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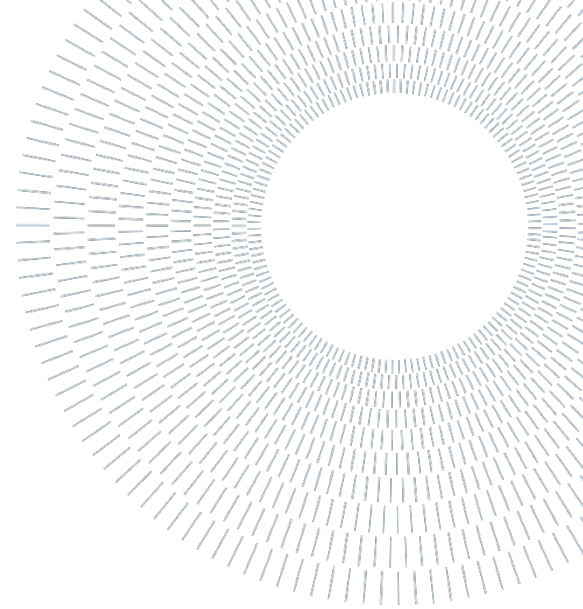
Consumers' Education on Fashion Sustainability

Management Engineering Master Thesis

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1. Introduction

Everything we use comes from natural resources, but many of them are being used faster than they can be replenished. Fashion, including textile, mass fashion and high-end fashion, is one of the main industries having negative environmental and social impacts around the world.

From the environmental perspective, it is responsible for approximately 8-10% of global emissions, the release of over a third of microplastics into the oceans, 20% of industrial water contamination and more than 92,000 tons of textile waste every year, which are not properly managed due to the lack of apparel waste management systems. (Stallard, 2022)

Concerning the social impact, garment workers are often underpaid, and this keeps them in a cycle of poverty and increases the pressure to accept very scarce working conditions and to work long overtime hours, which has an impact on productivity, health, and safety.

On the other hand, despite worker exploitation, textile and clothing production is a major contributor to gross domestic product (GDP) for low and middle-income countries. Properly regulated, it has the potential to provide jobs and lift people out of poverty. This is why discussing about sustainable fashion and finding solutions to implement it is fundamental from a practical point of view.

The fashion industry has such huge impacts because of actions from both the offer and the demand parties.
On the business side, companies look for convenience in terms of labour and materials used and often suffer from lack of supply chain traceability.

Referring to the demand, each person in the world is somehow a customer of the fashion and textile industries, but while some people are passionate and even fight for the development of initiatives to promote environmental and social sustainability in the fashion world, others passively get carried away by events because of a mix of individualism, ignorance and laziness, leading to a lack of sustainable fashion interest and awareness.

So, although sustainability and sustainable fashion have been relevant topics for years, and although there are various projects underway and experts involved, sustainability is a complex theme to address, sustainable options are not always available or easy to use, and information is often contaminated by greenwashing and fake news.

Raising awareness and educating everybody about sustainable fashion is the first step to make a change, but the current education system on fashion sustainability is very basic, characterized by gaps and disorganization. This underscores the critical importance of this subject, not only in practical terms but also from an academic perspective.

2. Objectives and Methodology

2.1. Research objectives

This work intends to address the lack of implementation methods for Sustainable Development Goal (SDG) 12 Responsible Consumption and Production in the Fashion Industry. Given that manufacturers are reactive to customer demand and ready to implement more sustainable production practices, today's priority is to increase consumers' knowledge and steer them toward more ethical consumption.

Focusing on the demand side, as part of the Multilayered Urban Sustainability Action (MUSA) project, this thesis objective is to assess consumers' present level of fashion

sustainability education, with a focus on Italian consumers, give a rundown of the currently available educational resources, and identify a logical sequence to follow in order to educate, help, guide and incentivize consumers towards fashion sustainable choices.

Finally, a framework of proposals is designed to suggest practical solutions to address each step of the path to lead consumers in the transition towards responsible consumption habits.

