



AALBORG UNIVERSITET

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MASTER THESIS

**Considering the Self, Groups and Society For Persuasion in
Fashion Consumerism**

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Supervised by Henrik Schärfe

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Abstract:

The apparel industry is known to be an exploratory industry, both regarding working quality of the factory workers but also regarding the environment. There is a need for a change and a different behavior for the well-being of workers and sustainability of the environment. Even though persuasive design provides tools for a change, campaigns and organizations disseminate information for awareness, and designers are investing in eco and fair elements for design, the consumer still purchases unethically and irresponsibly. This thesis provides a deeper study on the individuals', groups', and society needs which are supplied by fashion. A deeper understanding of these elements together with Millers' 3 elements of persuasion, can provide a successful attempt to create, sustain and change behavior of fashion consumerism.

Key-words: fashion, persuasion, behavior, consumerism, consumer, technology, App, self, group, society

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1. Introduction

Though the term 'Persuasive Design' is rather new and unknown to most, the studies of persuasion and its analysis have been discussed by scholars for at least 2.000 years (Fogg, 2003). The definition of the term persuasion given, by B.J. Fogg is “the attempt to change attitudes or behaviors or both (without coercion or deception)” (Fogg, 2003:15).

The application of persuasive design and technology, used together in an attempt to change behavior, attitude, motivation, worldview and compliance, as the model presented by B. J. Fogg, has been present in several different areas. Commerce, education, learning and training, safety, environmental preservation, occupational effectiveness, preventive healthcare, fitness, disease management, personal finance, community involvement/activism, personal relationships, and personal management and self-improvement are domain examples given by Fogg, in which persuasive design and technology have been used together to persuade (Fogg,2003: 3 and 4, table 1). The present paper is a study of persuasive design as applied in the realms of fashion, clothing and dress.

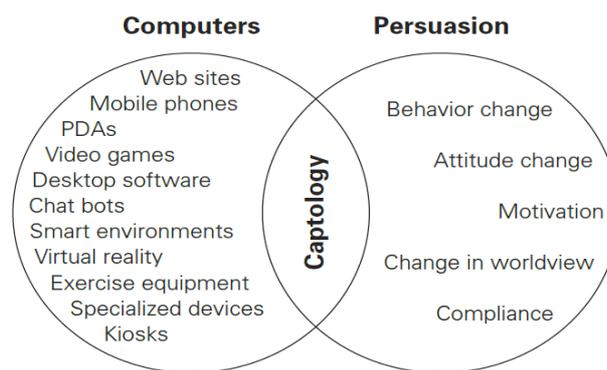


Illustration 1: Visual exemplification of the term Captology

Source: Fogg, 2003:5, Figure 1.

When persuasion makes use of the resources of computer systems to attempt behavior change, attitude change, motivation, change in worldview, and/or compliance, it is called captology.

Captology, the intersection where persuasion and computers are used together is visually exemplified in Illustration 1 above.

Companies have designed captology technologies of their own, to help their users to achieve the behavior/attitude change they desire. They can act for benefit of the company, such as amazon.com's¹ recommendation system that attempts to persuade the user to purchase more products, for user benefit such as Quitnet.com², where users are persuaded to quit smoking, and also for community and society benefits, such as Scorecard.org³, in which users are persuaded to take action against organizations, which are polluting the environment (Fogg, 2003:3 and 4, Table 1).

Youwear, an App utilizing persuasive technology in order to persuade shoppers to purchase ethically produced clothes, is another example of computer systems acting to persuade behavior/attitude change. The App was designed in the 8th and 9th semester of the Persuasive Design studies in Information Architecture from Aalborg University, as a proposal for the solution to the problem of unethical fashion consumption. The problem with questionable fashion manufacturing will be explained in chapter 2, what has already been done to attempt change in chapter 3, and what the Youwear App proposes in chapter 4.

The design of Youwear has raised the question of how persuasive design works when applied to behavior or attitude change in the field of clothes and fashion consumption. Perhaps the development of such an App is the answer to the problem, whether consumers will choose ethically manufactured fashion over unethically produced brands through reducing of the task of finding alternative products, eliminating choices for worse products for the consumer prior to purchase.

Nevertheless, when it comes to fashion, dress, and clothing, the corresponding behavior and attitudes reflect a much deeper layer of the individual. The visual representation of an

1 Source: <http://www.amazon.com/> and <http://www.amazon.co.uk/> Accessed on 10/02/2016

2 Source: <https://quitnet.meyouhealth.com/#/> Accessed on 10/02/2016

3 Source: <http://scorecard.goodguide.com/> Accessed on 10/02/2016

individual through how he or she decides to dress is a complex communication of who he or she *is* to the society surrounding them. Clothes and adornment are capable of carrying a “non-linguistic” message (Kaiser, 1985, apud. Damhorst, 1990), which may contain information about an individual's meanings, as identity, value, mood, and attitude (Stone, 1962, apud. Damhorst, 1990).

Providing the consumer with information to steer them to purchase a different article of clothing than the one he or she is initially interested in, goes deeper than merely a change of attitude or behavior. Changing the consumers fashion sense touches the individual on a deeper level than, for example, changing their opinion on sustainable energy solutions. Thus, the attitude aspect of change needs to be looked at in the light of one's *identity*.

The link between clothing choices and identity is not new in the academic world, and this paper is certainly not the first to address it. Many scholars have been studying clothing and how fashion can interfere on how an individual is perceived. It has been done from several different perspectives, using different methodologies, yet resulting in one conclusion: clothes do communicate a message about the individual.

In fact, a study was done in 1990 with the purpose of presenting a meta-analysis of all studies done between 1943 to 1986 about how individuals are perceived based on their dress⁴ (Damhorst, 1990). The study analyzed 114 academic papers within this timeframe, revealing a number of individual characteristics communicated through how a person dresses. These include character, sociability, mood, power, competence, intelligence, activity, control, stimulation, flexibility, objectivity, tangibility, and others (under miscellaneous category). Most of the studies were interested in power being communicated through clothes (physical and interpersonal such as

4 As for 'dress', in the work of Damhorst, were considered: clothing, hairdo, make-up, facial hair, accessories, and all sorts of adornment possibilities. The 'dress' definition from the work of Roach and Eicher (1965) is: “all purposeful manipulation of the body” (Roach and Eicher, 1965, apud. Damhorst, 1990, pp. 19).

individuals appearing to be aggressive/passive, subordinate, frustrated, delicate/rugged, setting tone of conversation, likely to be a social status seeker, likely to be a victim of rape), competence (qualified/unqualified, frivolous/serious, youthful/mature, reliable/unreliable, effective for counseling about problems of inferiority, successful/unsuccessful, good writing style), and intelligence (mental activity such as knows what they are talking about, IQ, shallow/deep, theoretical/untheoretical, reflective/thoughtless) (Damhorst, 1990:4).

The other papers studied the effect of clothes on the perception of: character (good/bad dimension of a person; trustworthy/untrustworthy, just/unjust, neat/sloppy, demure/naughty, concerned about social problems, conceited), sociability (cool/warm, emotionally distant, gregarious/self-contained, flirtatious, pleasant/unpleasant, approving/disapproving, number of boyfriends, sympathetic towards students' problems), mood (happy/sad, gay/sombre, positive/negative), dynamism (fast/slow, energetic, quiet/loud, talkative, dynamic/static, enthusiastic, curious/indifferent), activity (wild, relaxed/tense, reserved, deliberate/impulsive, natural/unnatural, extravagant/miser), control (usual/unusual, interesting/dull, thrilling/soothing, dramatic/subdued, luxurious, likely to lead an exciting life, sexy), stimulation (imaginative, adventurous, wide interests, open-minded/closed-minded, conventional/rebellious, conservative/liberal, individualistic), flexibility (concrete/circumstantial, empirical/theoretical, idealistic/realistic, pessimistic/optimistic, romantic), objectivity (clear/vague, explicit/implicit, concise/diffused, revealing/concealing, direct/indirect, understandable/mysterious), tangibility (behaviors, attitudes, occupation, lifestyle, product use, sex role and age-related) and miscellaneous⁵(Damhorst, 1990:4).

The findings of the study, done by Damhorst, range from describing the person, their background, how they relate to others, and their current situation (Damhorst, 1990:5). The findings were categorized in: personal descriptors (trait, sex typing, age, role and status, fashionability,

5 Full data on Appendix G

attitude and interests, mood, condition, and overall evaluation), background (culture education, income or salary, group membership or lifestyle, possessions or product use, where they live, and achievement or skill), relationship to others (quality of relationship or interaction, others' evaluation of the person, liking or selection by respondent similarly to respondent, and dress compared to others), and situation or activity (involvement in a situation, behavior or intention, and appropriate dress for situation or person)⁶ (Damhorst, 1990: 5).

According to Barnard, speaking of fashion as communication, clothes can communicate one's social worth and status, the individuals' occupation, what family he or she belongs to, the individuals' gender, age, race; their social roles such as economic status, political beliefs, and forms of recreation (Barbard, 1996). Some of these statuses are permanent, while others are changeable according to the situation.

Where one is going, how one is feeling, and who one is going to meet can also reflect on how one dresses, and depending on which place, feeling, and person to be met, a different set of clothing will be used. In this case, clothes are used to create a dialogue, sending different messages according to what one is wearing. Because of the changeability of these situations, the clothes chosen for each situation will also change, making this kind of communication about something that is changeable, not permanent (Barnard, 1996).

But clothing can also communicate something permanent about an individual. Flügel presents a study on psycho-analysis of types, categorizing types of people according to their values on narcissism and auto-erotics. These values are considered permanent, and actively reflect on the type's relationship to clothes, therefore influencing the way one dresses (Flügel, 1969). For the purpose on how clothes, dressing and fashion communicate something about the individuals identity, which will be referenced as the 'self', Flügel's (1969) theory on psychology and psycho-

6 Full data on Appendix H

analysis is used to explain the relationship between one's self and their clothing. The study of clothing and the self is presented in chapter 5.

Besides presenting information about an individual, clothing can also carry messages on groups and society.

As for groups, the individual's identity is brought to the group or groups to which they belong. The group's identity is a set of individual identities, not merely reflecting of one individual identity (Barnard, 1996). Nevertheless, clothes can also communicate the groups' values, hopes and beliefs to which individuals are members of (Barnard, 1996). The discussion on fashion and groups is presented in chapter 5.

Fashion, for individuals and groups, communicates the values and beliefs of a society (Barnard, 1996). The discussion on fashion and the society is presented in chapter 5.

Clothes are an important medium used by individuals, groups, and society to express identity. Therefore, when considering how to use persuasion to impact clothing, it is important to understand the identities of self, group, and society. Each of these are important, but unto themselves and in relationship to each other. The model presented in Illustration 2 below includes these 3 criteria and their relationship to identity for purposes of fashion and clothing. This discussion is presented in chapter 6.

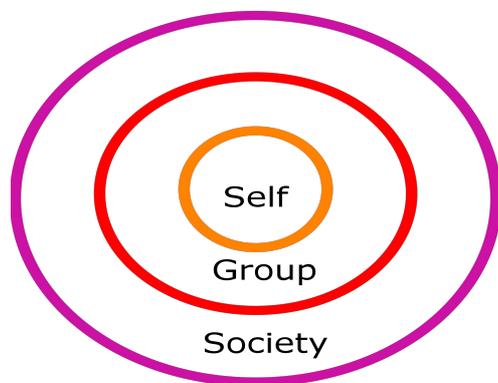


Illustration 2:3 aspects to be considered for purpose of fashion and identity

While Fogg's theory focuses on the aspect of change produced by persuasion, there is more to it than change. G. R. Millers' theory on persuasion, or 'being persuaded', aims for 3 behavioral outcomes where persuasion can be successful: as a response-shaping process (creating), as a response-reinforcing process (sustaining), and as response-changing process (changing) (Miller, 2012). Millers' theory comes to add possibilities of persuasion regarding fashion, when, as mentioned before, changing ones' expression of their identity is not so simple in the sphere of fashion.

Millers' theory and the research question have been studied and translated into a 3x3 matrix, where self, group, and society individually meet the creation, sustaining, and changing of behavior. The purpose of combining each of the 3 elements from Miller to each of the 3 elements of self, group, and society is to observe how persuasion according to Miller can be applied in this complex area of fashion and clothing. The results from such matrix will give an overview on how creating, sustaining, and changing behavior for the purpose of fashion happens in the self, group, and society.

Because a model of such can limit what happens in each of these categories, an adaptation of Veblen's (1992) and Simmel's (1971) theory of Trickle Down will be added to analyze the impact of behavior in this model. Veblen's and Simmel's theory is based on the fact that fashion changes as a result of the lower classes copying the higher class's dress, and then the high classes finding another sort of dress with the purpose of distinguishing themselves from the lower classes. This process is popularly called Trickle Down and it refers to the theory of Veblen and Simmel, though they have never used this terminology themselves. Adding this theory to the model is a presentation that does not regard classes, as Veblen and Simmel propose, but among self, group, and society, as this present author proposes. Besides Trickle Down, there is the concept of Bubble Up, or Trickle

Up, which is the same process, but happens in reverse, from the lower classes to the high classes.

This theory will be applied this way: when a change, creation, or sustaining of behavior happens from society, to groups, then to influencing the individual's behavior, it will be called Trickle Down. When individual and group behavior influence the society, it will be called Bubble Up.

The addition of this to the 3x3 matrix enriches the model, for what it was before limited and boxed into self, group, and society, is now aware of the dynamics on which change, sustainability and creation of behavior can happen in the ecology of self, group and society. That means the study of self, group and society, and change, sustainability, and creation of behavior will be presented for an understanding on the role of the society, regarding Millers 3 persuasion models, in affecting the behavior of the group and the self, and vice-versa.

A last model is presented in the conclusion, and it is for application of persuasive technology for the same 3x3 matrix presented earlier. The results will provide an understanding and application for persuasion in matters of clothing, dress, and fashion in: creation of behavior for individuals, creation of behavior for groups, creation of behavior for society, reinforcing behavior for individuals, reinforcing behavior for groups, reinforcing behavior for society, behavioral change for individuals, behavioral change for groups, and behavioral change for society.

Presenting a model as such aims to turn new attempts to solve the problem regarding to unethical fashion consumerism into successful ones, being them about creating, sustaining, and/or changing the individuals, groups, and/or societies shopping habits into sustainable ones.

2. The fashion industry problem

In the field of fashion and garment production, there are several issues regarding human rights, environmental, and social responsibility and health which are in need for a change.

Until the 1980s, mass production of apparel was mostly produced in home land, as well as material production, such as textiles. The United States and the European countries were some which used to have their production within their own borders. Changes in trends from year to year were slight, making the business predictable for the producers, a factor which reflected on a relatively stable supply base (International Labor Organization, 2014)

In the 90's, the textile and clothing business began to move their production overseas. Factors which collaborated for the expansion of business across waters were the low-cost labor and competitiveness between brands. As we see today, this combination has resulted in a very profitable deal for western brands and retailers (Gereffi and Memedovic, 2003, apud. International Labor Organization, 2014). Even though the production section is no longer present within borders of the country ,which the brand or retailer is based, design and marketing still are. The brands and retailers actually have their designs produced and received happens through negotiations between purchasers (from the retailers side) and subcontractors, often located in developing countries (Knudsen, 2015). For a profitable deal for retail, the purchaser has to negotiate sharply, and that means low payment for the production and short deadlines for shipping (Knudsen, 2015).

2.1. Fast-fashion

Companies and brands, which are focused on price of negotiation are called low-end, or “value” brand and production, and these are the ones connected to poor working conditions (Hess, 2013, and Jones, 2013 apud. International Labor Organization, 2014). Within this model of low-end

productions there is the concept of fast fashion. It is a business model, which is based on constant changes of clothes collections and frequent availability of new products for the consumer (Bruce and Daly, 2006, apud. International Labor Organization, 2014), relying on a market, which desires to purchase new clothing (*The Atlantic*, "Where Does Discarded Clothing Go?"). From the premise that the consumer is interested in buying what is new, the retailers' focus is on presenting a wide range of clothing at affordable prices to meet with the markets demands.

There is a remarkable difference on how the market has been and how it is now. A way to look at it is the presentation of different clothing collections per year. Until the 80's, clothing collections were presented twice a year, as Spring/Summer collection and Fall/Winter collection. Changes from one collection to the other were slight, therefore an item could be used and still be fashionable even if it was from a couple collections ago. As for today, some brands present up to 20 collections per year, (International Labor Organization, 2014).

2.2. Fashion trends

When mentioning the changeability of fashion and the different collections presented per year, it is important to explain the subject of trends. It is through the new trends that collections change, therefore the clothing industry is vulnerable and dependent on it for novelty.

The responsibility of trend forecasting, targeting and setting is not, unlike popular thought, such as designers⁷ from high-end fashion houses. Trend forecasting is done through research bureaus or agencies, such as WGSN⁸. These bureaus observe all the major happenings of the world, and are aware that some might result in changes in the fashion industry. Happenings,

7 Designers do have an important role in implementing forecasted trends in the new collections, respecting the identity of the Maison (as it was), or brands, but still printing their own fingerprint.

8 Source: <http://www.wgsn.com> Accessed on 13/04/2016

events, disasters, economy crises, wars, are examples that can present changeability in fashion for a period of time. For example, wars may drag the attention of the consumer to a certain part of the world, and this may create an awareness to a certain style that the consumer might adopt.

A basic example is the use of the Palestinian scarf, Keffiyeh. The scarf is a middle eastern symbol, being used by Palestinians, Arabs and Jews, as a primary protection from sunburn and sand. Illustration 3 shows the keffiyeh being used by Yasser Arafat, which became part of his trademark. The keffiyeh can also connected to military and political factions related middle-eastern conflicts (Illustration 4). It is now also used as a political statement (on behalf of Palestine) and/or fashion statement, and it can be seen worn by famous people (Illustration 5), Haute Couture (Illustration 6), sold on eBay, everyone being able to wear it, regardless of the political or religion connection with Palestine (Illustration 7).



Illustration 3: Yasser Arafat with Nicolae Ceaușescu during a visit in Bucharest in 1974

Source: Romanian National History Museum⁹

9 Source: <http://www.comunismulinromania.ro> Accessed on 13/04/2016



Illustration 4: Terrorist wearing the keffiyeh on a pronunciation for Television
Source: idBlog¹⁰

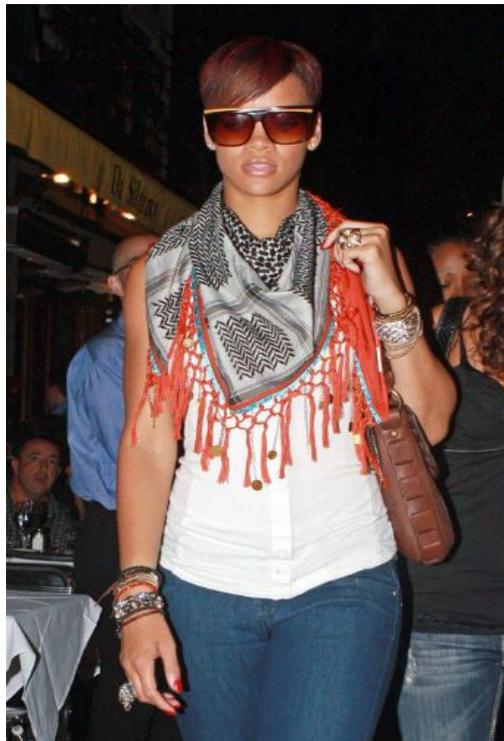


Illustration 5: Rihanna using a keffiyeh
Source: urbanfroufrou¹¹

10 Source: <http://idblog.com/chic-tribune-uses-terrorist-supporter/#> Accessed on 13/04/2016

11 Source: <http://www.urbanfroufrou.com/2014/06/26/is-zaras-appropriation-of-palestinian-keffiyeh-offensive/>

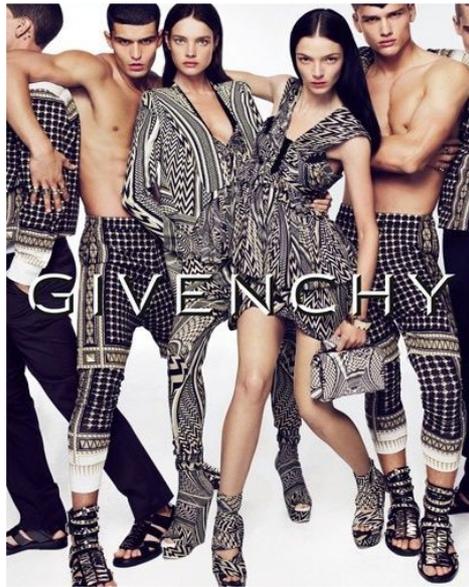


Illustration 6: Givenchy campaign of 2010 by Riccardo Tisci, using the keffiyeh as prints in pants, dresses, jackets and sandals for the brand

Source: Pinterest¹²



Illustration 7: Advertising for sale of keffiyeh style scarf on e-bay with young Asian girl using it as a fashion statement

Source: e-Bay¹³

The keffiyeh is a classical example of a trend being settled by the lowest part of the

12 Source: <https://dk.pinterest.com/pin/317081629984836059/> Accessed on 13/04/2016

13 Source: <http://www.ebay.com/itm/ARAFAT-SCARF-ARAB-SCARVES-SHAWL-KEFFIYEH-IGAL-SHEMAGH-DESRET-MILITARY-PALESTINE-/221398186364> Accessed on 13/04/2016

fashion chain: consumers, wearing it as a cause of sympathy with the situation in Palestine, inspired by images of Palestinian people, then making its way up to the designers and runways (Givenchy at Illustration 6), and celebrities (Rihanna at Illustration 5). This movement is called 'Bubble up', and it is the opposite of Trickle Down, observed by Thorstein Veblen (1992) and also Georg Simmel (1971). In this case, unlike the classic Trickle Down, the lowest classes set the trend, and now the highest classes are the ones copying.

A second factor that might influence trends is the availability of chemicals and raw materials for the production of fabrics and textiles. Because the fashion industry is extremely dependent on the availability of materials for the production of clothes, a plague on a single country, for example, may affect the whole availability of that material for design. The limitation of a material is therefore connected to a higher cost, removing therefore its availability for all layers of consumption (Knudsen, 2015).

