashion industry that aims to reduce textile waste and environmental depletion while increasing ethical treatment of workers; the goal is to slow down the global production and consumption process in order to form an industry that will be more sustainable in the long run. Along with the development of more socially and eco-conscious production and marketing practices, there is still room for the sustainable fashion movement to grow beyond its current scope. With the support of growing information networks and brand transparency consumers will

be better equipped than ever before to make more ethical purchasing decisions and to potentially change the face of the current fashion industry.

CONCEPTUAL FRAMEWORK

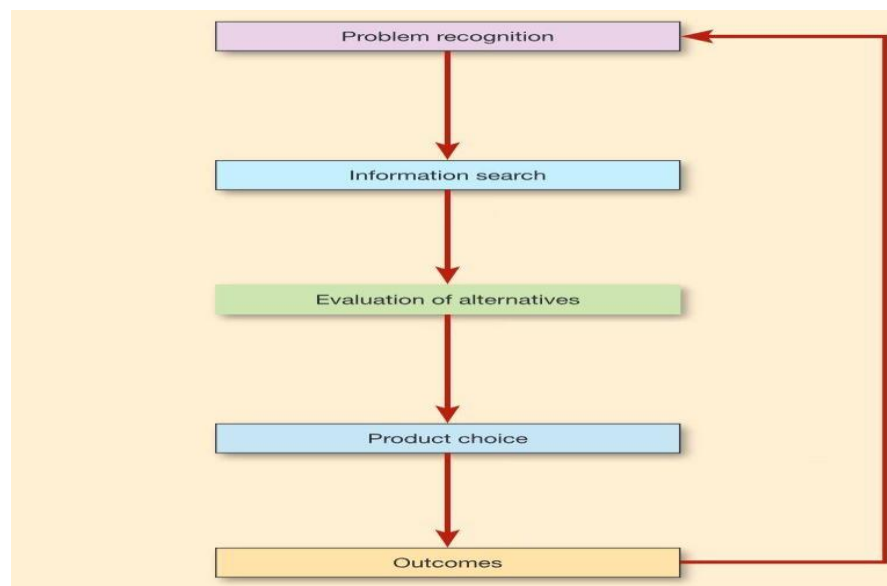
Definition of Consumer Behaviour-

The emotional aspects of self-image, impulse purchases and constantly changing fashion combine with cost, personal circumstances, massive over consumption and lack of awareness of the fashion industry to create a difficult set of behaviours to try to change.

The relationship between the consumer and maker and the emotional bond that a consumer has with a product are key components of slow fashion, and this is possible on a smaller scale model than the fast fashion business model. Slow fashion brings a new vision to sustainable design; consumer pleasure is built from awareness and responsibility, not constant consumption. Because of this increased awareness and responsibility, consumers are more likely to form an emotional bond with their clothing, helping consumers to keep their clothing longer and take better care of it. A component of sustainable fashion is appropriateness, which refers to making a product long-lasting by making it useful for a long time, which is different from just making a product durable or last a long time. A consumer will continue to use or wear a long-lasting product for a long period of time and then choose to repair or upgrade the product instead of dispose of it. Both fields have different methods to interpret and explain why the consumer behaves, what the manufacturer can do to increase their likelihood of purchasing, and how to achieve that. To serve 6 billion customers on this planet Earth, a salesperson must understand his customers to close the sales. Consumer Behaviour is a fascinating study field of human behavioural science and endlessly growing, across many different scientific fields with an ultimate mission: understanding what consumer wants, why they think in a specific way and how to sell the product to them. The need for understanding consumer behaviour in academic discipline increases, followed by interesting trends of research in psychology and marketing. Both fields have different methods to interpret and explain why the consumer behaves, what the manufacturer can do to increase their likelihood of purchasing, and how to achieve that. While in the marketing field, the consumers' external factors such as culture, social class, or ethnicity are the main subjects to study and exploit, the psychology field attempts to discover the

internal factors, for example, attitude, motivation, perception and knowledge, and their affection, which lead to the buying decision .