2.2. Research Questions

Three research questions will be answered along the dissertation:

1. *What is the real level of knowledge and interest of consumers regarding sustainable fashion?*

2. *What tools are currently being used in spreading fashion sustainability? How?*

3. *What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits? Which tools should be adopted to create an educational base rooted in the mentality of Italians?*

2.3. Research Methodology

This is a **longitudinal study** since the data was collected at multiple points in time in order to find the right next steps leveraging on the latest discoveries, and, in this way, to build a coherent path.

The approach is a mixed one, resorting, as needed, to **qualitative methods** such as interviews, focus groups, analysis of available divulgation papers and interesting cases, **and quantitative methods** like surveys and analytics of existing datasets. Data and information were gathered from available online articles, websites, papers and books, and chosen considering the **source reliability** and the **publication date**.

Through an **exploratory approach**, consisting in past **cases** and **experts' interviews conducted by us**, all the available tools to educate consumers about sustainable fashion were examined. The interviews were performed through online meetings with professionals specialized on specific topics or working in particular areas.

Thanks to the in-depth knowledge of the fashion industry and the current levels of awareness and education of today's consumers about sustainable fashion, built step by step through the methodology outlined above, a **framework** has been developed that aims at a wide-ranging sustainable fashion education, being composed of **six proposals targeting different needs of different types of consumers**.

Each proposal is presented following the same process. First, there is a description of the context of placement and a description of one or more interesting cases in the fashion industry or in a non-adjacent industry, in some cases enriched through experts' interviews. Then, the target is identified (also considering a classification between the level of fashion sustainability knowledge possessed by consumers, divided in Basics, Amateurs, Experts and Negationists), a general model of the solution is presented and, for the first four, a possible implementation suggested. For each proposal, its limits are discussed and the potential impact on the target is forecasted, thanks to online questionnaires, and analyzed.

The strategy and proposals validation happened through a workshop with 7 experts, who were selected basing on their experience and knowledge in different sectors:

- Alessandro Brun, Full Professor at Politecnico di Milano.
- Giorgio Burini, PhD candidate of the Supply Chain Management research group at Politecnico di Milano.
- Federica Celeste, PhD candidate of the Fashion, Luxury and Design Supply Chain Sustainability research group at Politecnico

di Milano and Content Creator for Fabiana Andreani.
- Margherita Emma Paola Pero, Associate Professor at Politecnico di Milano.
- Selena Russo, Senior Event Manager & Communication Specialist.
- Gianluca Tedaldi, Assistant Professor at Politecnico di Milano.
- Jinou Xu, Assistant Professor at Politecnico di Milano.

The online meeting lasted one hour and a half and it was structured following the Delphi method.

After a detailed explanation of the framework and all the solutions proposed, specifying the objectives, models, suggested implementation, target and forecasted impacted target, the experts were asked to answer a Google Forms questionnaire. Five questions for each proposal covered the fundamental topics of efficacy, efficiency, potentiality, and limits. The questions were related to the experts' opinions and the possible answers for each question were:

- 1- Totally Disagree
- 2- Partially Disagree
- 3- Indifferent
- 4- Partially Agree
- 5- Totally Agree

The validation happened in two phases. First, the respondents answered the five questions related to a solution, then the facilitator shared a summary of the anonymous answers and whenever the results were different, the participants were left free to discuss and comment on them, influencing each other's answers to the same questions in the next phase. This happened for each solution separately.

In the second phase, the participants were asked to answer the same questionnaires again. After the second phase, the convergence of opinions determined the final results.

2.4. Clarifications

A significant clarification concerns the **use of the word "Sustainability".** Although the term

traditionally refers to the three spheres of environmental, social and economic sustainability, in the following thesis its general form refers to the environmental and social sustainability, while when more specificity is needed the sphere is specified.

It is also important to point out that, when referring to the "Fashion Industry", all the activities of both **high-end fashion, mass fashion, and textile production** are included**.** Consequently, everybody can be considered a consumer of the fashion industry when it is intended as defined before.

3.   Structure of the content

The **first chapter** has the goal of presenting the thesis objective, structure and research methodology used, in order to clarify the procedure followed and identify a fil rouge throughout the whole work.