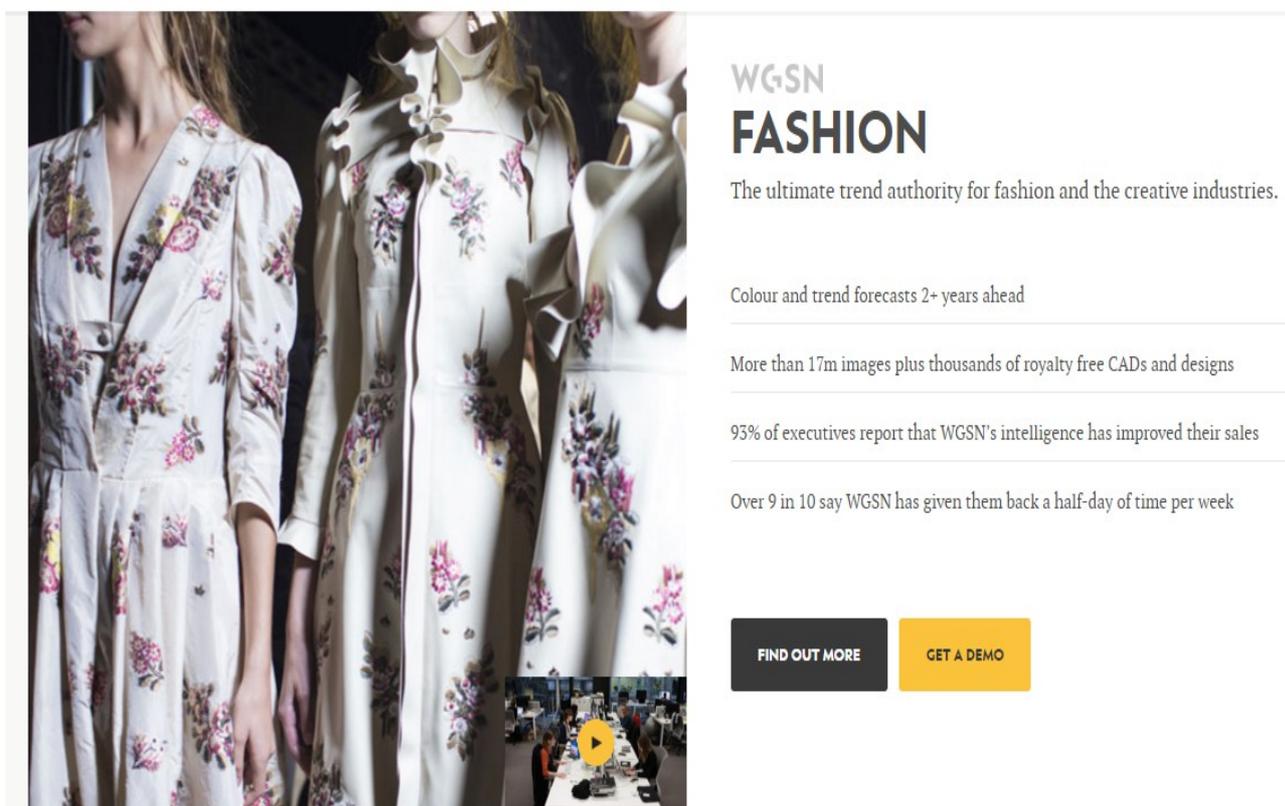
If the production of a raw material is somehow compromised, for example a plague on a cotton plantation in India or Bangladesh (one of the greatest producers of cotton world wide), the availability of cotton in the market will be therefore also compromised, increasing the cost and decreasing availability of that material for the production of textiles (Knudsen, 2015).

The impact this will have in the industry can be predicted years in advance by the trend forecasters bureaus and reports, before it even becomes a reality (considering that the plantation comes on an early stage of the supply chain, it takes time for it to reach the point where the cotton fabric is needed by the designers and factories). This might mean the lack of cotton in the blend of fast fashion low-costly items, since the cotton that can be bought in this scenario might come from countries selling their produce at a higher price than the example of India and Bangladesh. Therefore, to maintain the low prices of the products, the industry must then invest on other kinds of fibers (natural or chemical), for example polyester (Knudsen, 2015). The demand for chemical

fibers, for example polyester, will possibly increase for the industries, which produce this yarn or fabric, affecting the textiles and fashion trends. Obviously what is expected of cotton cannot be supplied by what polyester can provide, due to the different fiber characteristics they have, therefore affecting how the trends and collections will look. What we see today on the runways and collections are a result of an average 4 years of work and research on predictability.

WGSN

FASHION / LIFESTYLE & INTERIORS / INSTOCK / STYLETRIAL / MINDSET / FUTURES



WGSN
FASHION

The ultimate trend authority for fashion and the creative industries.

Colour and trend forecasts 2+ years ahead

More than 17m images plus thousands of royalty free CADs and designs

95% of executives report that WGSN's intelligence has improved their sales

Over 9 in 10 say WGSN has given them back a half-day of time per week

FIND OUT MORE GET A DEMO

Illustration 8: Screen shot of WGSN fashion section information

Source: WGSN.com^{14, 15}

14 Available at: <https://www.wgsn.com/en/#> Accessed on 27/04/2016

15 “Plan your range with confidence. Here you will find long-term consumer trends, new and breaking trends, every major catwalk show, and thousands of street style reports.

- Trend and colour forecasts 2+ years ahead
- 1,300 catwalk shows and 150+ catwalk analysis reports per season
- More than 17 million searchable images
- PLUS thousands of royalty-free prints, graphics and CADs”

All these parameters are analyzed and studied by trend forecasters in form of yearly signatures, such as WGSN, with a cost of US\$2.000,00 for subscribed year, or as trend reports. The reports can be sold from US\$ 1.500,00 up to US\$250.000,00 (Bergamo, 2007). The research and analysis is done so thoroughly that the accuracy rates start at 90%, if not 100% on trend predictability ¹⁶(ibid.).

With such subscription or reports, the designer then designs the clothes, aware of materials that are available, shapes that will become popular, color palettes, and even prints, secure of his or her creation, knowing that through the reports, the consumer will surely purchase what is the frame they present.

2.3. Planned Obsolescence

Combining a business that is based on low costs of production and material to the new trends coming in in possibly up to 20 collections during the year, the retailers then sell clothes with short wearability expectancy, creating a need for new collections all the time. This is another side of the problem with the fashion industry: designing for replacement.

16 Numbers quoted by Lais Pearson, responsible for trend reports from 'Guia oficial da Moda' (Official guide of Fashion, *my translation*), which in the 70's was one responsible for disclosing the trends for the designers (Bergamo, 2007, pp. 157).

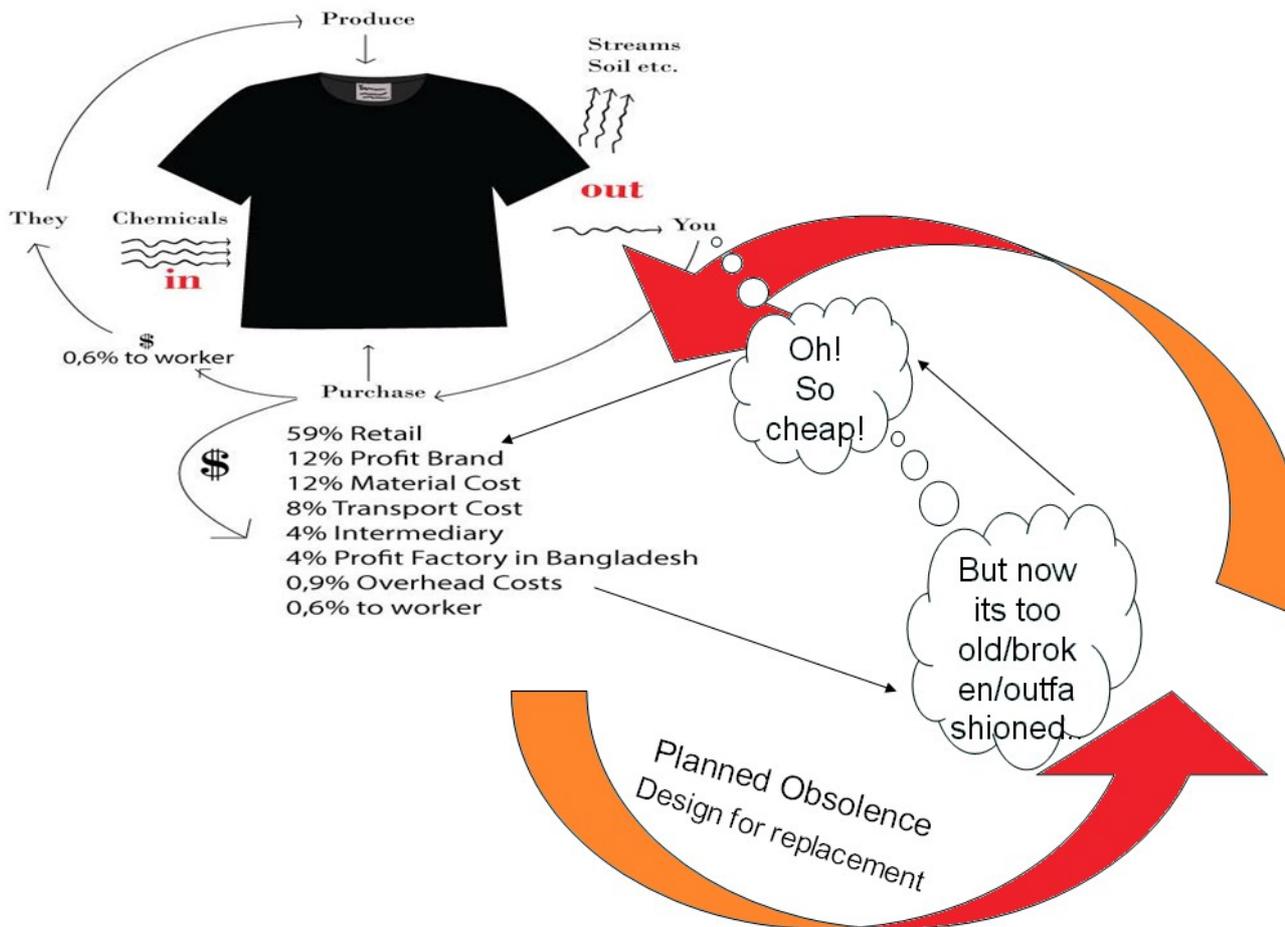


Illustration 9: Producer and buyer cycle in the fashion industry
Source: Gliesch, 2015:39, revisited

This design for replacement can be called planned or build-in obsolescence. In a nutshell, build-in obsolescence is caused (or created) by the short product life, generated by the low quality of items being produced by a low cost industry, while fashion is highly committed to this design (*The Economist*, 23/03/2009, “Planned Obsolescence”). The buying cycle is shortened, stimulating the consumer to buy the new.

The changeability of collections and the availability of new items in short periods, provided by the fast fashion industry, stimulates the consumer to buy, purchasing one or more items that he or she already possesses – still wearable, but from a former collection, resulting in over consumption of apparel goods (Carr et al. 2012). The combination of all those factors might place the consumer (who desires to be updated with fashion) in a never ending consumption cycle.

The result of such behavior (both industry-wise and consumer-wise) is shown in the news: work accidents, fire in factories, workers passing out (lacking food, water, affected by the heat of machines inside sweatshops, or sometimes even because of the long working hours) often related to factories in the Eastern part of the planet, producing for the Western part. The industries following this model are often related to low wages, long working hours, poor working condition, leading to an unfair lifestyle for the workers. Combining these factors, the producer and the environment are placed in serious – sometimes deadly, situations. Such are the cases of the Rana Plaza fire accident, which killed over 1.100 and injured 2.500 people, by negligence of the owners, in Bangladesh in April 2013 (*The Guardian*, “Rana Plaza collapse: dozens charged with murder” 01/06/2015)¹⁷.

17 Source: <http://www.theguardian.com/world/2015/jun/01/rana-plaza-collapse-dozens-charged-with-murder-bangladesh> Accessed on 27/04/2016

3. Working for a change in the Fashion-industry

3.1. Targeting the brands

Once the government is not acting in favor of the rights of their citizens, the corporation that employs the citizens is responsible to do so. The quote below by John Ruggie states:

“In cases where the state fails to protect human rights – as in the case of lack of a legal minimum wage that meets a subsistence level (living wage) – *corporations nevertheless have a responsibility to respect human rights* and to not take advantage of the state's failure” (Ruggie, 2011, pp.13) ¹⁸ (my emphasis on Italic).

3.2. Targeting the consumer

With all the offerings from the brands' side, and the thought that the consumer (who) wants what is new on the market, there is the premise that the consumer will purchase. Because of the fast-fashion cycle and the planned obsolescence, the consumer *has to* buy new items often, which is also 'solved' by the fast-fashion industry for the consumer. Low prices and novelty are tempting, and the consumer finds him- or herself in a never ending cycle.

Yes, corporations and brands play an important role on keeping the cycle spinning. But

18 “Guiding Principles on Business and Human Rights: Implementing the United Nations “Protect, Respect and Remedy”” from The Human Rights Council: Report of the Special Representative of the Secretary General on the issue of human rights and transnational corporations and other business enterprises.

Source: <http://business-humanrights.org/sites/default/files/media/documents/ruggie/ruggie-guiding-principles-21-mar-2011.pdf> Accessed on: 11/05/2015

nevertheless, there are 2 important agents in this cycle: the industry and the consumer¹⁹. In fact, there is a need to look at the consumer not only as a victim, but also as a responsible agent in this cycle (Niinimäki, 2010). Without the actions of the consumer, the industry is not going to change, and without a consciousness coming from the industry's side, the consumer will not be motivated to shop less (Knudsen, 2015).

3.2.1. Distinguishing consumers

It is important to make a distinction between consumers, before moving forward. The kind of consumer who places his or her identity on protecting the ethical values one possesses, reflecting on their choices of clothes consumption, are called ethical hardliners. These individuals will choose environmental and socially correct produced goods, even if this choice does not reflect well on their personal appearance (Clavin and Lewis, 2005, apud. Niinimäki, 2010). This consumer is the kind of consumer who is most likely to purchase ethically and environmentally friendly produced items.

This consumer is also among the ones whom most eco- and fair-fashion designers are designing for (Niinimäki, 2010), and because of their own sense of aesthetics, this might be another factor, which is keeping consumers that are not ethical hardliners, to purchase eco and fair clothing items. Also, ethical hardliners represent a limited number of consumers, and even though consumers often seem to pend from society-centered and self-centered, the largest percentage of consumers tends to be self-centered (Paulins and Hillery, 2009, apud. Shen et al. 2012). Those self-centered consumers will not be targeted with eco and fair clothes if they appeal for ethical hardliners kind of consumer only.

The consumer whose identities are placed on how they look are the largest numbers of consumers, on whom retailers, brands, and designers are focusing on to sell to. This is the consumer

¹⁹ I believe there are more, such as fashion magazines – which also need to present new content to sell their product, local government inspection of factories, employability in the industry, but will not be the focus on the present paper.

we focus on in this thesis, for he or she is the kind of consumer whose behavior and attitude in shopping is in need for a change. These consumers are also the ones being targeted by the campaigns exemplified on chapter 3.3 below.

3.3. Campaigns, Documentaries, Reality Shows & Social Media Approach

The need for change in the fashion industry is visible, and numbers of individuals and groups, NGO'S, government agencies, corporations, brands, have been investing in different strategies to solve the problem (or some of it). Photography campaigns, documentaries, conscious collections from brands, reality shows, hashtags in social media are some of the strategies used to attempt to change the behavior and attitude of the consumer towards a more ethical consuming habit. The label doesn't tell the whole story²⁰, Who made your clothes?²¹, Clean Clothes Campaign²², #30wears²³ and #GreenCarpetChallenge²⁴, A dress shouldn't cost a childhood, The True Cost²⁵(Documentary), fairwear.org²⁶, #dress4good²⁷, norwegian reality show 'Sweatshop – deadly

20 Source: <http://cftn.ca/campaigns/label-doesnt-tell-whole-story> Accessed on 20/02/2016

21 Source: <http://fashionrevolution.org/> Accessed on 20/02/2016

22 Source: <http://www.cleanclothes.org/> Accessed on 20/02/2016

23 Source: <https://twitter.com/hashtag/30wears> and <https://www.instagram.com/explore/tags/30wears/> Accessed on 20/02/2016

24 Source: <https://www.instagram.com/explore/tags/greencarpetchallenge/> Accessed on 30/05/2016

25 Source: <http://truecostmovie.com/> Accessed on 20/02/2016

26 Source: <http://www.fairwear.org/> Accessed on 20/02/2016

27 Source: <https://twitter.com/hashtag/dress4good> and <https://www.instagram.com/explore/tags/dress4good/> Accessed on 20/02/2016

fashion²⁸, danish documentary 'Blod, sved og T-shirts'²⁹, H&M conscious collection³⁰, Pharrells' curated collection from recycled plastic from the ocean to G-Star Raw³¹ are a few to name.

These are some of the examples:



Illustration 10: Screenshot of Livia Firth, creator of the campaign #30wears, on her instagram account, using the hashtag #30wears
Source: Instagram³²

28 Source: <http://www.aftenposten.no/webtv/#!/kategori/10514/sweatshop-deadly-fashion> Accessed on 20/02/2016

29 Source: <http://www.dr.dk/undervisning/samfundsfag/dokumentarfilm> Accessed on 20/02/2016

30 Source: <http://about.hm.com/en/About/sustainability/hm-conscious/conscious.html> Accessed on 20/02/2016

31 Source: https://www.g-star.com/en_nl/featured/events/pharrell-week-at-colette.html Accessed on 20/02/2016

32 Source: <https://www.instagram.com/p/BEqdeZfLKaa/> Accessed on 09/05/2016



It's time for change. Buying fairtrade ensures workers are being compensated fairly and not exposed to unsafe working conditions.



THE CANADIAN FAIR TRADE NETWORK

Illustration 11: From the campaign 'The label doesn't tell the whole story', by the Canadian Fair Trade Network

Source: Canadian Fair Trade Network³³

33 Source: <http://cftn.ca/campaigns/label-doesnt-tell-whole-story> Accessed on 09/05/2016

The illustration 12 above is one from the campaign 'The label doesn't tell the whole story', an initiative from the Canadian Fair Trade Network. In this specific picture, the label on the sweater does tell the whole story of who produced it, and this is what it says:

“Made in Cambodia by Behnly, nine years old. He gets up at 5am every morning to make his way to the garment factory where he works. It will be dark when he arrives and dark when he leaves. He dresses lightly because the temperature in the room he works reaches 30 degrees. The dust in the room fills his nose and mouth. He will make less than a dollar, for a day spent slowly suffocating. A mask would cost the company ten cents. The label doesn't tell the whole story.”



Illustration 12: Poster and cover of the Documentary 'The true cost'

Source: Telegraph UK³⁴

34 Source: <http://fashion.telegraph.co.uk/videos/TMG11646482/The-True-Cost-trailer-documentary-spotlights-the->



Illustration 13: Supermodel Caroline Ribeiro posing for the campaign 'A dress shouldn't cost a childhood'

Source: Adweek³⁵

<http://www.adweek.com/adfreak/high-fashion-prison-these-striking-print-ads-opposing-child-labor-164784> Accessed on 09/05/2016

35 Source: <http://www.adweek.com/adfreak/high-fashion-prison-these-striking-print-ads-opposing-child-labor-164784>

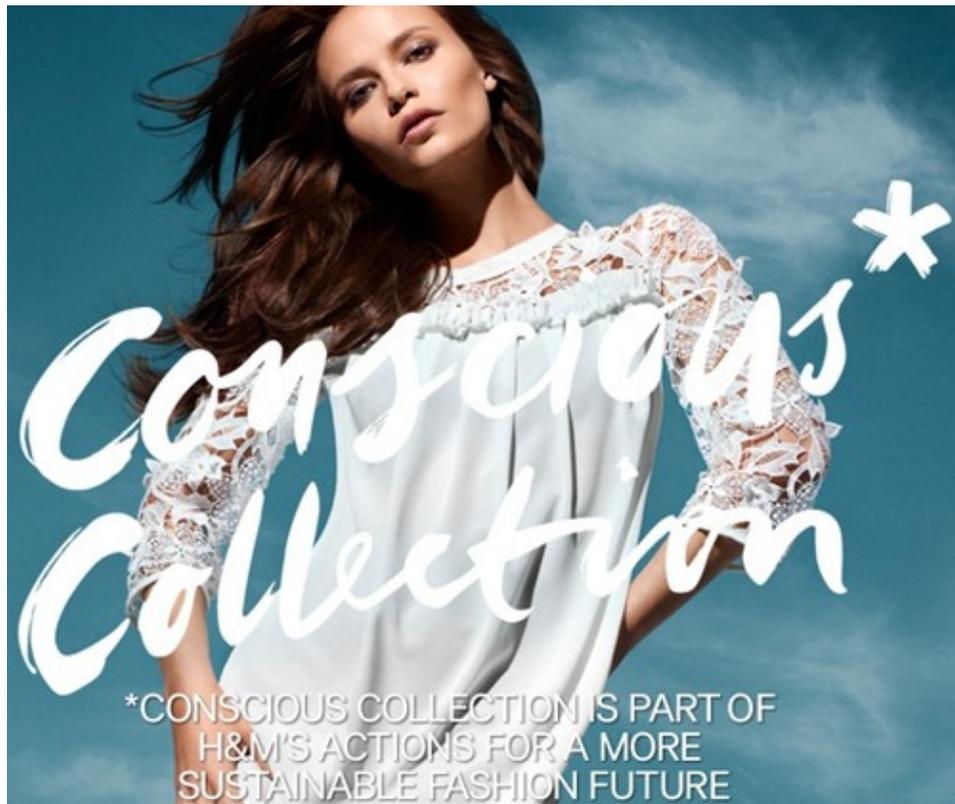


Illustration 14: Conscious Collection Campaign by H&M for a more sustainable future

Source: Poachedimages³⁶



Illustration 15: Pharrell Williams curated a collection for G-star Raw using recycled plastic from the ocean

Source: Leaklounge³⁷

Accessed on 09/05/2016

36 Source: <http://poachedimages.s3-ap-southeast-1.amazonaws.com/wp-content/uploads/2013/08/hm.jpg> Accessed on 09/05/2016

3.4.2. Tailored Wages

Another Report of great importance in creating awareness about the low wages in the fashion and garment industry is Tailored Wages⁴². This report is from the initiative of the Berne Declaration, which has a history of over 40 years of campaigns for human rights, working as a non-profit organization during all these years. The Berne Declaration has surveyed about 140 brands in the year of 2013, inquiring them on their standards of paying their workers a living wage. The brands ranged from affordable, such as H&M, to high end fashion and expensive brands, such as Versace (Gliesch 2015). The data is rated using parameters provided by the CCC: work empowerment, commitment and practices, collaborative approach, and strategy (Gliesch, 2015).

The results have been published in the report Tailored Wages, but also on Fair Fashion? App, discussed on chapter 3.5.1.

3.5. Captology & Persuasive Design Approach

An example of captology being used in the fashion field to attempt a change of behavior and attitude related to the fashion industry is the App Fair Fashion?⁴³ (Berne Declaration⁴⁴ and Clean Clothes Campaign⁴⁵). Fair Fashion has been used as inspiration for the youwear project, therefore they present also importance to be mentioned in the current work.