DECISION MAKING PROCESS



The term “decision-making” has been adopted by Chester Barnard into the circle of trading in 1944. Since then, the concept has been studied by numerous scholars from different fields: mathematics (game theory), sociology, psychology , economics), etc.

In the decision-making process, there are 5 stages of action:

- (1) Problem recognition – consumer has a problem which needs to be solved, either by services or tangible products,
- (2) Information search – the needs of solving the problem leads the consumer to the search for available solutions,
- (3) Evaluation of Alternative – one or many solutions/products could be available, hence, the pros and cons need to be analysed,
- (4) Product choice – the most suitable options are narrowed down, and the purchase is made, and
- (5) Outcomes – solving the problem with the product and the satisfaction of the consumer would decide if the consumer needs to switch to another option, repeat the purchase or recommend it to a friend.

The whole process of deciding could be extended over time or be impulsive. Although, in this process, the rational thinking is only responsible for a part of the buying behaviour and applying merely this method in practical research hardly explains the intuitive behaviour of the consumer (“I do not know why I bought this.”)

SUSTAINABLE FASHION

According to the World Commission on Environment and Development, sustainability is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their needs”.

Sustainable fashion implies ethics, durability and the reuse of products. A single definition of sustainable fashion is difficult to pinpoint as there is no current industry standard. The concept of sustainable fashion encompasses a variety of terms such as organic, green, fair trade, sustainable, slow, eco etc. (Cervellon et al., 2012), each attempting to highlight or correct a variety of perceived wrongs in the fashion industry including animal cruelty, environmental damage and worker exploitation (Bin, 2014). The ultimate goal of the sustainable fashion movement is to massively slow down production and consumption of garments on the global scale. The key component of sustainable production is the ‘replacement of harmful chemicals with environmentally friendly materials’ as well as the reduction of ‘waste and resource consumption through apparel recycling’. In order to fully comprehend the changes that sustainable fashion suggests it is vital to provide a guideline for ethical production and consumption. Three crucial elements are necessary to encourage the growth of sustainable fashion: the first is to ‘shift consumers’ mindsets from quantity to quality by encouraging people to buy high quality items less often’; the second is facilitate production that “does not exploit natural and human resources to expedite manufacturing speed;’ and the third is to use consumption to “entail a longer product lifespan from manufacturing to discarding. Limited research within the literature investigates the motivations driving consumers of sustainable fashion. The vast majority of literature in the field looks down the supply chain (Cervellon et al, 2012) and of the limited number of studies investigating consumer responses to sustainable fashion only, Chan et al (2012) purposefully sample sustainable fashion consumers, focusing on how 10 highly vocal online activists define themselves as sustainable fashion consumers. Sustainable fashion consumption research is fairly minimal, however research in the broader context of ethical consumption suggests personal values play a pivotal role in ethical decision-making (Park et al, 2016). Studies into purchasing behaviour have suggested that consumers have been showing increasing levels of ethical concern in the context of fashion consumption (Pederson et al, 2016). Consumers have become more concerned with the social consequences of their purchases, especially when human rights in factories are violated. Sweatshop labor in particular has been identified as one of the most important ethical concerns when making clothing decisions (Dachet al, 2014). Of the

work there is on sustainable fashion consumption, the majority discuss perceptions of sustainable fashion by the general population, with little work sampling actual consumers of sustainable fashion. the values and motivations underpinning actual sustainable fashion consumption. Chan et al (2012) conducted 39 interviews with a sample of frequent sustainable clothing consumers in an attempt to link purchased products back to purchasing criteria and personal values.