In the **second chapter**, the concepts of Sustainability Triple Bottom Line with its trade-offs and SDGs with their limits are introduced, followed by a focus on the Fashion Industry environmental, social and economic impacts.
The relationships between both fast and luxury fashion firms and sustainability are examined, reporting also theoretical sustainability strategies solutions firms may adopt, which were inspired by the works of Renato J. Orsato and Martin Geissdoerfer, and their possible practical implementation. This part helps to define the current sustainability landscape and identify the conditions of the fashion industry production side.
Then, the concept of greenwashing is explained and the relationship between governments and sustainability, which largely concerns firms' information disclosure and sustainable performance evaluation methods, analyzed.

The **third chapter** addresses the first research question (*What is the real level of knowledge and interest of consumers regarding sustainable fashion?*) since it evaluates the relationship between education and

sustainability today. Starting from the fundamental concept that, even though individual commitment alone is not enough and must be supported by firms and government actions, it still has the power to influence the fashion industry path, it is clear that the general rethink of the fashion design processes, and business models should be matched by a correct consumers' education.
Merged data from Max Roser and Esteban Ortiz-Ospina's, IIASA, UNESCO, Card's, and OECD reports show that education equips people with the knowledge, means and mindset to make proper sustainable choices, in particular for conscious consumption.
Focusing on fashion consumption awareness in Italy, the results of a survey we carried out over a sample of 200 Italians about their knowledge of sustainable fashion and purchasing and disposal habits are shown. They support the conclusion that people are more and more aware of the sustainability issues, also in the fashion industry, but informational obesity, fake or incorrect news, the complexity of the topic and the scarcity of the education prevent most consumers from knowing more and making the right choice.

The **fourth chapter** addresses the second research question (*What tools are currently being used in spreading fashion sustainability? How?*) since it examines the current initiatives and tools to promote consumers' education and awareness, including NGOs, events, laboratories, documentaries, movies, series, ted talks, podcasts, books, apps, and social platforms. Their peculiar meanings, targets, benefits, and limits are analyzed, also with the contribution of some expert we interviewed, and examples of their implementation to support Sustainable Fashion are listed.

As showed in the fourth chapter, there are several existing initiatives and tools to spread fashion sustainability, but they reach an already partially aware and educated target. In fact, the current version of the fashion sustainability education system excludes three different groups of people:

- A portion which is not educated in the proper way on fashion sustainability correct habits, the impacts of fast-fashion and the social and environmental consequences of the current purchasing behaviors.
- A portion of the correctly educated people, who don't have access to the right means to make the most sustainable choices due to a lack of external initiatives and opportunities.
- A portion of the correctly educated people, who has access to the right means but still gives more value to personal and short-term rather than collective and long-term convenience.

The **fifth chapter** addresses the third research question (***What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits? Which tools should be adopted to create an educational base rooted in the mentality of Italians?***) since it presents a framework of proposals to complete the current sustainability education system and support it with an environment that makes it easier for consumers to make sustainable fashion choices. Its final objective is to highlight the areas of needed intervention, identify the specific order to follow in order to reach in a holistic way different targets of the population, particularly the currently excluded ones, and suggest a solution example for each step of the path. The six proposals are, in fact, intended as voluntarily general possible models to address each target and their specific deficiencies and needs, to drive sustainability in the mainstream. The framework objectives and its logic are presented and supported by the current needs for a sustainable fashion industry highlighted in Endelea's Case and Francesca De Gottardo's interview.

The proposals, mixing both pull and push approaches and aiming to educate, help, guide and incentivize consumers towards fashion sustainable choices are presented in Executive Summary Table 1.

Proposal	Description
Ad Hoc Lessons for young students	A model of 1/2 hours lessons to children from 5 to 14 years old to raise awareness and educate younger generations on sustainable fashion and their possible contribute to build a better world.
Educational Social Media Plan	A model of Social Media Plan, including livestreaming events and, when possible, ER tools, to merge consumers' sustainable fashion education with the interest of brands to improve their reputation.
Educational Visual Labels	A model of labels that customers of all ages can find on clothes to get information about the level of sustainability of the cloth itself, its origin and materials, its impact and use and disposal modalities.
GoodToWearMe App	An evolution of the WearMe App prototype that intends to help customers in changing their everyday routines through user-and-user and user-and-businesses cooperation, knowledge sharing, gamification, and encouragement with rewards.
End Of Life Wardrobe	A model of garment waste bin, installed outside stores or malls, to collect clothes at the end of their life, based on a system of incentives and rewards for users.
End Of Life Excise Tax	A model of excise tax on garments, leveled on each product social and environmental type of impact, in order to reduce their uncontrolled production and purchase habits. This way, the end-of-life cost of these products is partially direct also to the consumers.