3.5.1. Fair Fashion? App

42 Source: <http://www.cleanclothes.org/livingwage/tailoredwages/tailored-wage-report-pdf> Accessed on 11/05/2015

43 Source: <https://itunes.apple.com/us/app/fair-fashion/id414746532?mt=8> Accessed on 11/05/2015

44 Source: <https://www.bernedeclaration.ch/topics-background/consumption/clothes/> Accessed on 11/05/2015

45 Source: <http://www.cleanclothes.org/> Accessed on 11/05/2015



Illustration 17: Screen shots from the home page of Fair Fashion? App

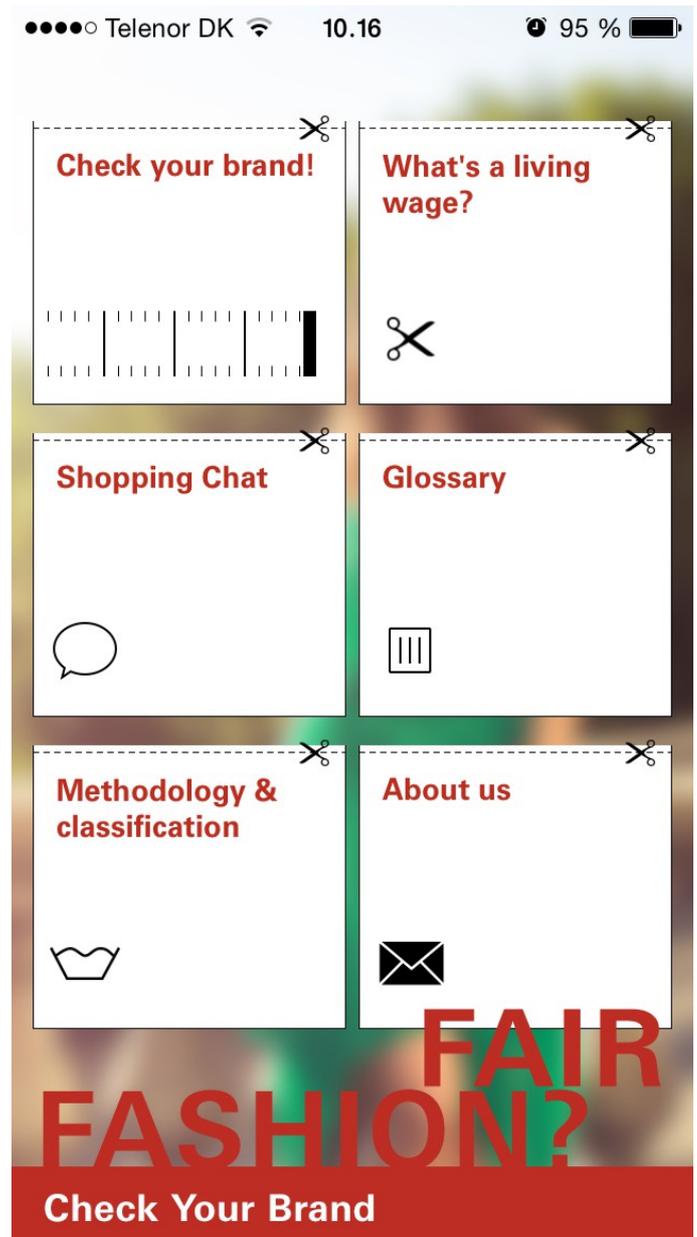


Illustration 18: Screenshot from the menu page of Fair Fashion? App

As a cooperation among the Berne Declaration, the Clean Clothes Campaign (CCC)⁴⁶ and other Swiss organizations⁴⁷, the Fair Fashion App delivers information to the consumer regarding brands, primarily focusing on the payment of living wages to the factory workers.

46 Source: <http://www.cleanclothes.org/> Accessed on 11/05/2015

47 Source: <https://www.bernedeclaration.ch/topics-background/consumption/clothes/> Accessed on 11/05/2015

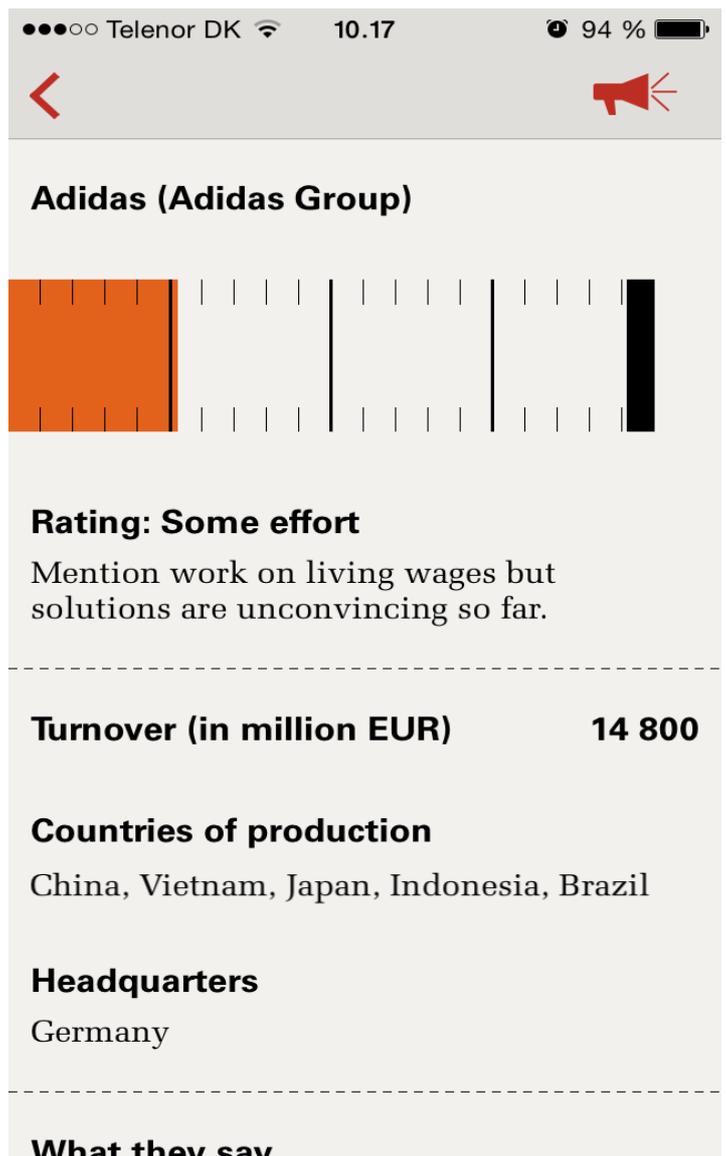
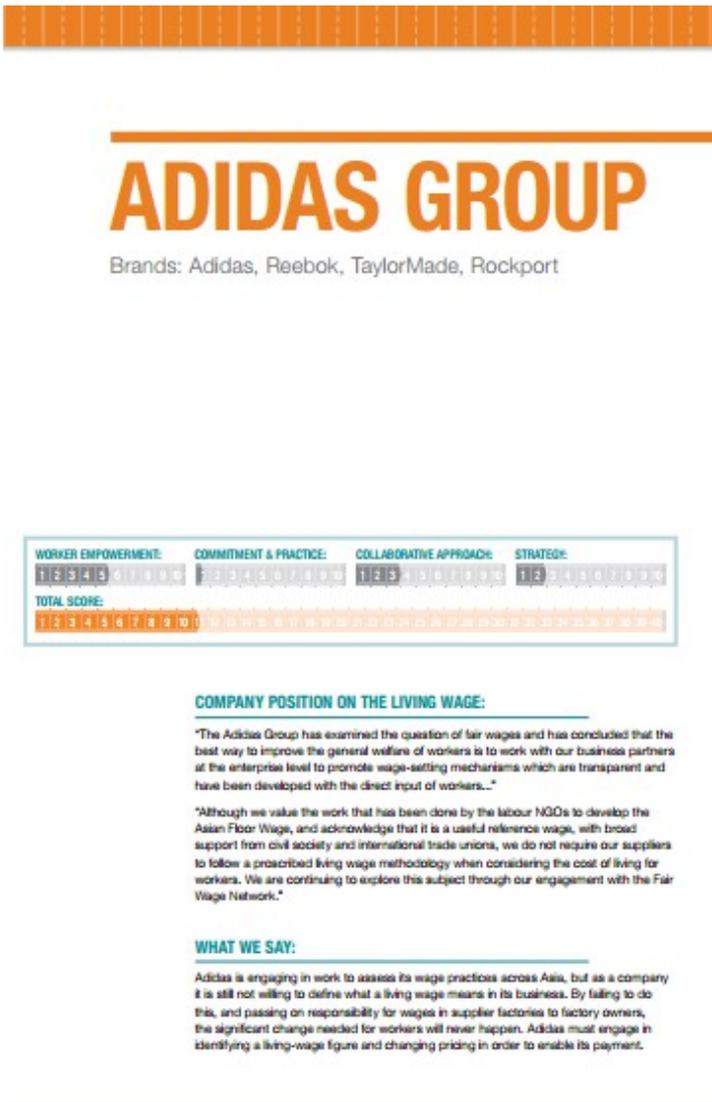


Illustration 19: Screenshot of Adidas on Tailored Wages Report

Illustration 20: Screenshot of Adidas no Fair Fashion? App

The result from the survey and the rating is then presented in detail in the Tailored Wages report and more summarized on the Fair Fashion? App. Colors have been the choice of design to symbolize where a brand stands compared to others: green (ideal payment of living wages), red (recognition on the issue but not doing much about it), orange (working on living wage but not close to solution), yellow (have started working on increasing wages but not enough), purple (worse cases of payment of fair wages), and gray, which is placed as lowest of all rates, but all it does is representing brands, which did not offer enough information about the payment of wages to their

workers. In the gray category brands, which did not answer the survey at all are also included (Gliesch, 2015).

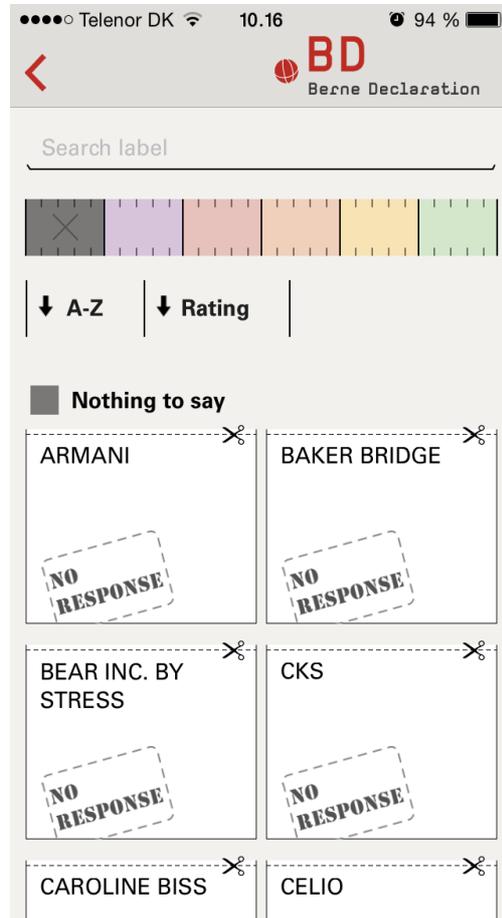


Illustration 21: The gray category in Fair Fashion? App

Fair Fashion? has been targeting both the industry and the brands, the model of production, and also inviting the consumer to take a stand, not only to change their consumption habits, but to 'speak up' to the brands to pay living wages for their workers (Gliesch, 2015).

3.5.1.1. Persuasive potential of Fair Fashion and Apparel Industry Trends

Fair Fashion? and Apparel Industry Trends focus on the brand responsibility. Fair Fashion? invites the user to go on a brands' Facebook page and, there, demand the brand to pay a living wage for their workers. Though it may seem that doing as such, the consumer is an active

agent for change, the focus is not on the behavior or the attitude change of the consumer, but on the user being used as a medium to attack the brands' responsibility (Gliesch, 2015).

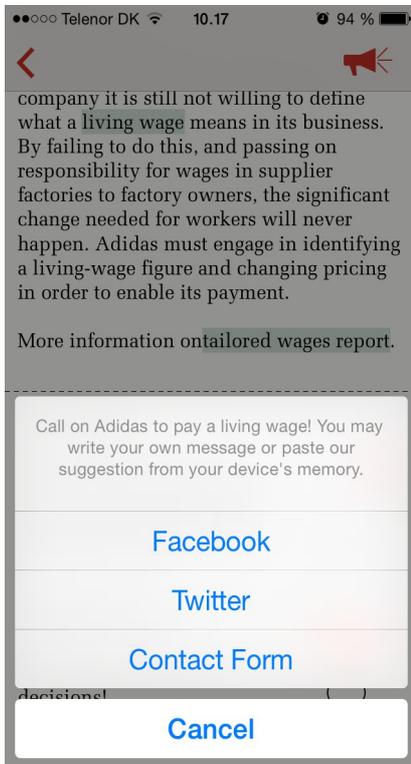


Illustration 22: Screenshot of Fair Fashion? App, motivating the user to use social media or contact form to request payment of living wages for the workers of Adidas



Illustration 23: Screenshot of Adidas Facebook page, forwarded by Fair Fashion? App

Source: Adidas Facebook page⁴⁸

Nevertheless, under the 'personal shopper' feature, the consumer is 'talked into': not shopping if there is no need; not shopping for new, if needed, but instead to choose second hand or used clothes; and if new clothes is needed, then shop responsibly. For the option to shop responsibly, the user is forwarded to the CCC website, where there is plenty of information on the problem with the industry, information on how to shop responsibly, which brands and signs should the consumer look after, but either the information is not present on the page or is too complicated to find (Gliesch, 2015).

48 Source: <https://web.facebook.com/adidas/?fref=ts> Accessed on 11/05/2015

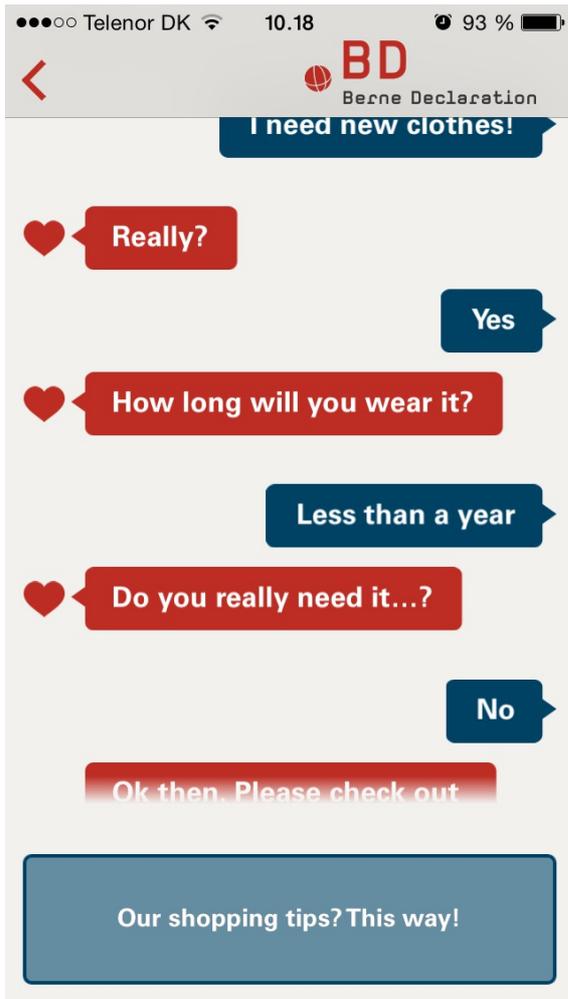


Illustration 24: Screen shot from the personal shopper feature on Fair Fashion? App

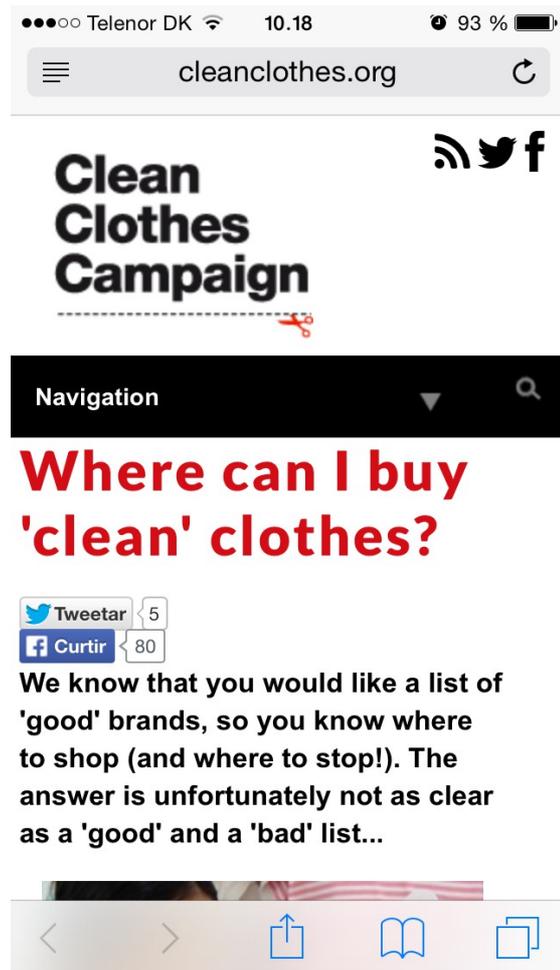


Illustration 25: Screenshot from the page the user is forwarded when opting for the shopping tips on Fair Fashion? App

This way, how can it be expected of the consumer to change his or her behavior, when all he or she gets is a lot of information unsuitable for his or her shopping habits? Yes, the consumer is most likely to be persuaded not to shop anymore from the brands listed on the App, but without further guidance, or information on where and from who should the consumer then buy, the consumer is also most likely not to succeed in adopting a new attitude or behavior when shopping for clothes.

Though the visual design of the reports Apparel Industry Trends and Tailored Wages is aesthetically pleasing, when the subject is interactivity, both of them fail. Obviously, they fail because of their report format, and it works fine for what it is intended to: to deliver information as

a PDF file or brochure. Surely the reports do not need to be interactive. But on the case of Fair Fashion? App, interactivity is a fundamental key on the design of an App. Therefore, another area where Fair Fashion? loses power of persuasion is the area of interactivity (Gliesch, 2015).

Though a lot of information from Tailored Wages report has been simplified and summarized (as Screen shots 6 and 7 from the Adidas case show) to 'fit' an App format, the information placed in the App is just like the one at the report: static and with no interaction with the user. It is as if the IT department responsible for the App 'copy pasted' the most important information of the brands into the App. This leaves the impression of a static App, to a consumer who is expecting interaction from the App format (Gliesch, 2015).

3.6. What can we learn from it?

As shown in the beginning of this chapter, there are plenty of campaigns exposing information and attempting to change the attitude-behavior of the apparel consumer. Besides the campaigns, reports and Apps also have been placed in easy access for the consumer. But we must acknowledge something must be missing, since there is a great number of campaigns, reports and Apps with easy access, while the consumer keeps buying, and buying irresponsibly.

4. The youwear Project

The youwear project, in the format of an App, was created as a potential solution for the problem of unethical fashion consumerism, attempting to persuade the consumer for shopping ethically and consciously (Gliesch, 2015, and Knudsen, 2015).

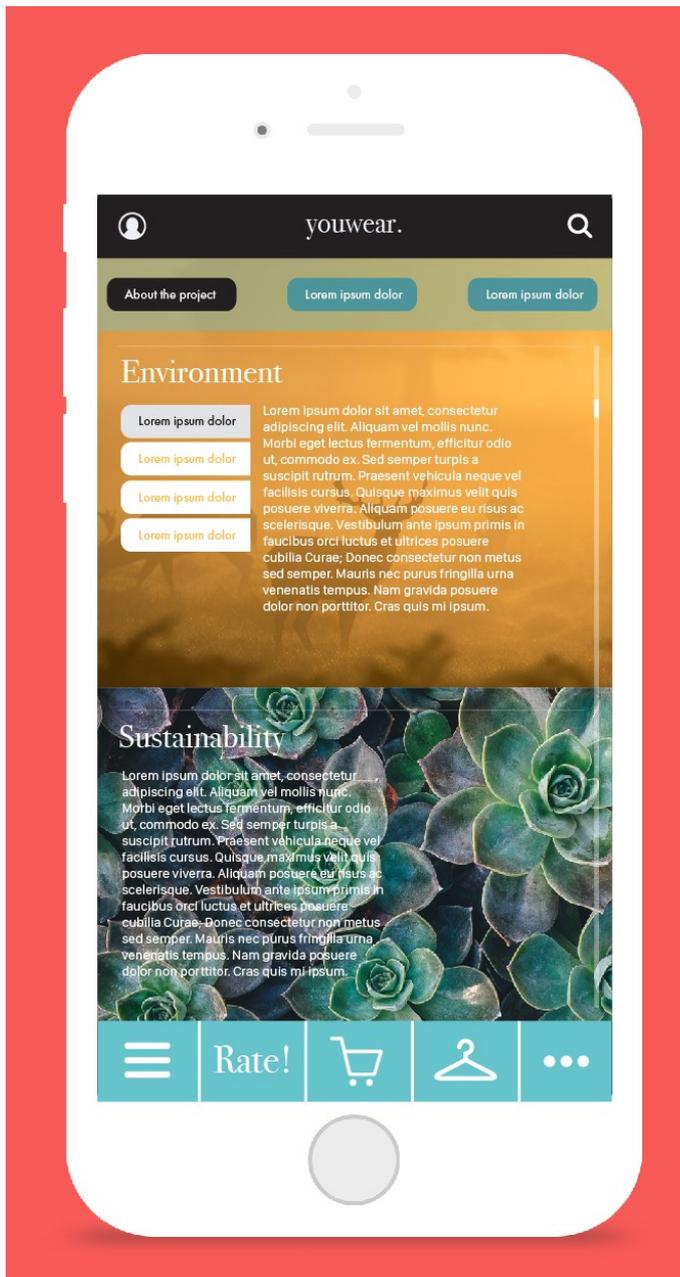


Illustration 26: Youwear App

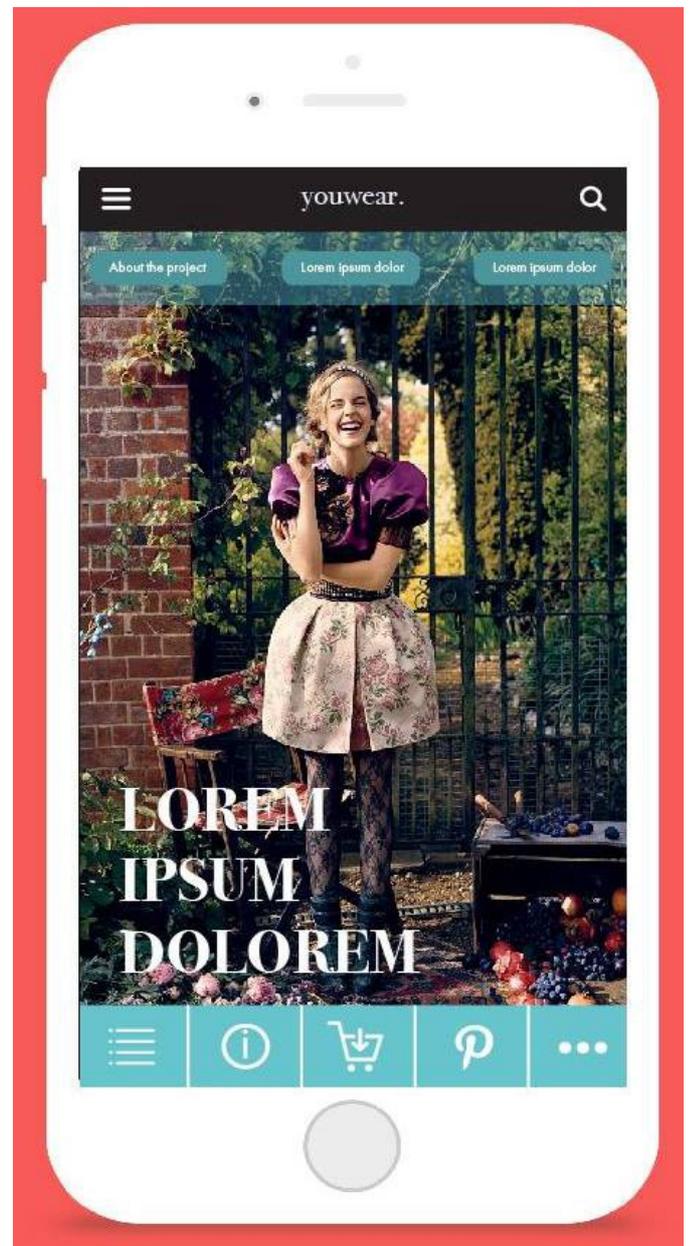


Illustration 27: Youwear App

Source: Knudsen, 2015

The App youwear is attempting to persuade the consumers by rating pieces of clothing which the consumer might be interested in purchasing. The rate is calculated through four individual parameters, and these are: brand⁴⁹, color⁵⁰ of the fabric/clothing, country of production⁵¹, and material⁵². Each of these parameters is rated independently, each with their own calculation methods, and the median of the sum (YW⁵³ rate) of values, becoming, then, the rate⁵⁴ of the apparel. The lowest possible rate is 0, according to the different calculations, which means that it has not been produced ethically, and the highest rate is 5, which points towards an ethically produced piece of apparel (Gliesch 2015).