CONSUMER BUYING BEHAVIOUR FOR SUSTAINABLE CLOTHING -

Consumers are driven partially by ethical obligations (Press et al, 2014). For example, consumers want to reduce waste and support the environment. Similarly, they are motivated by the knowledge that they are reducing risks for other members in society through buying products that have not exploited workers and supporting communities. Yet, the consumers may simultaneously seek individual benefits such as comfort, individuality, looking good and various aspects of design in sustainable fashion, all of which are related to hedonic consumption (Press et al, 2014) of the consumers would continue to consume for purely altruistic reasons. As such, the market for sustainable fashion will likely stick to the high quality and premium clothing end of the spectrum for some years to come. Entering the market with lower quality and cheaper clothing may have the impact of undermining the strong associations frequent consumers have with the use of high-quality, durable, natural materials. Ultimately, this does create a glass floor, below which sustainable suppliers may be unable to compete with altruistic marketing communications. It could also undermine the use of non-natural materials – even if life cycle studies suggest these may have lower environmental footprints long term. By reducing the consumers need to source information or become educated about fashion through carefully selected public relations and marketing campaigns, sustainable fashion brands could focus on the egotistical benefits of their products to attract an increasing number of consumers. There has been a much larger rise in the use of terms such as eco-fashion or fair trade fashion in brand communication. In terms of attracting new customers, key selling features of sustainable fashion revolve around timeless cuts, unique cuts, durability, natural materials and perceived health benefits. Many fashion firms have differentiated their products and strengthened their brand image by adopting sustainable practices, such as ISO 14000 standard, in their supply chain . Verifying the certification of ISO 14000 implies firms have established their environmental-related operations and work flows in their manufacturing processes .

GENDER BUYING BEHAVIOUR -

“Shopping is female.” – Paco Underhill ”

It is a universal fact that women and men do not think and act alike. Men tend not to check the products they do not need and are not patient enough to read every side of the packaging like women. On the other hand, women also tend to spend less time in the shop if their companion is a man and the amount of time would increase in order if they shop alone, with a kid and a female companion. Women love to shop. It is undeniable. In one study for his client, Paco Underhill observed that a high percentage of female consumers read the packaging closely, especially the front label (91 per cent), and 63 per cent of female purchasers read one or more than one product package. The difference in shopping behaviour between men and women are significant, mostly in the decision-making process and how they analyse information about alternatives.