Illustration 28: The Youwear logo

Source: Knudsen, 2015

The reasons for choosing country of manufacture, fibers, color, and brand as the parameters to judge a piece of apparel is that all this information should be presented on the piece itself or at the price tag, therefore no research needs to be done neither the user needs to be an expert in textiles and fashion to find this information. Moreover, these 4 parameters include the issues that the industry need attention and to change (environmental, social responsibility,

49 Appendix A

50 Appendix B

51 Appendix C

52 Appendix D

53 Appendix E

54 Appendix F

considering also the health of the producer but also of the consumer) (Gliesch, 2015).

4.1. Designing youwear

The design, content and persuasive structure of the app was inspired by Fair Fashion and an App called Think Dirty⁵⁵.

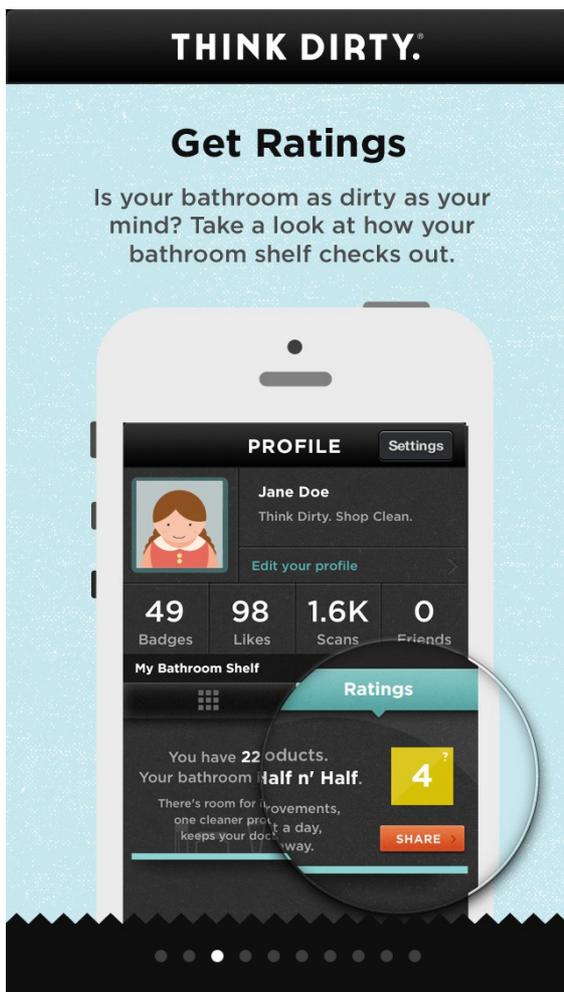


Illustration 29: Screen shot of the tunneling function on Think Dirty App

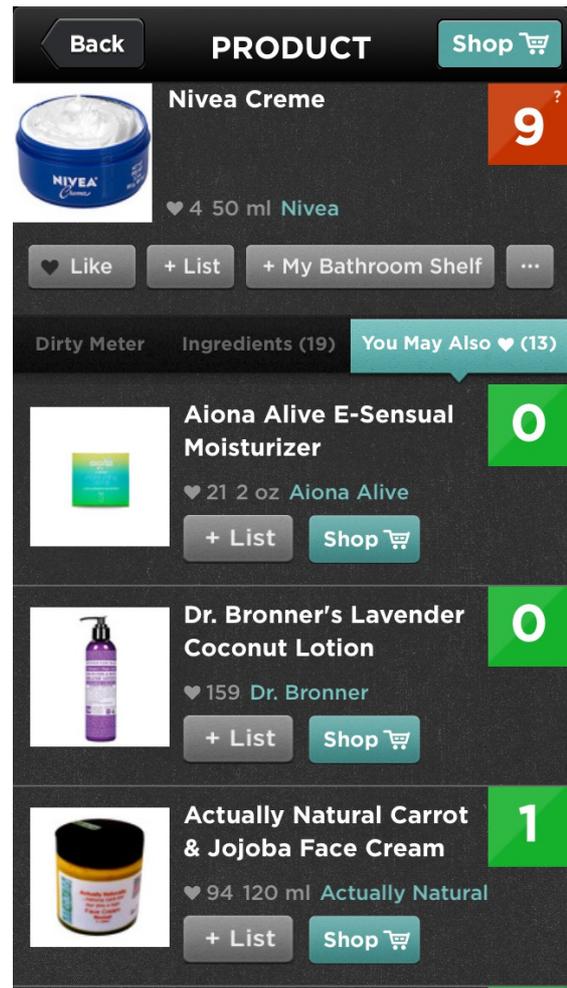


Illustration 30: 'You may also "heart" ' function on Think Dirty App

Think Dirty was the inspiration for design and persuasion. It is an App, which contains an enormous database on personal care items, and rates the products according to how harmful such

⁵⁵ Source: <http://www.thinkdirtyapp.com> and <https://itunes.apple.com/app/think-dirty/id687176839?m=8> Accessed on 25/02/2015

items can be for the users' health., according to the ingredients listed on the products. Persuasive features as tunneling, reduction, suggestion, tailoring, conditioning, expertise, and credibility are key features that define Think Dirty. On a previous work of this author, an analysis of persuasion from Think Dirty was made in order to design youwear. The features that were judged effective on the analysis were imported to youwear, though obviously targeting fashion and clothes instead of personal care items (Gliesch, 2015).

An analysis about the Fair Fashion App was done in the same way as the Think Dirty, though the inspiration for youwear coming from this App was predominantly as of 'what not to do'. The static App and 'copy paste' impression are aspects from Fair Fashion that youwear did not desire to 'copy'. Although the App itself served little as inspiration for the design, Fair Fashion and the Tailored Wages report provided useful data for the youwear App (Gliesch, 2015).

Also, the report Apparel Industry Trends and their rating system provided useful data for youwear. Though Tailored Wages and Apparel Industry Trends reports are quite similar in what they try to achieve and their methodology, the data is presented in different rating systems. Tailored Wages rates brands in numbers, from 0 being the worse grade and 40 being the best grade- As for Apparel Industry Trends, brands are rated from A (highest rate) to F (lowest rate). In the design process, the different rating system presented an issue. Appendix A presents a table and calculation on which both reports rating systems were turned into one unified calculation in order to be useful for youwear.

4.2. Persuasive features of youwear app:

As a combination of these 2 Apps for inspiration, and information and data provided from Tailored Wages and Apparel Industry Trends report, the youwear App was designed as:

- a tool for reduction:

- to reduce the task for the consumer to find credible information about the problem in the industry in one single database, as:
 - the youwear rating system, which combined data and information from Apparel Industry Trends and Tailored Wages report and different empirical information, turning youwear into one unified data system, rating items of clothes by:
 - Brand (data from Fair Fashion? And Apparel Industry Trends unified into one system and then used at youwear),
 - Color (if the item is presented in its natural color, or was bleached, or was colored artificially),
 - Material (if it is 100% or made of one kind of material, or if it was a mixture of fibers), and
 - Country of Manufacture (unfortunately the only country that is available to the consumer in the piece of clothing is the country of cut-make-trim, where the item is finished to be shipped); and
- to reduce the task for the consumer to shop for more ethically produced apparel, over not fairly produced clothes done through tailoring+suggestion:
 - Tailored as: matching the users search on database for pieces of clothing, and
 - Suggestion as: from the match of the search on the database, suggest to the consumer:

- if the item of interest is graded poorly:
 - a similar product, though produced in a more ethical manner, from the e-shop fashion-conscience.com (Illustration 33), or
- if the item of interest is related to a good grade:
 - items to match the item of interest (such as Illustration 32 from H&M web shop)

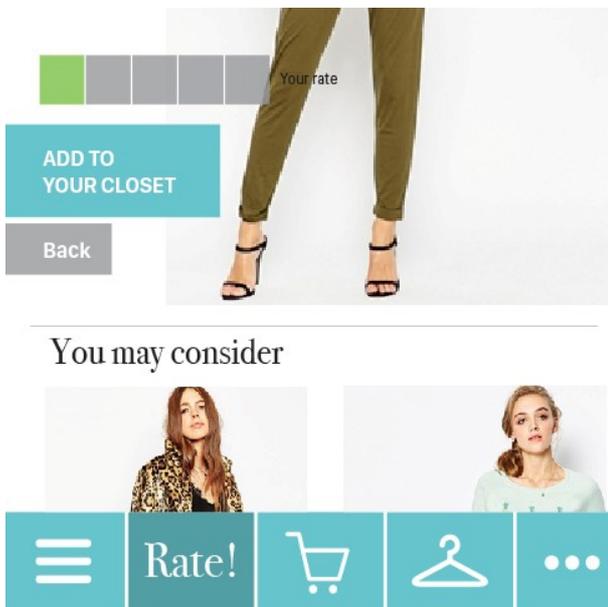


Illustration 32: Close up on example of Youwear rating screen, focus on the closet for conditioning feature and the tailored suggestion feature
Source: Knudsen, 2015

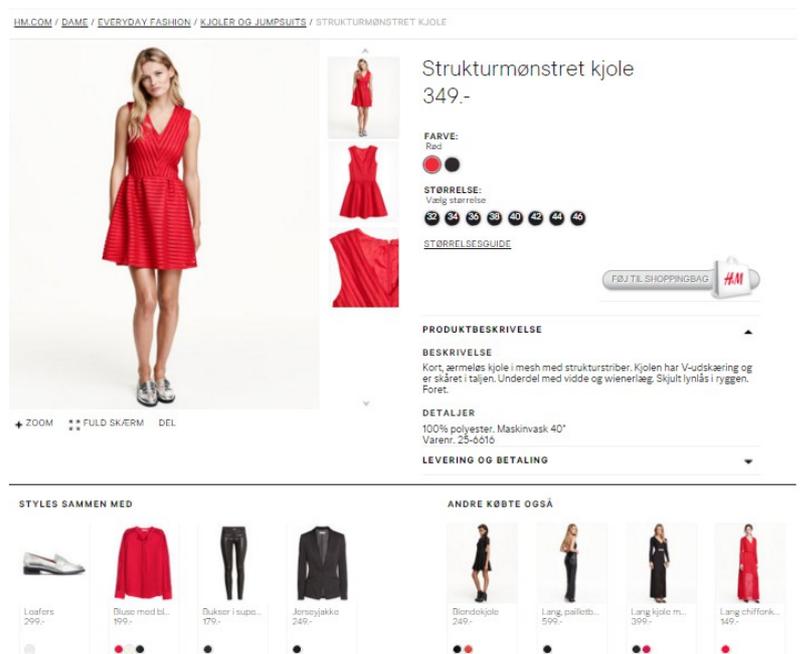


Illustration 31: The feature 'Styles sammen med' at the H&M webpage

Source: H&M e-shop⁵⁶

- conditioning, by:
 - the 'My closet' option, where the user is able to 'hang' their clothes and share the overall rate from their closet with their social media (Illustration 34) and overall rank,

⁵⁶ Source: <http://www.hm.com/dk/product/35350?article=35350-A> Accessed on 16/12/2015

motivating competition, and



Illustration 33: Connecting the youwear App to the user's social media for conditioning

Source: Knudsen, 2015

- rewarding the user for every ethically produced piece of apparel purchased in the manner of:
 - discounts or points to be exchanged as discounts on fashion-conscience.com e-shop, and
 - to present reduced but credible information for the user by:
 - presenting data and information from credible and reliable sources (reports and academic papers on the state of the industry) and inserting in one database,
- tunneling, by:
 - providing the user with a step-by-step on how to use the App.

4.2.1. The matter of aesthetics for youwear

The aesthetics of the App play an important role when it comes to both interactive design and persuasive design.

Inside persuasive design, the importance of aesthetics and attractiveness for persuasion is mentioned on physical cues under the Social Actor section of Fogg's functional triad. Illustration 35 below shows the triad, which are the 3 possible ways a computer can act in as a persuasive technology (Fogg, 2003).

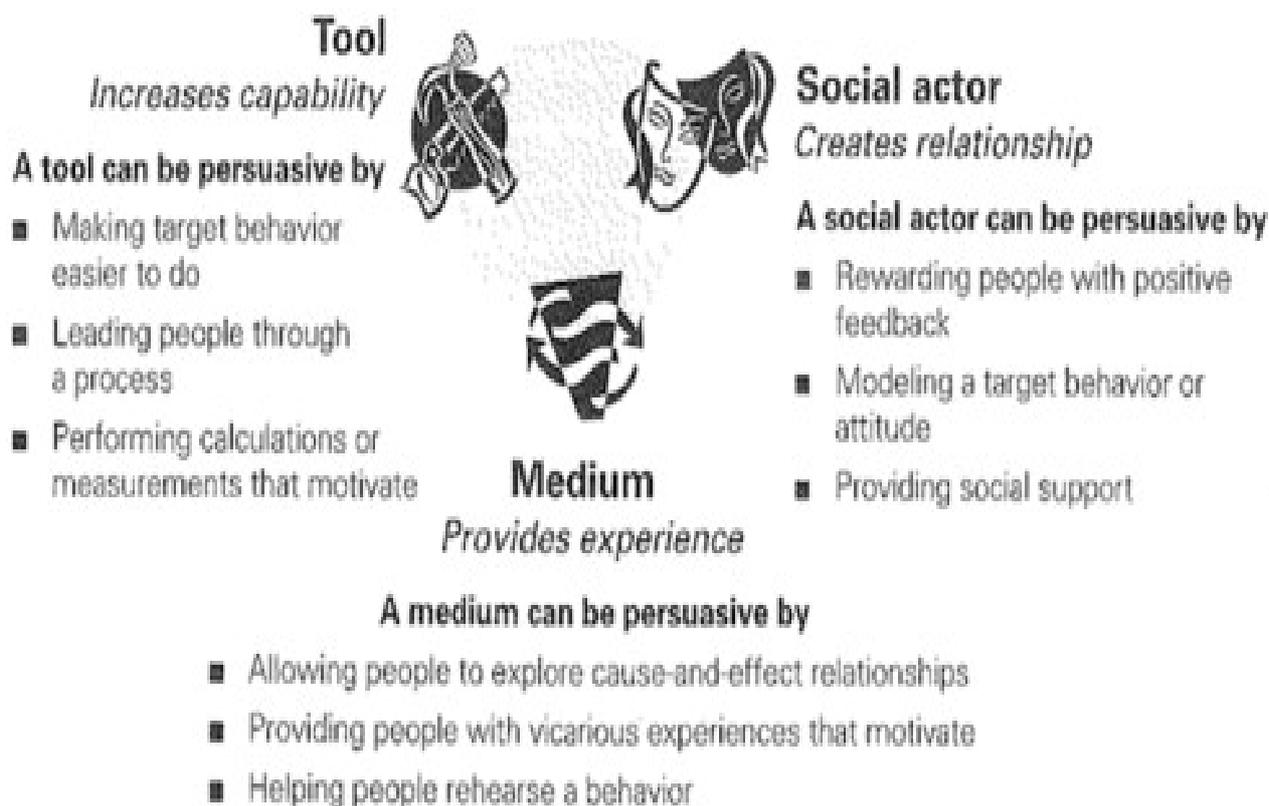


Illustration 34: Fogg's functional triad
 Source: Fogg (2003:25)

The power of persuasion can be increased with the right use of aesthetics. Fogg justifies this statement with the example of juries in courtrooms, which “treat attractive defendants with more leniency than unattractive defendants (unless attractiveness is relevant to the crime, such as in a swindling case)” (Sigall and Osgrove, 1975, apud. Fogg, 2003, p. 92). Fogg also exemplifies with people working in sales and advertising, which are attractive, and that is so because attractive people can achieve more persuasion than those who aren't so (Fogg, 2003). Moreover, one is likely to believe an attractive person possesses qualities such as intelligence and honesty just by visual contact (Dion et al., 1972, and Eagly et al., 1991, apud. Fogg, 2003).

Now, by physical cues Fogg does mean physical cues as face, eyes, body, movement (Fogg, 2003:91, table 5.1.). For the design part, physical cue was used when choosing images and pictures of clothes and people in them. Also, aesthetically pleasing design clothes are shown in the pictures. As for the youwear case, the social actor and physical cue is not present, more than by the pictures in the design. But the importance of an aesthetically attractive design must go beyond of using it merely on physical cues because it does improve the power of persuasion, making use of physical cues or not (Gliesch, Guttmanova and Daniel, 2015).

Rogers et al. (2009) mentions aesthetics as one of few important factors that should be considered when designing for a successful interactive design. Among usability, functionality, content, look and feel, sensual and emotional appeal, there is aesthetics (Rogers et. al. 2009).

Aesthetics and usability “are considered the two of the most important factors of user preference” (Lee and Koubek, 2011, p. 1084). A study conducted by Lee and Koubek (2011) resulted in higher rate of user preference for systems designed with better aesthetics and usability, over the ones with low aesthetics and low usability design (Lee and Koubek, 2011).

By this, the importance of aesthetics is clearly not only related to persuasion by use of physical cues, but it also empowers interactivity and affects the users' choice over a product or another (Gliesch, Guttmanova and Daniel, 2015). By these reasons, the aesthetic and usability design⁵⁷ of youwear was taken as a priority in order to increase the power of persuasion and user preference of the App (Knudsen, 2015).

Youwears' menu design is the metaphor scheme model. The metaphor model (Morville and Rosenfeld, 2007) is made by symbols and icons, which the user intuitively knows where they lead him or her. The right use of space also influences for a good usability and aesthetics, and the use of icons can occupy less space than words, which is interesting considering the user might be

⁵⁷ Designed by Styfens Machado from Patton&Co

using the screen of a smart-phone.

The icons on the menu were chosen with caution, so the user can be more familiar with them. From left to right the options represent: the 3 horizontal bars, representing text and information about the project and more; the Rate! alphabetical option leads the user to the rating part of the App; the shopping cart is related to shopping, and it will lead the user to fashion-conscience e-shop; the hanger represents the function 'My closet', where the user can 'hang' clothes he or she possesses which have been rated; and the 3 dots represent more information such as methodology for the rating, references to the reports, etc.

With the exception of Rate! option, all the other options on the menu are icons. The reason why Rate! was left as an alphabetical option is because the user might not be familiar with a model such as this (Knudsen, 2015).



Illustration 35: Menu design of youwear, a sidebar menu with metaphorical organization and one alphabetical organization scheme

Source: Knudsen, 2015

4.3. Fashion-Conscience.com

Youwear's choice for suggestion and cooperation was the e-shop fashion-conscience.com. The choice of such is related to fashion-conscience's company principles and which kind of products sold on their e-shop are in tune to youwears DNA (Knudsen, 2015). Illustration 38 shows the different stamps and certificates of clothes sold on their web-site may have, including fair trade, ecologically produced, sustainability, recyclability, and the use of non-toxic substances, besides the known and recognized universal symbols (Illustration 39).

LIMITED EDITION STYLES



NEW IN
 Gorgeous
 prints



Illustration 36: Screen shot from the fashion-conscience.com e-shop

Source: Fashion-conscience⁵⁸

FASHION-CONSCIENCE.COM symbols

-  **Fair Trade**
 Made with fair trade principles in place, the manufacturers and designers endeavour to ensure that workers, from harvesting materials to manufacture, are paid fairly and not exploited in 'sweatshop' or equivalent conditions.
-  **Sustainable**
 This denotes fabrics or processes which are sustainable. For instance some of our designers organic silk carries the SBV mark (Sustainable Biodegradable Product) as it is 100% biodegradable and is finished in accordance with Skal criteria, or elements maybe sourced from sustainable FSC managed forests.
-  **Carbon Offset**
 Companies who are actively reducing carbon emissions in their manufacturing process, limiting the carbon footprint of their product through it's carbon travel miles or offsetting their carbon emissions by investing in carbon reduction projects, credits or tree planting.
-  **Communities**
 Companies who are investing in the development of local communities where the product is manufactured. This could be by assisting in education, building of infrastructure, demanding adequate health and safety standards, as well as paying fair prices.
-  **Non-toxic**
 The use of natural, vegetable or Azo-free dyes and processes in the manufacture, or natural adhesives.
-  **Organic**
 For items made from organic materials; which are free from non-natural pesticides, insecticides, herbicides, and fertilisers.
-  **Recycled**
 An item which is 100% or partially made from recycled or vintage materials.
-  **UK**
 Quite simply, made in the UK thus reducing carbon miles within the manufacturing process and supporting UK workers and factories who operate under European health, safety, minimum wage and employment laws.
-  **Wildlife**
 Supports, rather than exploits and harms wildlife, and conservation projects.

Illustration 37: 'Key-to-symbols', fashion-conscience own symbols

Source: Fashion-conscience.com⁵⁹

Other symbols

-  **SKAL organic certification**
 A Dutch organic certification body which not only certifies that no pesticides and fertilisers have been used it also guarantees the working conditions of farmers.
-  **Fairtrade Certified Cotton**
 This is the symbol of the FairTrade Foundation established in 1992 and license the FAIRTRADE Mark to products which meet internationally recognised standards, and work to raise awareness and deepen understanding and sales of fairtrade certified products. It symbolises that the cotton farmers have been treated fairly and have a guarantee of a minimum price plus a further premium to be used for community development. It does not guarantee that the manufacture of the garments is fairtrade however.
-  **IFAT The International Fair Trade Association**
 Only 100 per cent Fair Trade organisations, who are members of The International Fair Trade Association, may use their symbol and it guarantees fair trade practices from production through to manufacture. Their mission is to improve livelihoods and well being of disadvantaged producers by linking and promoting fair trade organisations.
-  **Soil Association**
 The Soil Association is the UK's leading organic organisation. The Soil Association symbol can be found on over 70% of Britain's organic produce - a guarantee that it has been grown or produced to the highest standards of organic integrity. Soil Association Certification Ltd enforces these standards through certification and regular inspections of producers, processors and suppliers.
-  **Agrocel**
 Agrocel cotton is produced by Agrocel Industries Limited, in conjunction with Vericott Ltd and Traidcraft Exchange, who have defined and branded the cotton fibre Agrocel® Pure & Fair Indian Organic Cotton. Agrocel co-ordinates organic fibre cultivation with a select group of local farmers while constantly ensuring it adheres to International Organic Standards.
-  **Oeko-Tex**
 The International Oeko-Tex Association has been testing for harmful substances according to Oeko-Tex Standard 100 for textile products of all types which pose no risk whatsoever to health, since 1992. It's a uniform, scientifically founded evaluation standard for the human ecological safety of textiles tested for safety for skin-friendly clothing and other textiles.
-  **EU Eco-label**
 The EU Eco-label scheme has drawn up a set of environmental and performance criteria for judging products and takes into account all aspects of a product's life, from production and use to eventual disposal (cradle-to-grave approach). The products should inflict less damage upon the environment than other products of the same type.
-  **FSC certified**
 This symbol denotes that a product or part of a product has been sourced by specially managed sustainable forests.

Illustration 38: 'Key-to-symbols', Other symbols

Another factor which influenced the choice for fashion-conscience.com was the less

limitation for product availability. When designing youwear, a search for different e-shops that

58 Source: <http://www.fashion-conscience.com> Accessed on 11/05/2015

59 Source: <http://www.fashion-conscience.com/key-to-symbols> Accessed on 01/12/2015

could fulfill the needs of the average consumer (not only ethical hardliners) and still match youwears' DNA was done. The key-words were “ethically produced clothes” (Knudsen, 2015).

Table 1 below shows the results found

E-shop:	Products	Brands
Asos Eco Brands ⁶⁰	Women's clothes	Multi-brand
A Boy Named Sue ⁶¹	Women's clothes	Own brand
Be Good Clothes ⁶²	Men and Women's clothes	Own brand
Beklina ⁶³	Women clothes, accessories, shoes, and home wear	Multi-brand
Ethica ⁶⁴	Women's clothes and beauty products	Multi-brand
Helpsy ⁶⁵	Women's clothes, accessories, shoes and beauty	Multi-brand
Kaight ⁶⁶	Women's clothes and accessories	Multi-brand
Modavanti ⁶⁷	Men and women's clothes, accessories, beauty and homewear	Multi-brand
Rêve em vert ⁶⁸	Women's clothes, accessories and homewear	Multi-brand
Fashion-conscience ⁶⁹	Men, kids and women's clothes, accessories, shoes and homewear	Multi-brand

Table 1: Eco and Fair E-commerces and products they are selling

Source: Knudsen, 2015

Because of the multi-brand characteristic of fashion-conscience, and the fact that they

60 Source: <http://www.asos.com/Women/Eco-Brands/Cat/pgcategory.aspx?cid=10062> Accessed on 01/12/2015

61 Source: <http://www.aboynamedsue.co/> Accessed on 01/12/2015

62 Source: <https://www.begoodclothes.com/> Accessed on 01/12/2015

63 Source: <http://www.beklina.com/> Accessed on 01/12/2015

64 Source: <http://www.shopethica.com/> Accessed on 01/12/2015

65 Source: <https://www.shophelpsy.com/> Accessed on 01/12/2015

66 Source: <http://www.kaightshop.com/> Accessed on 01/12/2015

67 Source: <http://www.modavanti.com/> Accessed on 01/12/2015

68 Source: <http://www.revenvert.com/> Accessed on 01/12/2015

69 Source: <http://www.fashion-conscience.com/> Accessed on 01/12/2015

provide ethically produced clothes not only to men or women, but for both, and children, accessories, shoes and homewear products, this e-shop is interesting for youwear. Youwear needs a broader number of products for the suggestion and tailoring function of the App, therefore fashion-conscience.com is the e-shop youwear can benefit more from.

Lastly, the fact that fashion-conscience might target the group of ethical hardliners, but still is mindful of fashion and alert of current trends, can be interesting not only for this kind of consumer, but also for the consumer who has his or her identity in dressing fashionably (Knudsen, 2015).

Illustration 40 below is from the dress section for women, and from the products offered, which can supply for both a consumer who is an 'ethical hardliner' (as explained in chapter 3.2.1.) and the average consumer.

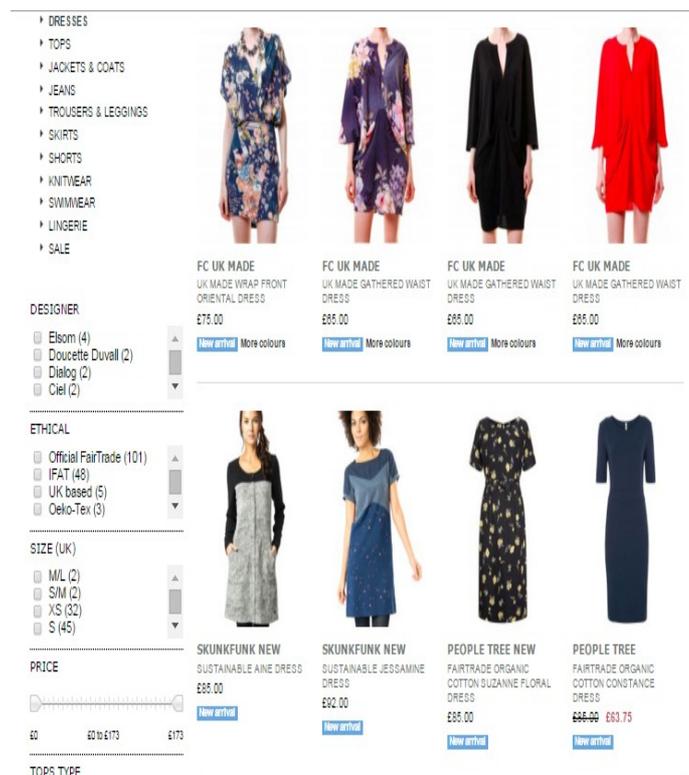


Illustration 39: Screen shot from the women's dress section, options for 'ethical hardliners' and other kinds of consumers

Source: Fashion-conscience ⁷⁰

70 Source: <http://www.fashion-conscience.com/clothing/dresses.html> Accessed on 01/12/2015

The matter of trend in fashion consumption has been explained in chapter 2.2., and when it comes to producing ethically, this matter can be left aside. The reason can be that the designers and brands are focusing on the kind of consumer called 'ethical hardliner' (explained in chapter 3.2.1.) who desires to show his or her concern for the environment and other humans through what he or she wears, being that 'fashionably acceptable' according to trends or not (Niinimäki, 2010). Illustration 41 below shows that fashion-conscience.com is aware of trends, and is aware that there are average consumers (not from the ethical hardliner category) that can be looking for ethically produced apparel, while still considering fashion and trends important. So does youwear, when it wants to target the 'troubled consumer', which is not shopping usually in ethical shops (Knudsen, 2015).

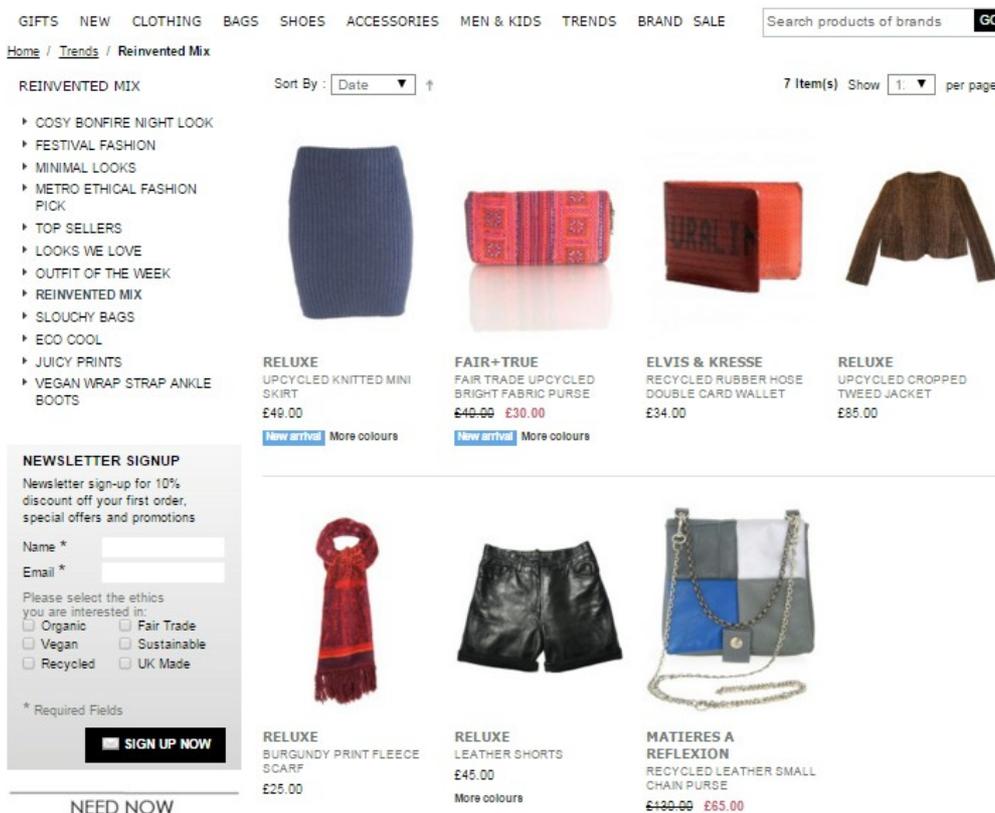


Illustration 40: The e-shop fashion-conscience selection on what is trendy
 Source: Fashion-conscience⁷¹

71 Source: <http://www.fashion-conscience.com/eco-fashion-trends.html> Accessed on 01/12/2015

5. Fashion in the self, group & society

5.1. Fashion and Society

Fashion and clothes are used in the society to affirm individuals' need for union and, at the same time, isolation (Barnard, 1996).

First, it is important to determine the context on which this statement is based, and that is the Western Capitalistic society. Societies which are primitive, or do not possess a greater 'socializing impulse' struggle against the 'differentiating impulse', resulting in less changes in what people wear, due to the smaller need to form new impressions. This results in these societies having very little fashion, and therefore their clothing habits should be addressed much rather to adornment and fixed dress (slow changes of dress during time (Flügel, 1969) than fashion (Simmel, 1971, apud. Barnard, 1996). Therefore primitive societies will not fit in the model that explains fashion from the society perspective, for it does from the Western Capitalistic society model.

Now, for as much as contradictory that fashion is used as a medium to fulfill the need of union, but also the need for isolation, it is mainly complex, but not contradictory.

Individuals have a need to belong, the need for union, for a society, “for a greater whole” (Barnard, 1996:10). At the same time, individuals also have the need to be considered apart from the crowd, to be different, to stand out (Barnard, 1996). Fashion and clothing can be used to fulfill the complexity of this system.

Fashion will only exist under the condition of an individual's need to belong to a society, but to stand out as an individual. Clothes are worn in a way that states that a certain individual belongs to a certain society. Illustration 42 below visually exemplifies the dynamics in which fashion happens, from the intersection of the individuals' needs to be social and to express individualism.

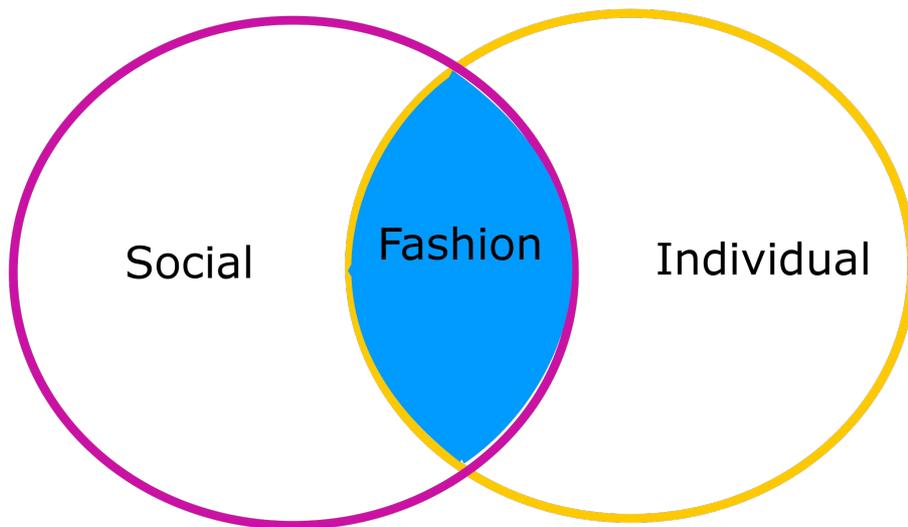


Illustration 41: Visual representation of Simmels statement

More or less, Gilles Lipovetsky, doing a historical briefing on the phenomena of fashion, will say the same. Going back to a primitive western world, clothing changed slowly, were hyper conservative, and were so in respect for the fast and traditionalism (Lipovetsky, 2002). Around 1340 and 1350 changes in clothes began to happen rapidly (Lipovestky, 2002). From this point on, variations in dress became pleasurable, starting the process of Fashion.

Nevertheless, changes at this point were reserved to the high classes, and fashion was therefore a privilege of the nobles (Lipovetssky, 2002). The middle, and sometimes the lower bourgeoisie started imitating the same dressing patterns as the nobles, but the rural population was still excluded from the fashion process.

This leads to the concepts of Trickle Down . Even though Simmel (1971) and Veblen (1992) discuss about fashion moving from the highest ranks of society to the lower classes, which is commonly referred as Trickle Down, none of them ever used this terminology.

Trickle Down is defined when fashion is dictated, created or settled by the high class, and then copied by the classes below. Trickle Down can happen in the form of high fashion houses

innovating on shapes, materials, colors, accessories, etc., which will be shown in runways during the fashion weeks, and/or used by celebrities, bloggers, trend setters, royals. This will make the item or collection desirable for most. Until mass producing the item or copy/inspired collection, this will only be available for high classes. After that, with the availability of the lower classes to such item or collection, the high class, to maintain the distinction between them and the other classes, will now find something else to wear.

Illustration 43 below is an example of a fashion trend starting at the high classes and making its way to the lower class. On the top of the chain, royals and trend setters appear wearing fur. Below them, designers, aware of this trend most likely on the basis of a trend forecasting, incorporate fur in their collection. That reflects on celebrities and 'fashionistas' , such as Anna Wintour, editor-in-chief of Vogue in United States, adopting the trend, and influencing the 'average consumer'. According to Simmel, when the high class perceives the lower class wearing the same fashion as them, the high classes discards that fashion and moves on to a different one, restarting the cycle again.



Illustration 42: Trickle Down example

Source: Words of a Stylelite⁷²

⁷² Source: <https://wordsofastylelite.wordpress.com/2013/02/01/fur-for-the-masses/> Accessed on 15/05/2016

Bubble Up, or Trickle Up, works on the opposite way, it is when fashion happens among the lower layers of society, and makes its way to the high class. Illustration 44 below is a collection of photos from Ready-to-wear runways of high fashion, using the punk movement elements as inspiration. This is an example of a trend that came from a low class group and made its way to the high class.



Illustration 43: Punk influence on Fall 2013 Ready-to-Wear: Jean Paul Gaultier, Junya Watanabe, Rodarte and Moschino
Source: Examiner⁷³

5.2. Fashion and the Group

In the aristocratic age, dress became nationalistic, even from the beginning of the XIV century until up to the XIX century. Different dress differentiated a nation from its neighbors (Lipovetsky, 2002:31).

⁷³ Source: <http://www.examiner.com/list/five-fall-trends-from-the-runway> Accessed on 15/05/2016

5.3. Fashion and the Self

5.3.1. Psycho-analysis perspective

Considering men a social animal, it is in his nature to react to others around. Observing and relating to the presence of others can be done by a visual analysis of the ones around. What one would observe would be the naked body, but with the covering of the body (of the civilized man), while now what one observes are the clothes of the ones around. Face and hands are left uncovered, and though they are the “most socially expressive parts of our anatomy” (Flügel, 1969:15), the attention and the analysis still go to the clothes (Flügel, 1969).

It is from their clothes that we form a first impression of our fellow-creatures as we meet them. (...) It is the indirect expression of an individual through his garments, that tells us, for instance, that the person whom we 'see' approaching is one whom we know; and it is the movement imparted to his clothes by the limbs within, and not the motion of the limbs themselves, that enables us to judge at first glance whether this acquaintance of ours is friendly, angry, frightened, curious, hurried, or at ease. In the case of an individual whom we have not previously met, the clothes he is wearing tell us at once something of his sex, occupation, nationality, and social standing, and thus enable us to make a preliminary adjustment of our behavior towards him, long before the more delicate analysis of feature and of speech can be attempted (Flügel, 1969:15)⁷⁴.

5.3.1.1. *First childhood, or the development age*

The child is the representation of human behavior in its more free and pure state, therefore, observing a child's behavior regarding clothes is an interesting way of understanding the human's most primitive relationship to it. At such young age, concepts of ornamentation and

⁷⁴ Note. From “Psychology of Clothes”, by J. C. Flügel (1969).

modesty are unknown to humans, which may be as it would appear why small children present little interest in dress (Flügel, 1969). But small children can relate comfortably to clothes within the concept of protection, from cold, merely functional, but also to “unconscious means of regression to the pre-natal state”(ibid:85). That is through the comparison of clothes and house, where house being a symbolism of the mother and the mother's womb. According to some psycho-analysts, clothes can bring the individual to a regression of the experience of the mother and the mother's womb (ibid, 1969).

The importance of studying the child's relationship to clothes comes from the fact that, in the first childhood, from 0 to 7 years old, the child is in the period, which it suffers maximum influence from external stimuli. That is not only regarding the phase of learning, where the brain is making the most neural connections as possible for a human being, but also the phase that humans are more receptive and under influence of those who care for us (parents, sitters, teachers, etc.). These stimuli highly influence the human, specially in this phase of first childhood, for it is then that our identity is still being formed. An adult's unconscious fears, traumas, and deficiencies are mostly originated in this phase (Winnicott, 1965). What a child hears, sees and experiences from 0 (including pre-natal state) to 7 years old can mark the unconsciousness in the self, and reflect on the choices he or she makes as an adult, from the choice of clothing to the choice of partner.

With the child's development through the years, some tendencies are awoken, and although they are not related to clothes directly, such trends can be indirectly placed on to clothes (Flügel, 1969). Placing interest in clothes, or 'displaced' interest according to Flügel, is a crucial part for the individuals' “development of interest in dress” (ibid:85), resulting in some sort of pleasure. Now, the concept of pleasure, along with the development of interest in dress in the light of psycho-analysis, is crucial for the understanding of ways human beings relate to clothes (Flügel, 1969).

The pleasures in this context come from two main sources related to the body: one

narcissistic and the other auto-erotic (Flügel, 1969). Flügel explains: “the Narcissistic element consists in the tendency to admire one's own body and display it to others, so that these others can share in admiration” (ibid:86). The element of auto-erotic is related to the pleasures felt on the naked body. This element is constituted of 2 other main elements: skin, and muscle-erotism (Flügel, 1969). Skin-erotism is related to pleasurable stimuli in the skin, such as “the play of air, wind, and sun upon the surface of the body” (ibid:87). Muscle-erotism, on the other hand, is related to the pleasures felt “from the free play of the muscles” (ibid:88).

Though the elements of Narcissism, skin-erotism and muscle-erotism are all related to the naked body, they also influence one's relationship to clothes.

5.3.1.1. Narcissism

The Narcissistic element is “not of necessity permanently confined to the naked body; before long there arises the possibility of new (displaced) expressions connected with clothes or decorations. (...) dress and ornament may appear to extend and magnify the beauties of the body” (Flügel, 1969:86). This element will make use of clothes as a tool of display of one to share with the ones around as admiration of oneself.

Moreover, in fashion philosophy, according to Lipovetsky:

“Fashion goes hand in glove with the pleasure of seeing, but also with the pleasure of being seen, an exhibiting oneself to the gaze of others (...) encouraging them [the individuals] to pay more attention to the way they present and represent themselves, by inciting them to seek elegance, grace, and originality. The endless variations of fashion and the code of elegance invite individuals to study themselves, to adapt novelties for their own use, to concern themselves with their own dress” (Lipovetsky, 2002:29)



Illustration 44: Narciso alla fonte, of Caravaggio. Olio su tela, cm 113x95. 1597-1599 ca.

Source: Gallerie Nazionali di Arte Antica di Roma, Palazzo Barberini ⁷⁵

5.3.1.2. Skin-erotism

In the case of skin-erotism, the pleasures mentioned above can be compromised when the skin gets covered in fabric, but will awake new kinds of pleasures, such as the warmth or protection of the cold, and also to the “feel’ of clothes-fabrics, the pleasures of contact with silk, velvet, fur, etc.” (Flügel, 1969:88), displacing “skin-erotism from natural stimuli, such as sun and air, to clothes” (ibid).

⁷⁵ Source: <http://galleriabarberini.beniculturali.it/index.php?it/115/caravaggio-narciso> and

<http://galleriabarberini.beniculturali.it/getImage.php?id=60&w=640&h=480&f=0&.jpg> Accessed on 06/04/2016

5.3.1.3. Muscle-erotism

As for muscle-erotism, the pleasure comes from “deep sensations directly caused by the muscular contractions, partly from cutaneous sensations due to the stretching and relaxing of the skin” (Flügel, 1969:88), and it is clear that “clothes interfere with this appreciation (...) by deadening the natural skin sensations and adding irrelevant ones of their own (caused by the varying pressure of the garments as the body moves)” and “by actually presenting obstacles to free muscular movement” (ibid). Therefore muscle-erotism is mostly appreciated on the naked body. But such as in the Narcissistic and skin-erotism elements, clothes here also offer some kind of compensation. In the case of muscle-erotism it would be “the pleasurable pressure afforded by certain tight garments, such as a belt or corset, which appear to add to the strength of the body by producing sensations somewhat similar to those that accompany contraction of the abdominal muscles” (ibid:89).

Though skin and muscle-erotism present positive pleasures offered in clothing, “on the whole, therefore, muscle-erotism, like skin-erotism, loses rather than gains by the wearing of clothes” and it is therefore why the “displacements of Narcissistic rather than of the auto-erotic elements that clothing must look for psychological support of a directly pleasure-giving kind” (ibid:89).

5.3.1.4. Psycho-analysis of the types

With the understanding of such elements, it is possible to understand one's relationship with clothes. Flügel uses the psycho-analysis terminology of 'types', referring to the work of Eve Macaulay⁷⁶, to classify different types of people in regard of those elements.

⁷⁶ Though Flügel refers to this classification as recent investigations, it is important to say the work of Macaulay has been published in the British Journal of Medical Psychology in 1929.

According to the unconscious levels of narcissism and auto-erotics, an individual will have different relationships with clothes. And that is applicable not only on the behalf of children, but in all ages, since the unconscious mind is "continuously working without our conscious awareness & exercising influence of the profound kinds upon our conscious selves" (Low, 1920:26).