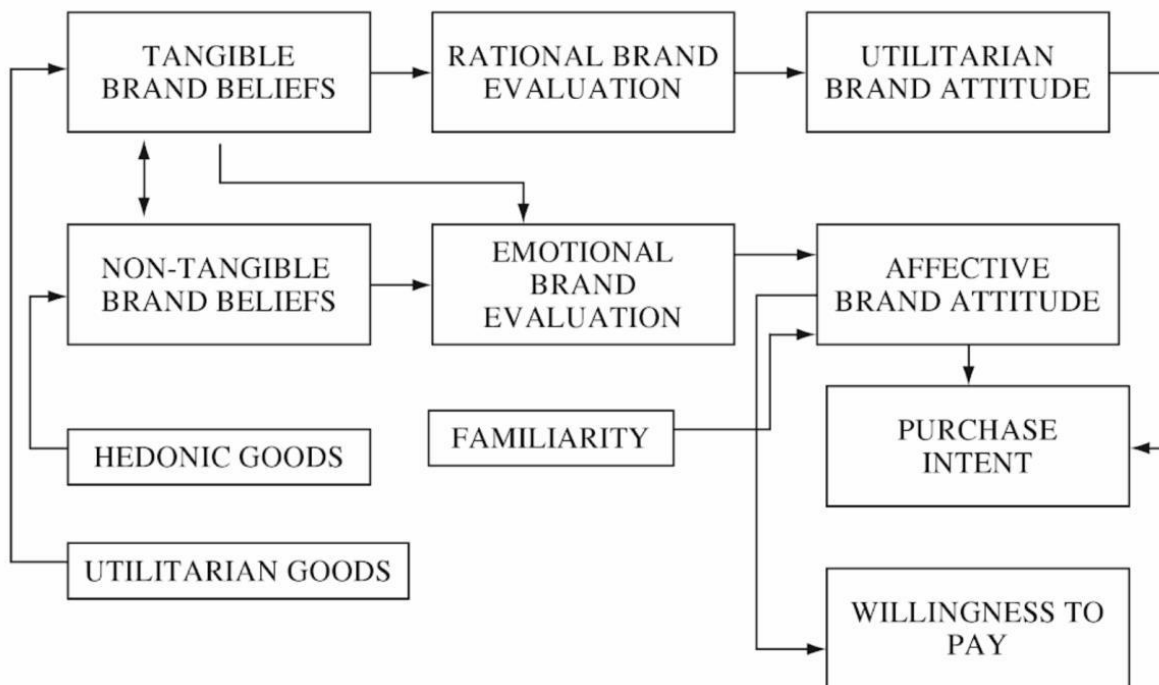
PURCHASE INTENTION –

The purchase intention may not be strong enough, but if a specific product comes from a familiar brand and some emotion attachment (childhood memories – “My mom used this brand when I was a child”), the motivation to purchase the product is solid. For a mere hedonic good in the consumer perspective, the process mainly contains emotional brand evaluation, brand attitude and familiarity. Studies into purchasing behaviour have suggested that consumers have been showing increasing levels of ethical concern in the context of fashion consumption. Consumers have become more concerned with the social consequences of their purchases, especially when human rights in factories are violated. Sweatshop labor in particular has been identified as one of the most important ethical concerns when making clothing decisions. The participants referred to self-expression as being able to voice their personality, values and opinions through their clothing. Buying clothes made from natural materials was considered as one of the smallest things that they can do to help the environment. This connection underlined the importance of natural materials of a product as an attribute of immense importance to consumers. Participants also related to clothes that had been made using environmentally friendly production techniques. Participants revealed that they ‘enjoyed the feeling of doing the right thing’ and expressed the need for confirmation of having made the correct decisions.

EMOTIONAL FACTORS -

Emotion is always a part of a human being. This could be explained by the challenging in measuring, evaluating the emotion. Although, with the advanced technology of brain mapping in the neuroscience field, the vision of measuring emotion in consumer behaviour is not far from the present. The only doubt for this technique is the ethical of marketing in the future as this valuable knowledge could be used to manipulate consumer behaviour on a mass scale. Emotions are existent in many forms and types, which are classified in different ways. Emotion has been classified into three forms: Emotion I (EI), includes physiological responses: heart rate change, blood pressure, sweating, etc. Emotion II (EII), includes expressive behaviour: facial expressions, gestures, posture, etc. This form

of emotion could be different under the affection of display rules, cultural rules, gender, etc. (for example, how a man or woman should behave) Emotion III (EIII), includes joy, sorrow, fear, envy, anger, pride, disgust, etc. This form is the normal thinking of emotion and may include EI and EII in expression. In this study, the term ‘Emotion’ refers to Emotion III as the main factor that affects the consumer decision-making process. The micro-expression, such as facial expressions, gestures, etc. during interviews, if necessary, would refer to EII. Due to the lack of physical measurement method, EI is not included in this study.



A Model of Emotion and Reason in Attitude Formation

To understand the effect of emotion on brand evaluation, the model of Emotion and Reason in Attitude Formation, consider the two types of evaluation, which are rational and emotional and the interaction between the factors. If a consumer recognises a product type in the category of utilitarian good the process will consist of the tangible or rational brand beliefs and brand attitude (“This brand is trustworthy”) to form the purchase intention. In the case of the customer considering the product to be a hedonic good, the process may be combined with the emotional brand evaluation (“This brand is luxury”) and strengthened by the emotional brand attitude or effective brand attitude, (“I feel good when I use product from this brand”) to form the final intention: Willingness to pay.