According to different 'measures' of each element in an individual, there are different responses to clothes. The types mentioned by Flügel are: rebellious, resigned, unemotional, prudish, duty, protected, supported, sublimated, and self-satisfied (Flügel, 1969). Rebellious, resigned, and unemotional are types of person who represent none to little satisfaction regarding clothes. Prudish and duty represent some kind of conscious satisfaction. Protected, supported, sublimated, and self-satisfied represent types, which present positive conscious satisfaction to clothes.

5.3.1.4.1.Rebellious Type

The first and foremost unsatisfied with clothes is called the rebellious type. This type of persons "have never become fully resigned to the necessity of wearing them [the clothes]. They feel that clothes restrict and imprison them, and that to be truly free it is necessary to wear but the thinnest and lightest of clothes, or preferably none at all" and "in persons of this type the attractions of clothes, whether satisfying the needs of decoration, modesty, or protection, are small compared with the attractions connected with nakedness" (Flügel, 1969:91). This is because individuals of this type are frequently related to the following characteristics: "strongly developed skin and muscle erotism" (ibid:92), "relatively little pleasure in decoration" (ibid:92), "relatively little modesty (...)" (little shame about exposure of the body or about wearing shabby, 'incorrect', or unconventional garments" (ibid:92 and 93), "relatively little feeling of the need for protection (...), skin and muscle erotism easily triumphs (...) over the pleasures of warmth or of other forms of protection" (ibid:93).

Thus, this type of person has little connection to clothes, and its pleasure is regarding the naked body, or, if covered, prefer for clothes that provide the individual with the feeling of nakedness.

5.3.1.4.2. Resigned type

The resigned type is much similar to the rebellious type, “little conscious satisfaction in clothes; modesty, decoration, and protection alike make little appeal” (Flügel, 1969:95), but what differs the resigned type from the rebellious is the unconscious surrender to inhibition: “habits and conventions of wearing clothes have become sufficiently strong to make it seem impossible to gratify the desire to throw off their clothes” (ibid:94).

5.3.1.4.3. Unemotional type

This type's relationship to clothes on the emotional level “seems reduced to a minimum” (Flügel, 1969:95). The reason why this type is pictured as unemotional towards clothing is that “no strong auto-erotic elements to resist clothes, no strong exhibitionism to be displaced on to them, and, at the same time, no strong sense of modesty or need of protection” (ibid:96), “clothes are chose, put on and off, worn and discarded, with little satisfaction – but also with very little annoyance, worry, or discomfort” (ibid:95).

5.3.1.4.4. Prudish type

Prudish is a type which presents some kind of conscious satisfaction towards clothing. This type is driven more by modesty than by exhibitionist tendencies. This is a clear contrast from the rebellious type, which the prudish type “as the very thought of exposing their own naked bodies is embarrassing or disgusting; while exposure on the part of others arouses expressions of strong disapproval” (Flügel, 1969:96).

5.3.1.4.5. Duty type

The duty type is a type which relates clothes and garments with symbols of duty and work (Flügel, 1969:97). In individuals of this kind “clothes have come to represent not merely, as in the prudish type, a reaction-formation against self-display in any form, but an inhibitory tendency of a much wider kind, directed against all manifestations of 'softness' or 'self-indulgence' (ibid:98). The moral principle, or the psychological concept of Super-ego, is strongly developed in these individuals. They also tend to make a 'sharp distinction' (ibid:98) of work and recreation clothes, being the second able to give themselves a “less stiff and rigid view of life when themselves dressed in clothes of the latter type” (ibid). They differ in an interesting contrast from the sublimated and rebellious type, who believes "working clothes should also be made as attractive as possible" (ibid).

5.3.1.4.6. Protected type

The protected type relates to clothes as a function of protection. Protection of clothes can be related, for example, to protection from the cold. In this case, individuals have their satisfaction in clothes related to the warmth it can bring, and therefore their main concern about dressing is the warm and comfort it brings, 'rather than well or fashionably, dressed' (Flügel, 1969:98). Their regard is not related to decoration, when protection is all that matters. Modesty, on the other hand, is present, for the 'imagined need for warmth may often have an important element of displaced and rationalized modesty behind it’ (ibid).

Flügel discourses on why the feeling of warmth coming from clothes can bring satisfaction to individuals. The most common answer would be that the protection from the cold, and feeling of being warm, satisfies the individual. But the second hypothesis, which is deeper than the first, is related to the phallic symbolism of uterus (Flügel, 1929). The womb of the mother is the first home, and home being also a symbolism for clothes, therefore, concludes that the womb of the

mother is the first dress of the human being. An unconscious regression might take the individual back to the fetus state, where the 'first dress' not only protects from the outside cold, but also from the outside world. In the world of psychoanalysis, individuals of the above type may relate the warmth as feeling loved, hugged from the mother, protected. Their satisfaction from clothes might come from these feelings rather than merely protection from physiological conditions. (Flügel, 1969:99).

For this reason, the protected type has auto-erotic skin and muscle elements poorly developed. But the full coverage of the body exemplifies the highly developed hygiene, which according to Flügel, might be responsible for careful and fearful characteristics of this individual (Flügel, 1969:99).

5.3.1.4.7. Supported type

The next type with conscious satisfaction towards dress is the supported type. Individuals of this type feel great pleasure by the support which their clothes can give, “especially by tight or stiff clothes” (Flügel, 1969:99), tight clothes, so tight as uncomfortable (ibid:100). This individual presents interest in pieces of dress such as “belts, corsets, well-fitting boots, etc.” (ibid:99), which are responsible to give the body some kind of support. According to Flügel, this case has influence partly from muscle erotism and partly from the 'potency' or power related to the phallic symbolism of some clothes, and therefore are a bit more complex than categorizing into narcissism and auto erotics. The elements which are responsible for the characteristics of this individual (being the hypothesis that it is partly muscle erotism and partly phallic symbolism correct) are: moral, muscular, and phallic, but the element of narcissism and auto-erotic are not necessarily deficient in these individuals (ibid). This struggle between the unsublimated skin and muscle erotism and the phallic tendencies leads to another struggle, of loose and little clothing to stiff and supportive

clothing. Though the struggle between these elements exists, the phallic tendencies tend to prevail (ibid).

5.3.1.4.8. Sublimated type

The most satisfied with clothes (from the perspective of clothes psychology) is the sublimated type. This type has high narcissistic characteristics, merging “clothes and body into a harmonious unity, in a way that seems impossible of achievement in the other types, where there is usually some extensive and unresolved conflict of one kind or another” (Flügel, 1969:100). In the eyes of clothes psychology, this is the type we should look at for “the most satisfactory development of clothes” (ibid).

Though many are the advantages of this type regarding clothes satisfaction, there is a disadvantage. Because of the strong Narcissistic element in this individual, the excessive interest in clothes might take too much of the individual's time and energy. Though excessive use of time and energy because of narcissistic characteristic is acceptable for women, when men do so⁷⁷, there is/was a certain inclination to classify these individuals as 'dandy'⁷⁸. So strong is the narcissistic element in the dandy type that it is “usually correlated with some degree of sexual abnormality (or at any rate a relative incapacity for normal hetero-sexual object love)”, but also for women, and it can become harmful to the individual and the society for “there is a limit beyond which the concentration of effort and interest upon external appearance become harmful” (Flügel, 1969:101), when this limit is trespassed.

5.3.1.4.9. Self-satisfied type

At last there is the self-satisfied type. Curiously, Flügel assumes this type as being

⁷⁷ Or used to do so, reminding the literature was first published in 1920.

⁷⁸ A man who cares too much about his clothing and personal appearance (Merriam-Webster, 2016)

exclusive of male gender (1969) and the reason for his assumption will be explained below. This kind “wears the best possible [clothes]; he knows what he wants and insists on getting it; by exercising a little care he can always dress comfortably, hygienically, and in good taste” (ibid:101).

Doing a psychological analysis of persons of this kind, Flügel quotes “the excessive self-satisfaction of such a person has revealed itself as a defense mechanism against extensive feelings of inferiority” (ibid:102). In this case, the extreme self-satisfaction has been placed in dress, in clothes. Little of this type is known to Flügel, but he assumes that “the excessive satisfaction with clothes being a compensation for an extreme intolerance of the naked body, an intolerance that is itself founded on a strong castration complex”, for which the individuals then “cling desperately to a satisfaction in clothes, because these, in virtue of their phallic symbolism, give reassurance against the fear of phallic loss” (ibid). Castration complex, or the phallic loss, is in psycho-analysis the feeling of powerlessness, where power is related to the phallic symbolism of the penis (Flügel, 1929).

5.3.1.5. Types, narcissism, skin erotism, muscle erotism and the response to clothes

Satisfaction	Type	Narcissism	Skin-erotism	Muscle-erotism	Response
None to little	Rebellious	Naked body: Strong Decoration: Weak	Strong	Strong	Thinnest and lightest clothes or none
	Resigned	Naked body: Strong but resigned	Strong but resigned	Strong but resigned	Unconscious inhibition to nakedness,.. little conscious satisfaction.
	Unemotional	No strong exhibitionism, no strong modesty,	Strong but not enough to resist clothes	Strong but not enough to resist clothes	“Does not spend much consideration upon (...) clothes”, “dress quickly

Satisfaction	Type	Narcissism	Skin-erotism	Muscle-erotism	Response
		no strong need for protection.			and efficient”, uses time and energy at other matters
Conscious	Prudish	Present as modesty No approval of naked body	Unclear	Unclear	Covering the body for modesty, to cover imperfections of human form
	Duty	Weak Super-ego: Strong	Unclear	Unclear	clothes represent “a reaction-formation against self-display at any form” and also “inhibitory tendency of (...) 'softness' or 'self-indulgence'”
Positive conscious	Protected	Present as modesty	Weak	Weak	Full-coverage of the body
	Supported	Phallic empowerment (Sublimated)	Weak (Unsublimated)	Displaced into the phallic element.	Corsets, belts, etc.
	Sublimated	Strong	Weak	Weak	Harmony of body and clothes, high satisfaction in clothes, excessive interest in clothes, When in ♂: dandy,
	Self-satisfied	Weak: Castration complex	Weak	Weak	Feeling of inferiority,∴ compensation on the best clothes, Castration Complex = Low

Satisfaction	Type	Narcissism	Skin-erotism	Muscle-erotism	Response
					intolerance to the naked body, .. reliance on clothes for satisfaction

Table 2: Types according to psycho-analysis and their relationship to clothes and pleasure

Source: Flügel, 1969

6. Discussion

Even though there are plenty of campaigns, social media movements, reality shows, documentaries, reports, Apps, the truth is the market and the industry still remains problematic. By attempting to change society's consuming habits of fashion goods and individuals' awareness of unethically producing brands, perhaps the reason why individuals are stuck on the limbo of behavior change is to the complexity of this ecology.

Even with a tool, such as youwear, created with focus on persuading consumers to change behavior of unethical fashion consumerism, sophisticatedly designed according to Foggs theory, change can be difficult to achieve.

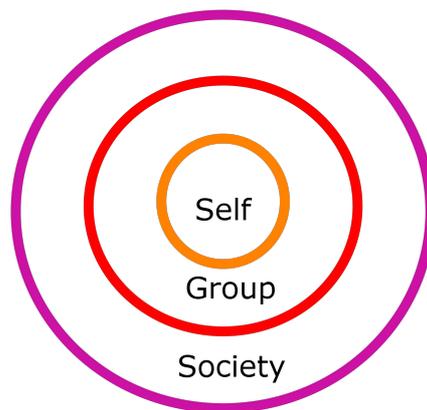


Illustration 45: Self, Group and Society model

The hypothesis presented on the introduction of this paper was that individuals, groups and societies possess a deep and complex relationship to clothes that can't be easily changed. This has been proved to be true, according to the literature presented in the previous chapters.

Clothes and fashion in the society have been proved to be a complex relationship, distinguishing classes, but supplying for the individuals' needs to belong and to stand out. But also as shown in chapter 5, individuals will use clothes, therefore shop, to fulfill their needs to socialize

and to individualize. Because of the interconnection of society, fashion, and individuals, one cannot expect another to change without affecting the others.

Whenever there is a need to socialize, that is simultaneous to the need of individualize, there is fashion. When one does such as to change the components that are necessary for the existence of fashions, fashion will also stop existing. Or, if a society decides to ban fashion, and all will dress the same, the feeling of socializing will be automatically supplied, but what will then happen to the individuals' need to stand out? Obviously, when fashion is no longer existing, then we are no longer speaking of a western capitalist society, where, if there is no allowance of individualism in clothing, then all man dress the same.

This model is an example suggested by Thomas More in *Utopia*, written in 1555 as a criticism to the capitalist society. In the Utopian society, all men dressed the same:

“The fashion of their clothing is the same throughout the island, except that the sexes are distinguished by different styles, and also the unmarried from the married. It never varies by season, and is both attractive and adaptable to movements of the body; likewise, it is appropriate to both cold and warm weather. “(More, 1555:95)

Or perhaps there is a need of looking to the 'primitive societies', as mentioned by Simmel, where fashion as dress is nonexistent, but dress exists for the purposes of adornment. In either ways, the problem with unethical fashion production and consumption is likely to be solved, that is because fashion, as related to clothes and dress, will be extincted, and to drastically change a society and remove a tool, which individuals show their individuality is more connected to coercion than to persuasion.

Nevertheless, there is a point from the Utopian society that doesn't remove the supplement to the longing of socializing simultaneous to the longing of individualizing: owning less dress.

“And so, while elsewhere four or five woolen shirts in different colors, and an equal number of silk vests barely suffice (and for the more refined, not even ten!), in Utopia every man is happy to have one, which usually lasts for two years. Nor is there any reason for him to desire more, since if he got them he would neither be more protected from the cold, nor would he seem a bit more neatly dressed. And so, because they are all employed in some useful trade, and because they content themselves with fewer things, you will not be surprised to learn that, because there is an abundant supply of every kind of goods, they send out an immense crowd to repair the public roads (if they happen to be worn out).” (More, 1555:103)

If the consumer is aware of the evils of fast-fashion, and is therefore to purchase products that are more costly but made with high quality and made to last longer, the need for purchasing new items on the basis of them being broken or looking old (even if they are not!) will become smaller. Perhaps one shirt every two years, as it is in the Utopian society, is an extreme to be asked in the modern western world. But, if values in the society are changed, affecting the individuals decisions, that the society considers the well-being of workers and the environment more, or perhaps just as important as how they dress, perhaps individuals will find the same joy as the Utopians in having less amount of clothes “contenting themselves with fewer things” (More, 1555:103).

As for individuals, the relationship to clothes is proven to be even more complex, for it is related to the unconscious mind of the self. How an individual relates to clothes can go so deep and far behind as to the pre-natal state, when the individual was still a fetus on the mothers womb, feelings and experiences from that period, reflecting on the individuals clothing and shopping habits.

Considering, for example, one of the extreme types of individuals, the self-satisfied type,

which finds great pleasure in wearing and buying clothes in order to compensate a feeling of inferiority that is present in his or her unconsciousness. An individual of this kind is much more interested in supplying his self needs than considering environmental and social well-being.

Illustration 47 below is a good example of what youwear can do. If the self-satisfied user has shown interest in a piece of clothing, such as a plain white cotton shirt from Armani, such as Illustration 47 below shows, and the App happens to rate the product poorly, based on brand, country of manufacture, color, and material, and therefore will tailored suggest the user to purchase the almost same product: a plain white cotton shirt, but this time from the PeopleTree brand, certified for Fair Trade and organic cotton, the user is most likely not to be persuaded to change his or her shopping behavior for ethically produced apparel. That is because, for as reductive, well tailored and well suggested the App might work in suggesting a nearly equal product of which the self-satisfied is interested in shopping, but produced in an ethical manner, most likely from an unknown brand, it will not appeal for this kind of consumer, when brands and designer names mean so much on his or her unconsciousness.

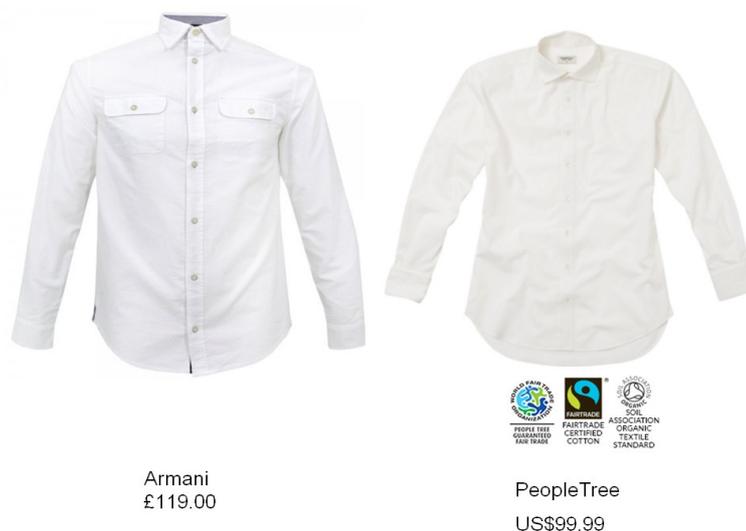


Illustration 46: Example of suggestion youwear can do for the user

Source: Stuarts London⁷⁹ and PeopleTree⁸⁰

⁷⁹ Source: <https://www.stuarts london.com/shirts-c20/long-sleeve-shirts-c21/armani-jeans-white-shirt-z6c02-p16577>

This is an example of how youwear and the other attempts can only go this far. Perhaps the self-satisfied individual, if presented a tailored suggestion of an Armani plain white cotton shirt of organic cotton, though more costly, but still from a known brand, would chose the better produced item over the one rated more poorly. Perhaps, if all designers who depend on the fast-fashion market would start considering the environment and the social well being of the workers, creating an ethically produced line under the same brand name, would pursue individuals, such as the self-satisfied and sublimated type, to have their behaviors changed and their needs still fulfilled.

Recalling an important factor, already mentioned under the psycho-analysis section, the age, which needs to be discussed in the therms of the self and the change. As discoursed in the earlier chapter, the period of 0 to 7 years old, called the first childhood or the age of development, is the age in which the fetus, baby, infant is more vulnerable to the external stimuli. That can be stimuli received while still in the mothers womb, all the way until the child enters the age of reason. In the meantime, what is said to the child, what is done, what the child sees and how the child feels, because of the vulnerability to every stimuli around, can leave a mark on the unconsciousness of that individual, which can be expressed in the actions of the individual even as a grown up. Because of the vulnerability and the power of absorption this age has, it is the point where learning new behaviors, aiming for a lifetime of these, should happen. It is in the period of 0 to 7 years old that the individual should be taught about choosing how to dress, considering the environment and the well being of the producers of clothes, if there is a desire and a need for that individual to carry that evaluation for the years that follow.

It is a part of this discussion to acknowledge that from the age of 0 to 7 years old it is not the child that is making the decisions on their clothes, from purchasing to wearing. This activity is executed by parents or caretakers, which have their relationship to clothes also from influences they

Accessed on 17/04/2016

80 Source: <http://www.peopletree.co.uk/men/Mens-Classic-Shirt-in-Ecowhite> Accessed on 17/04/2016

have received in their development age. If these parents have not been educated on the matters of the fashion industry production, there is a premise that most likely they will not consider these issues when dressing the child, and the cycle might go on.

But change is merely one way to look at persuasion. It has been the focus of youwear App so far for it is the aspect of persuasion B.J. Fogg (2003) focuses on.

To offer a solution for the problem of fashion consumption, it is important to broaden the term of persuasion to creation, sustainability, and change of behavior. These 3 aspects of persuasion are presented by Miller (2012) and can provide a broader perspective on how to persuade in the area of fashion.

Miller's theory states that persuasion can happen in form of a shaping a response (creating), reinforcing a response (sustaining), and changing a response.

Shaping a response in persuasion is when there is no other option of behavior. "Frequently individuals possess no clearly established pattern of response to specific environmental stimuli"(Miller, 2012:5), and for these cases, persuasion will act as for "shaping and conditioning particular response patterns to these stimuli" (Miller, 2012:5). Shaping a response is a persuasive strategy in which "persons who have limited prior leaning histories or with situations where radically new and novel stimuli have been introduced into the environment" (Miller, 2012:5). Small children are often being persuaded as response-shaping behavioral outcome, because at a young age, humans are lacking "a response repertory for dealing with most social, political, economic, and ethical manners" (ibid.). Being persuaded through response-shaping, in the child context, can easily be connected with the *learning* of a new behavior (Miller, 2012). As for children, but also for adults, persuasion in this category can occur in the way of gaining new beliefs or learning new values (Simons and Jones, 2011:46). Commercial and advertising might also fit in this type of persuasion (ibid.), for they may persuade the consumer to believe something new is brought

by the product or service they are trying to sell

When an individual, group, or society already presents a behavior that is desired to make these behaviors resistant to change or to backslide, means to persuade these individuals by reinforcing a response. That is because “people are constantly *in the process of* being persuaded” (Miller, 2012:7), and to keep the desirable behavior from changing or backsliding, that desired behavior needs to be sustained. That is “attitude formation and change holds that the strength of peoples attitudes depends entirely on the number of incoming messages about the attitude issue they have processed” (Satiel and Woefel, 1975, apud. Miller, 2012:7).

The response-change aspect of persuasion is the one most popularly connected to persuasion. It is the aspect of change that B.J. Fogg focuses his theory on. Rather than a drastic change from black to white, change in persuasion is related to the shifting of a set of positions (Simons and Jones, 2011:46).

When considering the complexity of the problem with fashion, looking at the concept of change of behavior alone, persuasion might be difficult to achieve. That, related to fashion and clothing, means changing one's self identity, a group's identity, and a society's identity. As the chapters before have explored, the complexity of the self, group, and society is not easy to be changed for all purposes. Therefore, adding response-shaping and response-reinforcement will broad the perspective of persuasion in the fields of fashion and clothing.

Table 2 below is a matrix resulted from combining self, group, and society to Millers 3 outcomes of persuasion: response-shaping, response-reinforcement, and response-change. As a third dimension, the concept of Trickle Down and Bubble Up was added to show the dynamics of self, group, and society. Self, group, and society cannot be limited within this table borders, for there is too much interconnection between them. It is impossible to talk about a group's persuasion without considering that a group is made of different selves, and different groups compose society.

Trickle Down is related to the movement from the society, affecting groups, then the selves. Bubble Up is when selves and groups affect the behaviors of the society.

Miller / Research question	Self	Group	Society
Response-shaping	Bubble up: Self and groups create awareness for creation of new behavior.	Bubble Up: Groups have created campaigns against the model of the fashion industry, appealing for a change in the society and investing on groups and selves to adopt new behaviors regarding shopping for clothes.	Bubble up: Becomes aware of the problem with the industry, and new behavior can be created. Trickle Down: For the self's and groups not involved in creating awareness, the response-shaping now goes to groups and selves for adoption of new behavior.
Response-reinforcing	Bubble Up: For selves who already present disposition for shopping ethically, a tool such as youwear can sustain the already desired behavior, increasing the unlikelihood of back sliding.	Trickle Down: Reports such as Apparel Industry Trends and Tailored wages are examples of groups working to persuade a sustained behavior to selves, from the premise that the awareness of the problems with the industry is already established in the society. Bubble up: When a group of selves are being persuaded to sustain a behavior with a tool such as youwear, and connect this behavior to social media, group response-reinforcement increases.	Bubble Up: Selves and groups use youwear, which affect the society.
	High from 0-7 years	Bubble up: Selves can	Trickle Down: Change of values in the society,

Response-changing	old, diminishing with the years, i.e. the older one gets, the more established the self is, therefore, the harder it is for change to happen.	present themselves in groups, with a changed behavior as a statement of who they are but also searching for acceptance of the group.	which will decrease shopping unethically, reflecting on the standards of the brands production, can change the groups and the selves (again, easier the younger the selves are) behaviors
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Table 3: Shaping, reinforcing and changing behavior of the self, group, and society interaction with another

7. Conclusion

Behavior and attitude change are most likely not to succeed, when aiming for changes in fashion consumption, if it does not consider the deeper needs of the individual according to the needs of identity related to shopping and clothes and its importance for the self, the group, and the society. Therefore it is important to go beyond B.J. Foggs' theory focused on change, and ponder and discuss not only the change of behavior, but also the creation and sustaining behavior, in the theory presented by Miller (2012).