PRESENT SCENARIO OF CONSUMER BEHAVIOUR REGARDING SUSTAINABLE FASHION –

The fashion industry's annual production is 400 billion square metre of textiles leading to cutting room floor waste of 60 billion square metre. Fashion is a fashionable cause. Sustainable fashion is the accelerating trend in the world of couture, as ethical lifestyles in eating, building, living, travelling, motoring and shopping hint at making the world a guilt-free place. One truck capacity of textiles is landfilled or burnt every second somewhere in the world, according to the Isle of Wight-based Ellen MacArthur Foundation that is pushing fashion to move to a circular economy. The fashion industry's annual production is 400 billion square metre of textiles leading to cutting room floor waste of 60 billion square metre. In the present pandemic-mutating world, crippled by global warming and deprivation, and where fashion and lifestyle choices directly affect the environment, sustainability isn't just a bandwagon for trendy consumers to thumb a lift. It is a personal choice that involves protecting the environment, pursuing and reviving dying traditions and lost legacies while also helping thousands of artisans rendered jobless by the coronavirus contagion. A variety of young Indian neo-fashion pioneers are breaking the boundaries of conventional creative imagination by using local and exotic materials like beeswax, watch parts, coconut accessories, cross-national techniques, employing exquisite but obscure traditions like rural tile-making and producing customised natural designs to take Indian design to the next level. India is directly impacted by overproduction that leads to excessive consumption of chemicals, pollution of water resources, unequal standards of living and product waste. While the West has realised the importance of conscious consumption, India is yet to accept that its rich textile, motif and design heritage have the potential to lead the way for sustainable fashion.

ETHICS & AESTHETICS –

Values and ethics are fundamental grounds for sustainable fashion. It would be fruitful for designers to consider whose values are included in the design process and on what basis. It is also good to remember that there isn't any value free design. Sustainable fashion must fundamentally be based on values and ethics. The whole understanding of value and how it is created in the current fashion system simply must change. This is a challenging process and needs new awareness, a lot of information, and wide and open collaboration with various partners. More future-oriented thinking might help us in this process of planning and gauging how our design will affect consumption and the environment – tomorrow and even further. We need to create both new knowledge and understanding on values, ethics and green aesthetics and educate designers, manufacturers, companies and also consumers if we are to change the system. Our decisions today do lead us to some kind of future – hopefully a more sustainable one. Aesthetics is the most important consideration when designers are creating fashion items. It is even more important when

consumers are forming attachments to their clothing and long term commitment. Aesthetics is a profoundly new way to align a design-for-sustainability value base with aesthetic evaluation in our understanding of material culture and its consequences. It expands and deepens our understanding of how our consumption patterns impact the environment. Aesthetics is normative, and it enables us to cultivate our aesthetic preferences according to sustainable values. Furthermore it extends our possibilities to evaluate design objects and commodities on the ground of aesthetics.

CRITICAL AND SOCIAL DECISION –

A critical designer can show his/her work in the art context but more often it appears in the design context: i.e. even though the design is based on a critical approach it is still a wearable garment. One example of critical design is a garment collection designed by Patrik Prusak, where he based his concept on companies' greenwash practices. Another approach to design activism is known as social design. User-friendliness and product safety benefit all users but especially underprivileged, vulnerable or minority users, like elderly or disabled consumers, who are not typically the main focus group for garments or fashion. Companies and designers who take the diversity of consumers into account are socially responsible. Furthermore they may benefit from these disregarded users and gain new business opportunities and market potential. The social design approach differs from the mainstream design system, which mainly focuses on design for markets and for average consumers. In social design the goal can be to improve people's lives and well-being and the focus is on fulfilling human needs and facing real problem areas in garments. This could mean designing garments for individuals who have special needs, like wheelchair users. The role of the social designer warrants the capability to deeply listen to other people and their needs and holistically explore the problem areas and opportunities. This means a big change in what designers focus on, which traditionally has mainly been fashion aesthetics and trendy and commercial aspects in fashion.

PRODUCT SERVICE SYSTEM –

Sustainable consumption invariably commands a dramatic reduction in material consumption, a reality the fashion industry must soon face. Environmental issues associated with producing clothing and other fashion goods around the globe are substantial and can no longer be ignored. Additionally, personal ownership of clothing and other fashion goods have become inherently linked to the satisfaction of many psychosocial needs. Consumption of fashion goods is now recreational rather than needs based. However, the more consumers attempt to meet their internal needs externally with things, the more dissatisfied the consumer becomes, leaving society with a variety of social woes. Thus, the industry currently faces a myriad of environmental and social skills that command innovative design thinking for the revolution ahead. Importantly, revenue generation in the fashion industry is closely associated with material resource use and consumption. Further, in an era of fast fashion, clothing producers are under immense