To conclude, this paper presents a final model: persuasive strategies for each of Miller's 3 persuasion categories applied for self, group, and society. This is presented on table 3, and is explained on the further points.

Miller / Research question	Self	Group	Society
Response-shaping	Learning	Influencing	Educating
Response-reinforcing	Facilitation	Accountability	Accolade
Response-changing	Rewarding	Compelling	Protecting

Table 4: Strategies for self, group, and society using Millers persuasion theory

7.1. Persuasion for the Self

7.1.1. Response-shaping of the Self: Learning

Millers' theory on response-shaping is based on how children learn certain types of behavior. Not because they don't have a tendency to act on their on behalf of things, or that they are

'tabula rasa', but because someone, who is responsible for the children, is teaching them rules of socialization (Miller, 2012). If looking at the self as the bottom of the Trickle Down again, the society and groups are then influencing the selves on how to behave socially. If groups, as organizations, and individuals, as caretakers, are educating citizens of the problems related to how the industry of fashion, both regarding the environment and the life of the factory workers in this specific society, the self will receive the new set of behaviors related to this in response-shaping as learning.

That is for the age of development, or the first childhood, from 0 to 7 years old, where the infant absorbs all information and the stimuli around, which will then reflect on the choices made in the adult life.

In the examples named on chapter 3, a documentary such as 'The true cost' can be used to expose the self on the issues presented in a society which functions on the model of fast-fashion, creating awareness, and a report such as Apparel Industry Trends and Tailored Wages can serve in educating the individual on the different issues, and therefore being an opportunity for a creation of behavior.

7.1.2. Response-reinforcing the Self: Facilitation

An individual is under different persuasive processes all the time, considering Millers' theory on response-reinforcing. Once the individual has achieved a desired behavior it is necessary for the individual to have this behavior sustained.

Considering individuals, which already present a desired behavior towards ethical fashion, to prevent them from backsliding into an old habit or behavior, the desired behavior needs to be somehow sustained.

The persuasive strategy presented for sustaining an already desired behavior for the self is titled facilitation, and it can be done through mediums such as youwear.

Youwear facilitates the consumers' desire to sustain a behavior that is already achieved by reducing the task of finding information on where to shop, tailoring, and suggestion of similar items of interest, but ethically produced.

Another way to facilitate a consumer to sustain an already achieved behavior towards ethically produced clothes is by means of the designers and brands.

Referring to the self-satisfied type once again, as the type which finds great pleasure in high quality, designer names, and expensive brands, and the discussion presented on the previous chapter, a tool such as youwear can work on behalf of facilitating a task for the consumer, but the suggestions might not be appealing enough for this kind of consumer. But on the other hand, if designers and brands, which are appealing for this 'lost case', consumer start producing attractive clothes in eco and fair manners, under the same brands name, and youwear can suggest a product from the same brand, but fairly made, there is a higher potential for persuading this consumer. If this consumer is already a user of youwear, he or she already presents a desire for a behavior which needs to be sustained by facilitation. If the clothes of unknown brands that might be suggested for this consumer are not appealing enough, then the consumer is likely to backslide.

Therefore a way to persuade this kind of consumer through facilitation is by designers and brands producing fair, eco, and equally attractive clothes, that can be an option to be suggested through youwear. Examples of brands executing this persuasion for consumers of this kind is Pharell & RAW for the Oceans (from the brand G-Star RAW⁸¹), H&M Conscious⁸² Collection.

7.1.3. Response-change of the Self: Rewarding

Referring once again to psycho-analysis, the vulnerability to adopt behaviors and to

81 Source: <https://www.g-star.com/> Accessed on 09/05/2016

82 Source: <http://about.hm.com/en/About/sustainability/commitments/conscious-fashion.html> Accessed on 29/05/2016

change behaviors is higher from the age 0 to 7 years old. After that, the chance for change decreases, as the individual becomes more mature and more established through the years.

The effects of rewarding can be similar to Fogg's recognition motivator: "by offering public recognition (individual or group), computing technology can increase the likelihood that a person or group will adopt a targeted attitude or behavior" (Fogg, 2003:205)

Rewarding can work as persuasion for change in a similar way: they can motivate a user to keep adopting the behavior or attitude desired. The more the user practices the behavior, the more rewards he or she can collect.

By connecting youwear with social media and making ones' achievements, the user can be rewarded in a set of different ways to change a behavior. If a user invites a number of connections from one's social media to join youwear and they do, this user can be rewarded with points that can be saved, and when reached a certain value, exchanged for products or discounts in the fashion-conscience e-shop. By this, the self is engaging him or herself into this behavior change for the purchase or exchange of points for products that are ethically produced. Moreover, this user is also inviting other selves to youwear, which can have their behaviors changed as well.

Another way of rewarding a user through youwear is by compensating the user for each purchase of ethically produced apparel in fashion-conscience e-shop. The more constant the user is purchasing in fashion-conscience, the more points the user can be rewarded with, which can be exchanged for discounts on further purchases or even exchange for products.

To motivate users by recognition, youwear can present a rank, that can present ones' status of the 'closet' in an overall global ranking, an overall rank with data connected to one's social media, and a weekly rank connected to one's social media. This will create competitiveness, which is also a motivator, making people involve time and effort (Fogg, 2003) for pursuing a good place in the rank. When one achieves 1st place in the weekly rank, they may be rewarded with points or

discounts at fashion-conscience.com.

Rewarding the user with points or discounts, that can be applied only in shopping for ethically produced clothes, will keep the individual interested and engaged to the cause of ethical fashion. Nevertheless, for maximum effect, the reward must become public, which will also serve as motivation for other selves. When one “notices someone is being rewarded for his or her behavior, the observer is much more likely to perform that behavior” (Fogg, 2003:201)

7.2. Persuasion for the Group

7.2.1. Response-shaping the Group: Influencing:

There is great power of influence within groups. That is not only because of the nature of groups, but also because it is a phenomenon which unites individuals and compose the society.

Within groups, individuals can be persuaded, likewise, groups can influence a society.

From the fashion perspective, as the example shown in chapter 5, the punks influenced fashion from bottom to top. Groups can reach the individual and the society from where they stand.

For the case of response-shaping the group, influencing can be the key to aware individuals and the society. Influence has been used by Livia Firth on social media to create awareness of the problems with the fashion industry within her circle: red carpet and global and Hollywood celebrities. That is due to her marriage to a global actor, Oscar winner for best male role in 2011, Colin Firth. With the #30wears, #TheJourneyToSustainableLuxury and the #GCC (Green Carpet Challenge), Livia is creating a behavior within this group of people to wear a piece of clothing at least 30 times and to wear fair and eco clothing on the red carpet. She is influencing people from the same reality she is by 'living it out', and using social media Instagram to show that it can be done. Celebrities such as Julianne Moore, Oscar winner for best female role in 2014, Marion Cotillard, also Oscar winner for best female role in *Piaf*, and Emma Watson, famous for her

role on the Harry Potter series, but also very attentive to fashion and who has been the face of the Burberry brand, are a few that have followed Livia's Firth # challenges. They have been influenced by the group they are part of, as individuals, and their influence reaches for the 'lower classes', such as Trickle Down, to copy their fashion habits.

Obviously what red carpet people wear is not affordable for all, but it sets the example. Also, with the #30wears, the average consumers can shop for what they desire, but are persuaded by the # to wear it at least 30 times, which is encouraging in slowing down the pace of shopping for clothes. This # campaign does not conflict with the individuals type of choice of what to wear, but to shop less. Therefore this can appeal also for more mature consumers with already stable selves.



Illustration 47: Colin and Livia Firth in Cannes, #GreenCarpetChallenge
Source: Instagram⁸³

83 Source: https://www.instagram.com/p/BFejcTVLKcZ/?taken-by=livia_firth Accessed on 29/05/2016



Illustration 48: Juliane Moore in Cannes, #TheJourneyToSustainableLuxury

Source: Instagram⁸⁴



Illustration 49: Marion Cotillard, #TheJourneyToSustainableLuxury and #GreenCarpetChallenge

Source: Instagram⁸⁵

84 Source: https://www.instagram.com/p/BFR1eA4rKR2/?taken-by=livia_firth Accessed on 29/05/2016

85 Source: https://www.instagram.com/p/BFoYMY0LKZR/?taken-by=livia_firth Accessed on 29/05/2016



Illustration 50: Emma Watson, #GreenCarpetChallenge and #30wears

Source: Instagram⁸⁶

7.2.2. Response-reinforcing the Group: Accountability

Another persuasive strategy that is present in groups is accountability. The self can be accountable for him or herself only so far, which can be through Foggs' theory on self-monitoring. When a group of selves is connected through social media, one can use accountability to motivate one another.

Accountability as response-reinforcement for group behavior can be done in youwear. One of the features of the App is 'My closet', similar to 'My bathroom shelf', from the Think Dirty App. When a user uses youwear to rate a piece of clothing, which they are interested and decides to purchase, with a good rate or not, the option to 'hang' that piece of clothing into this virtual closet is given to the user. The rate follows the piece of clothing into the 'closet', where each piece of clothing hanged shows their individual youwear rate, and the median of those rates is shown as the closet rates. One can improve the rate of the closet by 'hanging' more ethically produced pieces, but by hanging a piece with a lower grade, the closet rate will also decrease. The information of one's

86 Source: https://www.instagram.com/p/BE8nBFILKUj/?taken-by=livia_firth Accessed on 29/05/2016

closet can be chosen to be available to the group of people from one's social media, which are also making use of youwear App.



Illustration 51: youwear's options of connection to social media
Source: Knudsen, 2015

A feature as this serves for purposes of self-monitoring, but also as a surveillance tool, where other people from one's social media group can keep track of one's behavior. When every person in a group has access to all the other people in the group's closets, there is a feeling of accountability throughout the group. If one integrator of the group of users is interested in a piece of clothing that perhaps does not shows the best rate, one might be persuaded not to shop it, but to shop something better produced instead, because that item might drastically change the status of one's closets for a lower rate. Thereby, accountability to one's group can therefore act as persuasive in favor of maintaining a behavior one has already presented.



Illustration 52: 'My closet' option in the menu bar of youwear

Source: Knudsen, 2015

Likewise groups in the aristocratic were united by a specific kind of clothing to sustain their nationalism, accountability in youwear and social media sustains the individuals behavior for a cause which they are united to.

7.2.3. Response-changing the Group: Compelling

When using the verb to compel, one might immediately connect it to coercion. When an individual is coerced to change a behavior or attitude, he or she is not being persuaded. Therefore it is important to make a distinction between coercing and compelling.

Coercion happens when force or threats are used to achieve something. The definition of coercion according to Merriam-Webster Dictionary says: to make (someone) do something by using force or threats; to get (something) by using force or threats (Merriam-Webster, 2016). The definition of compel: 1. to drive or urge forcefully *or irresistibly* (my emphasis in italic), 2. to cause to do or occur by overwhelming pressure, and 3. to drive together (Merriam-Webster, 2016). The difference of the terms is more clearly explained: “Compel typically suggests overcoming of resistance or unwillingness *by an irresistible force* (my emphasis in italic). Coerce suggests overcoming resistance or unwillingness by actual or threatened violence or pressure” (Merriam-Webster, 2016). Therefore, though similar in what they achieve, coercion and compelling are different by the *means* they achieve.

The power of influence and accountability within groups has been mentioned for group persuasion, for shaping a response, and reinforcing a response, correspondingly. But another phenomenon that is present within groups that can act as persuasion is group or peer-pressure. That has been explored by Fogg under Conformity and resistance in in-groups: “research on conformity shows that people change attitude and behaviors to match the expectations, attitudes, and behaviors of classmates, a team, a family, a work group, or other groups” (Fogg, 2003:199). When one is in a

group that has adopted a specific behavior that one hasn't, one can be compelled to adopt the same behavior due to an irresistible force present in the group.

That can only increase when behaviors become public or visible for all in the group, “making people's behavior visible to their in-groups will affect what they do” (Fogg, 2003:199).

To persuade a group to behavioral change through compelling is therefore not difficult. Making ones' behavior visible in social media or through the youwear App, showing the users purchases of clothes, can apply a pressure for the user to live up to the expectations of the group of people he or she is connected to.

Therefore, a way to persuade groups into change behavior is letting the users within this group to be compelled by the behavior the group has adopted through making it visible for the other participants of the group.

7.3. Persuasion for the Society

7.3.1. Response-shaping the Society: Educating

It is a delicate matter to speak of a change in society, as already presented in the discussion of theory. The argument that could perhaps solve all the problems with unethical production (making dress uniform) is also the argument that would erase fashion from such a community. That is because, according to Simmel, fashion can only exist in a society where there is a need for socialization but also for showing individuality. When dress becomes uniform, there is a need for individualization that is banned by the society, therefore the concept of fashion becomes non-existent in such society, and what is left is dress as mean of protection and uniformity, resemblance of a mighty and dominant government, and coercion.

Therefore, any kind of change in the society must be dealt with delicately.

Nevertheless, the power of influence from society into groups and selves should not be

ignored and left out of a persuasion strategy.

Miller's theory on creation of response, as it has been mentioned before, deals with the *learning* process in which a child is persuaded to adopt certain behaviors it did not present formerly, but is in need for them in order to be socially accepted into a certain society. The child observes and learns behavior through caretakers' examples, which can go from parents, sitters, and teachers.

But in the process of educating a society on the problems of the industry of fashion, organizations, such as the Berne Declaration (Fair Fashion? and Tailored Wages), and FREE2WORK and Not For Sale (Apparel Industry Trends), are of great importance in educating the society. Through their campaigns and reports, awareness and knowledge can be disseminated on how a society is working and how they actually should be working instead.

Education as persuasion is not a new thing. Fogg names CodeWarriorU.com as an example of education being used as persuasion technology. At CodeWarriorU website, users are being persuaded to engage with the website, where they are being taught on how to write code (Fogg, 2003:3).

7.3.2. Response-reinforcing the Society: Accolade

When a certain society already presents a desired behavior, in this case being in the set of values intrinsic in this society, such as considering the well being of all and sustainability of the environment that reflect on this society shopping habits, there is a desire to keep reinforcing this behavior. Because, again, persuasion is happening often, the desired behavior needs to be persuaded to be maintained, otherwise with the other persuasive stimuli around, the society might backslide or go back to its old habits.

Nevertheless, a society is rather more stable than an individual. The choices a society makes involves and affects a number of citizens, while the choices an individual makes affects him

or herself and probably the group one belongs, if there is accountability.

But how can accountability be applied in the society without going on the negative side of surveillance? In the group case, one is choosing to share information of one's closets and purchasing information in order to sustain a behavior that is already desired. Shared information within a group can be more controlled, once you only share information with a limited group of people you already have some kind of connection with. But sharing the same set of information for a greater number of people, which to most there is no connection to is a delicate matter. It can be a key to many doors of misusing information. For example, a gang or people with bad intentions might have access to how much a person is able to spend on clothes, and what kind of clothes and brands this person has been buying. Information like this being accessible to the wrong people might endanger others that might have become an interesting target for robbing.

Therefore, though accountability as is presented in groups would be interesting in the society, it cannot be applied if it endangers some part of the population. So instead of making selves behaviors public visual such as in the selves and the groups, this persuasive strategy should focus on the accomplishments of the society.

The persuasive strategy that is best fitting for reinforcing a behavior in the society is named accolade. Accolade's definition is: an award or an expression of praise, 1. a formal expression of praise, 2. public acknowledgment or admiration for an achievement, 3. something given in recognition of achievement (Merriam-Webster, 2016). Though similar to response-change on the self, accolade related to the society is best done through labels and badges, letting the citizens know when there is an achievement for fair actions. Accolade with badges and awards is a manner of society responding positively towards good behavior, and is therefore a way to maintain that behavior reinforced.

One way to do it is to reward brands and shops with the stamps that already exist (such as Illustration 54) to certify the society certain brand or shop is performing a good behavior towards

ethical fashion. Another way is to accolade with badges, such as Think Dirty App on Illustration 55.

Other symbols



SKAL organic certification

A Dutch organic certification body which not only certifies that no pesticides and fertilisers have been used it also guarantees the working conditions of farmers.



Fairtrade Certified Cotton

This is the symbol of the FairTrade Foundation established in 1992 and license the FAIRTRADE Mark to products which meet internationally recognised standards, and work to raise awareness and deepen understanding and sales of fairtrade certified products. It symbolises that the cotton farmers have been treated fairly and have a guarantee of a minimum price plus a further premium to be used for community development. It does not guarantee that the manufacture of the garments is fairtrade however.



IFAT The International Fair Trade Association

Only 100 per cent Fair Trade organisations, who are members of The International Fair Trade Association, may use their symbol and it guarantees fair trade practices from production through to manufacture. Their mission is to improve livelihoods and well being of disadvantaged producers by linking and promoting fair trade organisations.



Soil Association

The Soil Association is the UK's leading organic organisation. The Soil Association symbol can be found on over 70% of Britain's organic produce - a guarantee that it has been grown or produced to the highest standards of organic integrity. Soil Association Certification Ltd enforces these standards through certification and regular inspections of producers, processors and suppliers.



Agrocel

Agrocel cotton is produced by Agrocel Industries Limited, in conjunction with Vericott Ltd and Traidcraft Exchange, who have defined and branded the cotton fibre Agrocel® Pure & Fair Indian Organic Cotton. Agrocel co-ordinates organic fibre cultivation with a select group of local farmers while constantly ensuring it adheres to International Organic Standards.



Oeko-Tex

The International Oeko-Tex Association has been testing for harmful substances according to Oeko-Tex Standard 100 for textile products of all types which pose no risk whatsoever to health, since 1992. It's a uniform, scientifically founded evaluation standard for the human ecological safety of textiles tested for safety for skin-friendly clothing and other textiles.



EU Eco-label

The EU Eco-label scheme has drawn up a set of environmental and performance criteria for judging products and takes into account all aspects of a product's life, from production and use to eventual disposal (cradle-to-grave approach). The products should inflict less damage upon the environment than other products of the same type.



FSC certified

This symbol denotes that a product or part of a product has been sourced by specially managed sustainable forests.

Illustration 53: Stamps and symbols on fashion-conscience.com

Source: Fashion-conscience.com⁸⁷

87 Source: <http://www.fashion-conscience.com/key-to-symbols> Accessed on 01/12/2015

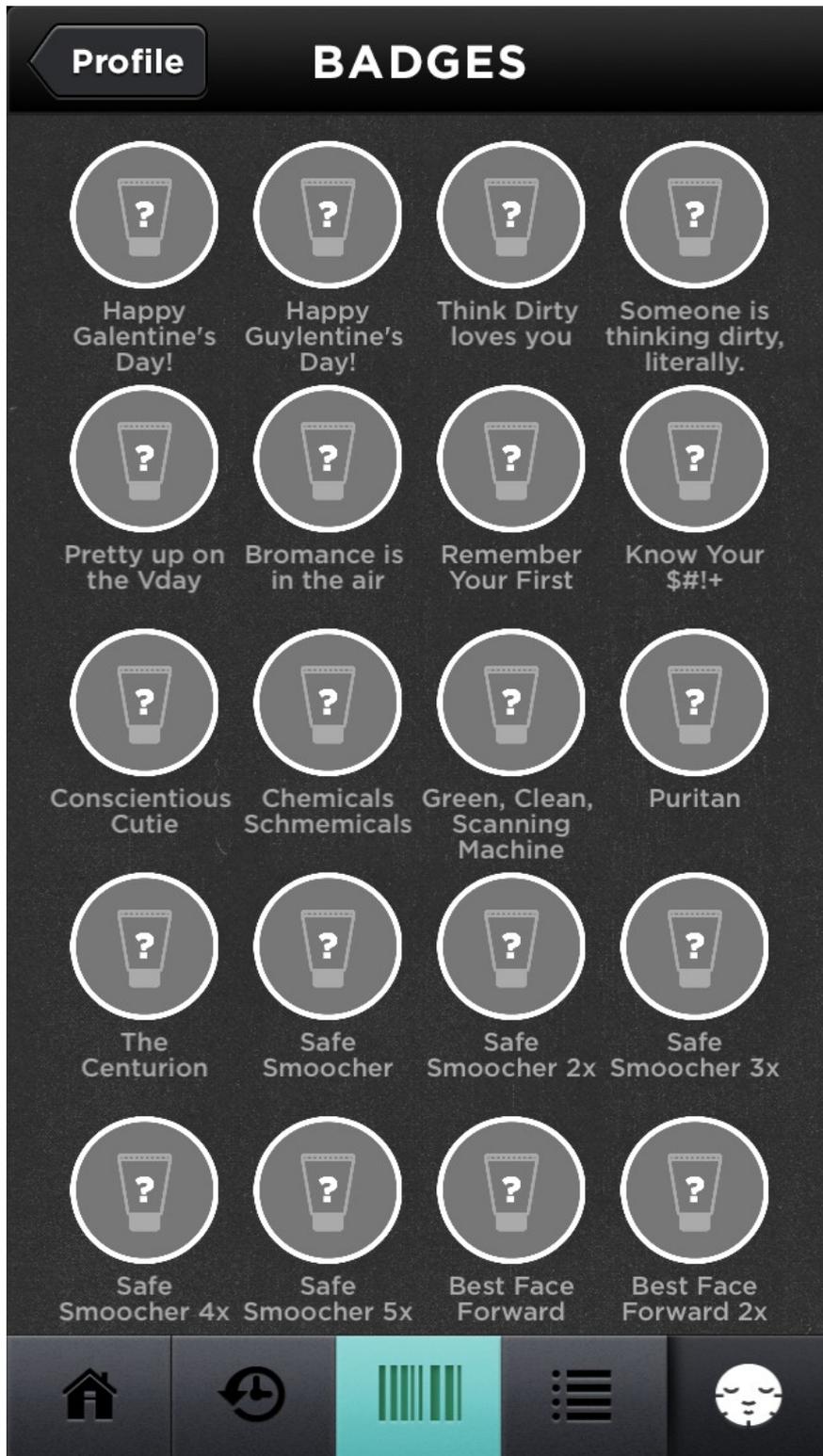


Illustration 54: Badges on Think Dirty App
 Source: Think Dirty App⁸⁸

⁸⁸ Source: <http://www.thinkdirtyapp.com> and <https://itunes.apple.com/app/think-dirty/id687176839?m=8> Accessed on

7.3.3. Response-changing the Society: Protecting

Change in society can come if the state would fight for the citizens' rights and instal new values in the society, such as respect for the worker, increasing the salary and improving the working conditions and respect for the environment, protecting both with a set of laws.

The state should do so, for the state is responsible to protect the citizens' human rights of the society it governs, said the quote from John Ruggie for the Human Rights Council:

“In cases where the state fails to protect human rights – as in the case of lack of a legal minimum wage that meets a subsistence level (living wage) – *corporations nevertheless have a responsibility to respect human rights* and to not take advantage of the state's failure” (Ruggie, 2011, pp.13)⁸⁹ (my emphasis on Italic).

As long as the government and corporations still take advantage of people and the failure of the state, change at the society level seems to be very hard to attain. Though hard, it doesn't mean impossible. Change can happen despite how the way a state is governing when it comes from the bottom and make its way to the highest rank in society. As for the example of a failed state and corporations taking advantage of the workers on matters of payment of fair wages, limited working hours and good working conditions, the change can come from the workers in form of strikes or even revolutions to reach for a change. This would be the Bubble Up, and if the change came from the state side it would be a Trickle Down.

Though both would create change in a society, they are more related to coercion than persuasion. That is because the choice is not left for the state if the individuals start a revolution to

89 “Guiding Principles on Business and Human Rights: Implementing the United Nations “Protect, Respect and Remedy”” from The Human Rights Council: Report of the Special Representative of the Secretary General on the issue of human rights and transnational corporations and other business enterprises.

Source: <http://business-humanrights.org/sites/default/files/media/documents/ruggie/ruggie-guiding-principles-21-mar-2011.pdf> Accessed on: 11/05/2015

take over, neither left to the corporations to follow rules and laws.

At the end of the day, giving them the choice on how to handle factory workers have been used on their favor. Perhaps for change in the society there is no persuasive strategy, but a forcefully protection of human rights.

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Appendix A

BRAND: YWb – YouWear Brand Rate Calculation

Apparel Industry Trends rated the brands on a scale to A to F, A being the best desired result, and F the worse possible result. Fair Fashion? Uses 4 different scales from 0 to 10, and the total value is shown on a scale from 0 to 40, where 40 is the highest positive rate, and 0 the worse possible result. The method to convert them into one unified numeral system can be seen in Appendix A. Now:

If:

Brand is present in both Reports (Apparel Industry Trends and Fair Fashion?), then their converted values (see Appendix A) shall be added and divided by 2 for a median value, which is the YouWear Brand value.

Considering YWb to be YouWear brand,

Aitn to be the value from Apparel Industry Trends converted into numeral scale from 0 to 5,
and Ffn to be Fair Fashion? Value converted into a scale from 0 to 5,

Then:

$$YWb = \frac{Aitn + Ffn}{2}$$

If:

Brand is only present in one of the Reports (A.I.T. Or F.F.), then the median value becomes automatically the converted value from the actual Report.

$$\text{YouWear} = Aitn$$

or

$$\text{YouWear} = Ffn$$

If:

Brand on the Report F.F. Is included in the gray group (companies that have not answered their survey), they have no value. If it is the case that it is present on A.I.T. Report, the median will be the value of Aitn.

If it is not present on the A.I.T. Report, then it will be excluded from the list of possible brands to be rated.

Ait	Aitn.: Ait Converted into numeral	Individually calculated by Brand in the F.F. App
A	5	$FFr . 5 / 20 = FFn$
B	4	:
C	3	:
D	2	:
E	1	:
F	0	:

Table 5: Conversion from A.I.T. Report rates and F.F. App rates into YWb rate

A.I.T.: Apparel Industry Trends Report

F.F.: Fair Fashion? App

Ait: Apparel Industry Trend Report rate

Aitn: Ait converted into numeral

FFr: Fair Fashion? Report rate

YWb : YouWear Brand rate

Ffn: Ffr converted into scale of 0 to 5

Brand	Report	Rate in Report	Converted	YWb
Abercrombie & Fitch	Apparel Industry Trends	D	2	2
Aéropostale	Apparel Industry Trends	D	2	2
adidas	Apparel Industry Trends	B	3	2,14
	Fair Fashion?	5,15	1,28	
Alta Gracia	Apparel Industry Trends	A	5	5
American Eagle	Apparel Industry Trends	B	4	4
Aramark	Apparel Industry Trends	D	2	2
Arc'terix	Apparel Industry Trends	C	3	3
Armor Holdings	Apparel Industry Trends	F	0	0
Blauer	Apparel Industry Trends	D	2	2
Bob Barker	Apparel Industry Trends	D	2	2
Carter's	Apparel Industry Trends	D	2	2
Cintas	Apparel Industry Trends	C	3	3
Disney	Apparel Industry Trends	C	3	3
EILEEN FISHER	Apparel Industry Trends	B	4	4
Elbeco	Apparel Industry Trends	C	3	3
Esteam	Apparel Industry Trends	B	4	4
Express	Apparel Industry Trends	D	2	2
Fechhleimer Brothers	Apparel Industry Trends	C	3	3
Forever 21	Apparel Industry Trends	D	2	2
Fruit of the Loom	Apparel Industry Trends	D	2	2
Gap	Apparel Industry Trends	B	4	2,38
	Fair Fashion?	3,10	0,77	
Garan	Apparel Industry Trends	D	2	2
Gildan	Apparel Industry Trends	B	4	4
Good & Fair	Apparel Industry Trends	A	5	5
H&M	Apparel Industry Trends	B	4	3,21
	Fair Fashion?	5,75	1,43	
HAE Now	Apparel Industry Trends	A	5	5
Hanesbrands	Apparel Industry Trends	A	5	5
Inditex	Apparel Industry Trends	A	5	5
Lacoste	Apparel Industry Trends	F	0	0
Levi's	Apparel Industry Trends	B	4	4
	Fair Fashion?	-	-	

lululemon	Apparel Industry Trends	C	3	3
Maggie's Organics	Apparel Industry Trends	A	5	5
New Balance	Apparel Industry Trends	B	4	2,37
	Fair Fashion?	3	0,75	
Patagonia	Apparel Industry Trends	B	4	4
prAna	Apparel Industry Trends	A	5	5
Propper	Apparel Industry Trends	D	2	2
Puma	Apparel Industry Trends	B	4	2,76
	Fair Fashion?	6,10	1,52	
Phillips Van Heusen	Apparel Industry Trends	C	3	3
Quicksilver	Apparel Industry Trends	D	2	2
Robinson Textiles	Apparel Industry Trends	F	0	0
Rocky	Apparel Industry Trends	D	2	2
Russel	Apparel Industry Trends	C	3	3
Sketchers	Apparel Industry Trends	F	0	0
Solidarity – FTUSA Line	Apparel Industry Trends	B	4	4
Spiewalk	Apparel Industry Trends	F	0	0
Timberland	Apparel Industry Trends	A	5	2,63
	Fair Fashion?	1,10	0,275	
Tompinks Pt – FTUSA Line	Apparel Industry Trends	B	4	4
UniFirst	Apparel Industry Trends	C	3	3
VF	Apparel Industry Trends	C	3	3
Walmart	Apparel Industry Trends	D	2	2
& Other stories	Fair Fashion?	5,75	1,43	1,43
7 for all mankind	Fair Fashion?	1,10	0,27	0,27
Aldi	Fair Fashion?	0,75	0,18	0,18
Armani	Fair Fashion?	-	-	-
Asics	Fair Fashion?	3,10	0,77	0,77
Athleta	Fair Fashion?	3,10	0,77	0,77
Ayachucho	Fair Fashion?	0,95	0,23	0,23
Baker Bridge	Fair Fashion?	-	-	-
Banana Republic	Fair Fashion?	3,10	0,77	0,77
Bear inc. by Stress	Fair Fashion?	-	-	-
Bel & Bo	Fair Fashion?	2,50	0,62	0,62
Beldona	Fair Fashion?	0,75	0,18	0,18

Bershka 9	Fair Fashion?	9	2,25	2,25
Blackout	Fair Fashion?	4	1	1
Bumba	Fair Fashion?	2,10	0,52	0,52
By Malene Birger	Fair Fashion?	1,10	0,27	0,27
C&A	Fair Fashion?	2,75	0,68	0,68
CKS	Fair Fashion?	-	-	-
Calida	Fair Fashion?	1,10	0,27	0,27
Caroline Biss	Fair Fashion?	-	-	-
Carrefour	Fair Fashion?	2,25	0,56	0,56
Cassis	Fair Fashion?	0,95	0,23	0,23
Celio	Fair Fashion?	-	-	-
Charles Vogele	Fair Fashion?	0,75	0,18	0,18
Cheap Monday	Fair Fashion?	5,75	1,43	1,43
Chicoree *	Fair Fashion?	0	0	0
Claudia Sträter	Fair Fashion?	-	-	-
Companys	Fair Fashion?	1,10	0,27	0,27
Converse	Fair Fashion?	4	1	1
Coop	Fair Fashion?	3,75	0,93	0,93
Cos	Fair Fashion?	5,75	1,43	1,43
Cropp	Fair Fashion?	-	-	-
Decathlon	Fair Fashion?	1,75	0,43	0,43
Desigual	Fair Fashion?	-	-	-
Diesel	Fair Fashion?	-	-	-
Dockers	Fair Fashion?	-	-	-
E5 Mode	Fair Fashion?	1	0,25	0,25
Eastpack	Fair Fashion?	1,10	0,27	0,27
Esprit	Fair Fashion?	1,50	0,37	0,37
Essentiel	Fair Fashion?	-	-	-
Expresso	Fair Fashion?	-	-	-
Fred & Ginger	Fair Fashion?	-	-	-
G-Star	Fair Fashion?	2,75	0,68	0,68
Globus	Fair Fashion?	1	0,25	0,25
Gucci	Fair Fashion?	2,10	0,52	0,52
Haglöfs	Fair Fashion?	3,10	0,77	0,77
Hello Kitty	Fair Fashion?	2,10	0,52	0,52

Hogan	Fair Fashion?	-	-	-
House	Fair Fashion?	-	-	-
Hugo Boss	Fair Fashion?	-	-	-
Intermix	Fair Fashion?	3,10	0,77	0,77
J&Joy	Fair Fashion?	-	-	-
Joop!	Fair Fashion?	0,75	0,18	0,18
Jack & Jones	Fair Fashion?	2,75	0,68	0,68
Jansport	Fair Fashion?	1	0,25	0,25
Karen Reese	Fair Fashion?	-	-	-
Kik	Fair Fashion?	-	-	-
Kliping	Fair Fashion?	1	0,25	0,25
L&L	Fair Fashion?	-	-	-
Lee	Fair Fashion?	1	0,25	0,25
Lidl	Fair Fashion?	3,10	0,77	0,77
Louis Vuitton	Fair Fashion?	-	-	-
Mango	Fair Fashion?	0,75	0,18	0,18
Manor	Fair Fashion?	0,50	0,12	0,12
Marks & Spencer	Fair Fashion?	9,25	2,31	2,31
Massimo Dutti	Fair Fashion?	9	2,25	2,25
Maya	Fair Fashion?	2,10	0,52	0,52
Mayerline	Fair Fashion?	6,10	1,52	1,52
Mer du Nord	Fair Fashion?	1,75	0,43	0,43
Metro Boutique	Fair Fashion?	-	-	-
Mexx	Fair Fashion?	-	-	-
Migros	Fair Fashion?	1	0,25	0,25
Mohito	Fair Fashion?	-	-	-
Monki	Fair Fashion?	5,75	1,43	1,43
Migros	Fair Fashion?	-	-	-
Musti	Fair Fashion?	2,10	0,52	0,52
Nile	Fair Fashion?	2,75	0,68	0,68
New Look	Fair Fashion?	6,75	1,68	1,68
Next	Fair Fashion?	4,50	1,12	1,12
Nike	Fair Fashion?	4	1	1
Old Navy	Fair Fashion?	3,10	0,77	0,77
Onitsuka Tiger	Fair Fashion?	3,10	0,77	0,77

Only	Fair Fashion?	2,75	0,68	0,68
Orchestra	Fair Fashion?	-	-	-
Orsay	Fair Fashion?	1,50	0,37	0,37
PKZ	Fair Fashion?	0,50	0,12	0,12
Paprika	Fair Fashion?	1	0,25	0,25
Paul Kehl	Fair Fashion?	0,5	0,12	0,12
Pimkie	Fair Fashion?	2	0,5	0,5
Plop	Fair Fashion?	2,10	0,52	0,52
Premaman	Fair Fashion?	-	-	-
Primark	Fair Fashion?	5,75	1,43	1,43
Promod	Fair Fashion?	2,10	0,52	0,52
Quechua	Fair Fashion?	1,75	0,43	0,43
Reebok	Fair Fashion?	5,10	1,27	1,27
Remei Ag	Fair Fashion?	7,15	1,78	1,78
Replay	Fair Fashion?	-	-	-
Reserved	Fair Fashion?	-	-	-
River Woods	Fair Fashion?	-	-	-
Rockport	Fair Fashion?	5,10	1,27	1,27
Roger Vivier	Fair Fashion?	-	-	-
S. Oliver	Fair Fashion?	-	-	-
Samson	Fair Fashion?	2,10	0,52	0,52
Scapa Sports	Fair Fashion?	-	-	-
Schild	Fair Fashion?	1	0,25	0,25
Signe Nature	Fair Fashion?	-	-	-
Sinsay	Fair Fashion?	-	-	-
Sisley	Fair Fashion?	-	-	-
Speedo	Fair Fashion?	1,50	0,37	0,37
Strellson	Fair Fashion?	1,75	0,43	0,43
Switcher	Fair Fashion?	9,25	2,31	2,31
Tally Weijl	Fair Fashion?	-	-	-
Takko	Fair Fashion?	4,75	1,18	1,18
Talking French	Fair Fashion?	-	-	-
Tchibo	Fair Fashion?	7,75	1,93	1,93
Tesco	Fair Fashion?	4,10	1,02	1,02
The North Face	Fair Fashion?	1,10	0,27	0,27

Tiger of Sweden	Fair Fashion?	1,10	0,27	0,27
Tod's	Fair Fashion?	-	-	-
Trafic	Fair Fashion?	-	-	-
Tricobel	Fair Fashion?	-	-	-
Triumph	Fair Fashion?	0,75	0,18	0,18
Vans	Fair Fashion?	1,10	0,27	0,27
Vero Moda	Fair Fashion?	2,75	0,68	0,68
Versace	Fair Fashion?	0,50	0,12	0,12
Very Me	Fair Fashion?	-	-	-
Very Me Kids	Fair Fashion?	-	-	-
We	Fair Fashion?	0,75	0,18	0,18
Weekday	Fair Fashion?	5,75	1,43	1,43
Windsor	Fair Fashion?	0,75	0,18	0,18
Wrangler	Fair Fashion?	1,10	0,27	0,27
Y.Yendi	Fair Fashion?	-	-	-
Zara	Fair Fashion?	9	2,25	2,25
Zebra	Fair Fashion?	0,5	0,12	0,12
Zoe Kids	Fair Fashion?	-	-	-
Zoe Loveborn	Fair Fashion?	-	-	-
Sloggi	Fair Fashion?	0,75	0,18	0,18

Table 6: Conversion from A.I.T. Report rates and F.F. App rates into YWb rate

YWb: YouWear Brand

Appendix B

COLOR: YWc: YouWear Color Rate Calculation

Color	YWc
Natural Color (Undyed)	5
Naturally Dyed (Stamp informing)	4
Bright White (Optical White)	2
Colorfull (Red, Blue, Yellow, etc.)	0

Table 7: Converting Color into YWc numerical rate

YWc: YouWear Color

Because the situation of dyes is either good or bad, the YouWear rate only uses the values 5, 4, 2, and 0; leaving 3 and 1 out.

The YouWear rate calculation in Color is simply the value correspondent on the table.

Appendix C

MADE IN: YWMi: YouWear Made In Rate Calculation

The calculation regarding country of manufacturing is proportional to the percentage of Living Wage that the workers should be receiving. This percentage is data extracted from Tailored Wages Report (2014, pp. 34-35). For each percentage parcel, a value from 0 to 5 is given by YouWear (see Appendix C), so the systems continues to be unified. The rate for YWMi is the value equivalent to the % payed in each country.

But, as mentioned before, Argentina, Bangladesh, China, India, Jordan, Malaysia and Thailand are countries where there is evidence of using child or forced labor. These specific countries when receiving their YWMi from the wages % will get their YWMi multiplied by 0, which automatically turns their YWMi into 0.

This is the same condition chosen by Fair Fashion? To place the gray area on the scale, and the same as Think Dirty when not specifying which fragrance a product contains. But due to the severity of the use of child or forced labor, the YWMi will consider 'worse case scenario' for the countries listed.

Percentage of LW payed	YWMi
- ∞ - 5%	0
6 – 10%	1
11 - 20%	2
21– 50%	3
51 – 80%	4
81 - ∞	5

Table 8: Conversion of LW % into YWMi rate

LW: Living Wage

YWMi: YouWear Made In

Country	LW (€)	MW (€)	% of LW payed	YWMi	Child or Forced Labor	YWMi
Argentina	-	-	-	-	Yes	0
Bangladesh	259,80	49,56	19%	2	Yes	0
BiH (RS)	-	189,00	25%	3	No	3
Bulgaria	-	139,00	14%	2	No	2
Cambodia	285,83	72,64	21%	3	No	2
China	376,07	174,60	46%	3	Yes	0
Croatia	-	308,00	36%	3	No	2
Georgia	-	52,00	10%	1	No	1
India	195,70	51,70	26%	3	Yes	0
Indonesia	266,85	82,14	31%	3	No	3
Jordan	-	-	-	-	Yes	0
Macedonia	-	111,00	14%	2	No	2
Malaysia	361,21	196,06	54%	4	Yes	0
Moldova	-	71,00	19%	2	No	2
Romania	-	133,00	19%	2	No	2
Slovakia	-	292,00	21%	3	No	3
Sri Lanka	259,46	50,31	19%	2	No	2
Thailand	-	-	-	-	Yes	0
Turkey	-	252,00	28%	3	No	3
Ukraine	-	80,00	14%	2	No	2

Table 9: Conversion of LW % into YWMi Final rate

LW (€): Living Wage value in Euro

MW (€): Minimal Wage value in Euro

BiH: Bosnia and Herzegovina

If:

Argentina; Jordan; India; China; Bangladesh; Thailand; and Malaysia (countries making use of child or forced labor), then:

$$YWMi . 0 = 0$$

Appendix D

MATERIAL: YWMa: YouWear Material Rate Calculation

Materials have been separated in 2 segments:

Hhr, which stands for Human Health rate, meaning 0 from harmful for human health, and 5 to very positive to human health,

and Er, which stands for Environment rate, also from 0 to 5.

Hhr and Er were rated accordingly to the author knowledge from Bachelor in Textiles (Appendix D)

The calculation for YouWear Material (YWMa) is:

$$YWMa = \frac{(HHr \cdot 1,25) + (Er \cdot 0,75)}{2}$$

$$YWMa = \frac{(HHr \cdot 1,25) + (Er \cdot 0,75)}{2}$$

Material	HHr	Er	YWMa
100% Cotton	5	3	4,25
100% Linen	5	4	4,62
100% Bamboo	5	5	5
100% Hemp	4	4	4
100% Modal	4	3	3,62
100% Wool	4	5	4,37
100% Silk	5	3	4,25
100% Cashmere	5	4	4,62
100% Mohair	4	4	4
100% Alpaca	4	4	4
100% Nylon	2	2	2
100% Polyester	1	4	2,12
100% Acrylic	1	1	1
100% Polypropylene	1	1	1
Mixed fibers	2	0	1,25

Table 10: Conversion of Materials into YWMa rate

HHr: Human Health rate

Er: Environment rate

YWMa: YouWear Material Rate

Appendix E

YOUWEAR: YW Rate Calculation

YouWear Rate is equal to all the variables added, divided by the number of variables:

Being YW YouWear,

YWb YouWear brand,

YWMi YouWear made in,

and YWMa YouWear material,

Then,

$$YW = \frac{YWb + YWc + YWMi + YWMa}{4}$$

Appendix F

- if the value is between or equal to 0 and 5 in the decimal mark, then the value should be rounded to the former integer number. Ex: $1,25 \leq 1,5$, then 1,25 shall be rounded to 1,0.
- if the value is between or equal to 6 and 9 in the decimal mark, then the value should be rounded to the next integer number. Ex: $1,75 \leq 1,9$, then 1,75 shall be rounded to 2,0.

Considering x to be the final value when rating an item of clothing, the table 2 represents the rounding to integer numbers according to their decimal mark.

Decimal value	Round value
$X \leq 0,5$	0
$X \geq 0,6$	1
$X \leq 1,5$	1
$X \geq 1,6$	2
$X \leq 2,5$	2
$X \geq 2,6$	3
$X \leq 3,5$	3
$X \geq 3,6$	4
$X \leq 4,5$	4
$X \geq 4,6$	5

Table 11: Rounding to integer numbers at Youwear rating system

This improvement will allow the final rate to appear as an integer number or 0, or 1, or 2, or 3, or 4, or 5. This will not only be easier for the user to relate to, but also easier to represent design wise.

Appendix G

Category	Sub-category	Number of studies	% of total studies	Number of findings	% of total findings
Evaluation	Evaluation	70	66,7	241	27,7
	Character	47	44,8	93	10,7
	Sociability	54	51,4	133	15,3
	Mood	13	12,4	15	1,7
Potency	Potency	85	81	311	35,8
	Power	47	44,8	103	11,9
	Competence	67	63,8	158	18,2
	Intelligence	37	35,2	50	5,8
Dynamism	Dynamism	48	45,7	137	15,8
	Activity	34	32,4	50	5,8
	Control	26	24,8	48	5,5
	Stimulation	21	20	39	4,5
Quality of Thought	Quality of Thought	37	35,2	118	13,6
	Flexibility	31	29,5	73	8,4
	Objectivity	16	15,2	24	2,8
	Tangibility	12	11,4	21	2,4
Miscellaneous	Miscellaneous	31	29,5	62	7,1

Table 12: Frequency of significant findings per content category

Source: Table 2. Frequency of significant findings per content category (Damhorst 1990:5)

Appendix H

Message type	All studies <i>f</i>	Free response <i>f</i>
Person descriptors:		
Trait	610	16
Sex typing	16	4
Age	12	2
Role and status	19	10
Fashionability	2	0
Attitudes and interests	14	3
Mood	17	5
Condition	12	3
Overall evaluation	4	1
Background:		
Culture	2	2
Education	3	0
Income or salary	7	2
Group membership or lifestyle	6	0
Possessions or product use	2	0
Where live	1	0
Achievement or skill	42	0
Relationship to others:		
Quality of relationship or interaction	34	10
Others' evaluation of person	3	1
Liking or selection by respondent	17	0
Similarity to respondent	2	0
Dress compared to others'	2	2
Situation or activity:		
Involvement in situation	10	5
Behavior or intention	19	5
Appropriate dress for situation or person	13	4
TOTAL	869	75

Table 13: Types of messages communicated through dress
Source: Table 3. Types of messages communicated through dress (Damhorst, 1990:.5)