pressure to produce items at lower and lower prices, which requires ever-increasing sales volume to generate a profit. At the same time, market saturation and evolving competitive structures are also commanding greater creativity and innovation, especially for mature industries like clothing. How, then, might this \$3 trillion global industry address its environmental and social challenges by reducing material production and consumption without setting off an economic catastrophe? Product-service systems (PSS) may offer a solution. These schemes include services like renting, upgrading, redesigning, swapping or lending to reduce reliance on natural resources while concurrently increasing product quality and longevity. Clothing PSS may provide the industry a mechanism to increase factors such as product quality and longevity while also providing alternative consumption models that decrease superfluous consumption. The potential for PSS implementation in the clothing industry, including a discussion about various models, design thinking for inspiration, and consumer adoption.

RESEARCH METHODOLOGY -

PROBLEM DEFINITION –

In identification of research process is, the first and foremost step that every research has undertaken. At time, it refers to become rather difficult for an in experience research or a beginning in research to conceptualize to a research problem. In general research difficulty unclear situation which a research experience in theoretical or practical in context and wants to obtain a tangible explanation , clarification or offer solution for it .Research is s step process of acquiring , analysing and interpreting the information relevant to marketing decision making body. A research problem is one which requires a researcher to find out the best solution for the given problem, i.e. to find accurate solution of the problem.

RESEARCH DESIGN –

A word ‘Design’ has a various meanings but , in relation to the subject concern , it is pattern or an outline of research projects working . It is the statement of essential elements of study that provides basic guidelines of conducting the project. It is same as the blue print of characteristics work. The research design us similar to board plan or model that states how the entire research project would be conducted it is desirable that it must be in written form and must be simple and clearly stated the real project is carried out as per the research design laid down in advance.

SAMPLE DESIGN –

Sample is the process of selecting a representative group of items / units, from the population under study. Sampling is a process of selecting a few items from the given population under the study. Sample is a part of universe/ population, which represents the characteristic of the whole universe under study. Thus, sample is a small portion of the whole universe/ population from which it has been drawn that it may represents that population.

METHOD OF DATA COLLECTION –

The semi-structured interview is the main method to collect data for this study. Most of the interviews last about forty minutes to an hour depends on the answers of the interviewees. In the purpose of observation individual cosmetics choice of the interviewees, most of the interviews are conducted in interviewees’ apartment. This choice

of location requires openness from the interviewers. Thus, the interviewees were mainly contacted through the interviewer own social relation and via introductions. The task of data collection begins after a research problem has been defined and research design checked out. The data after collection has to be prepared for analysis. The collected data is raw and it must be converted to the form that is suitable for the required analysis. The result of the analysis is affected a lot by a forms of the data. So, proper data preparation is a must to get reliable result. There are many tools for data analysis. Some are as follow:

SWOT analysis

- Porter five forces model
- Graphical presentation
- Statistical presentation

RESEARCH & FINDINGS-

Consumers do not choose the green clothing products out of curiosity but due to emotional and pro-environmental attitudes or situational variables. Future research can also examine the role of additional demographic variables such as income and occupation as well as characteristic of green cloths like type of material and design on decision to purchase green clothing products. Future research can also examine the role of additional demographic variables such as income and occupation as well as characteristic of green cloths like type of material and design on decision to purchase green clothing products. Labels and eco-brands should be created to differentiate between Sustainable and Fast clothing products. Future research can also examine the role of additional demographic variables such as income and occupation as well as characteristic of green cloths like type of material and design on decision to purchase green clothing products.

CONCLUSION-

The key findings of the review are as follows:

Sustainable fashion is a burgeoning sector of the apparel industry with the potential to grow exponentially as consumers become more informed of the unethical treatment of workers and ecologically depleting production practices of the fast fashion industry. By slowing down consumption and production patterns, the fashion industry can be made more sustainable for the future. In order to achieve the results the movement desires, consumers must be faced with the realization that the non-transparent, fast fashion giants they actively subscribe to are not making a positive social or environmental impact. Along with more educated consumers, companies must develop multi-faceted marketing approaches that go beyond keywords like “green” or “eco friendly” and entice customers towards their product quality, comfort, and brand name.

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