Executive Summary Table 1- Framework of proposals' description

In the **sixth chapter**, all the proposals are validated using a Delphi method in two rounds with a group of experts from different sectors.

In the **seventh chapter**, the thesis discusses its final results, highlighting the importance of consumer choices in driving fashion industry sustainability. It highlights the challenges of limited education and incentives reaching some population segments. Three excluded consumer groups are identified: those with inadequate education, well-informed but limited opportunities, and educated but convenience-focused individuals. The proposed strategy, validated by experts, includes Ad Hoc Lessons, Educational Visual Labels, End Of Life (EOL) Wardrobe, and End Of Life (EOL) Excise Tax as promising options, with further research needed for the Educational Social Media Plan and GoodToWearMe App.

In the **eighth chapter**, the thesis concludes by addressing the research questions, highlighting its novel contributions, recognizing potential limitations, and exploring future opportunities based on the insights gained.

4. Framework of Proposals

The framework of proposals is based on the idea that, in order to achieve a sufficient level of education on fashion sustainability and see changes in this world, it is necessary an holistic approach, tackling different targets of different generations and attitudes towards the topic in a very specific order. It must be clarified that the sequence in which proposals are presented is the logic order in which they were ideated.

Anyway, the logic order is not strictly related to the chronological order of implementation, because implementing the proposals all together, without following the logic order, would strengthen and not diminish their impact.

The logic order initially aims to lay the foundation for sustainable fashion education in the very young generation, and then also in the older segments of the population. Additionally, facilitators and positive motivators would increase the interest of consumers, both properly educated and not, and practically guide them in their everyday choices. Finally, a coercive measure would affect all people, including both the portion of the correctly educated people, who has access to the right means but still gives more value to personal and short-term rather than collective and long-term convenience.

For each step of the path, general proposal models are suggested in order to give an idea of how to address each of these aspects from a practical point of view.

Children will be the future purchasing generations, who will have to value hopefully certain characteristics in terms of ethical, social and environmental standards of the goods during the shopping process. The first proposal is, in fact, the creation of lesson models for students of different ages about fashion sustainability topics. The goal is to build a more conscious generation, but also to let this younger slice of population positively influence

the older one through the scholar system and children's renown fresh point of view.

Proposal 1	Ad Hoc Lessons for young students
Objective	Realize a model of lesson to be performed once every year to educate young students about the topic of sustainable fashion and sensitize both the young generations and their close acquaintances. The approach must be both informative and emotional but not traumatizing.
Target Reach	Children and students between 5-14 years old.
From	Government; Independent organizations
Impacted Target	Among a sample of 36 students who followed the lecture trial, 94.4% are willing to put in practice what they learnt and 41.7% actually remember information from one lesson experience, a percentage that is likely to increase with the number of lessons students attend in their life (once every year).

Executive Summary Table 2- Ad Hoc Lessons summary

The second proposal exploits the always increasing power of social-network, the full-connectivity trend and the potentials of digitalization and new technologies, like livestreaming features and ER tools, to foster the current interest of people on fashion sustainable topics, strengthening the educational base of users.

Proposal 2	Educational Social Media Plan
Objective	Realize a model for social media plan, including livestreaming events and, when possible, ER tools, for brands to educate consumers about sustainable fashion and to increase their level of interest on the topic, sharing and reinforcing additional information about brands' values, materials used and activities performed. The communication approach can be either informative, emotional or a mix of the two.
Target Reach	Brand clients between 14-60 years old that are using social media and other social media account owners that could be reached directly on the platform. Mostly Amateurs and Experts, but partially also Basics.
From	Brands
Impacted Target	Among a sample of 43 respondents, 46.5% believe that a social educational campaign aimed at spreading transparency about the sustainability practices used by brands could have a sufficient positive impact. Only 30.4% and 11.6% would respectively follow livestreaming sessions on Instagram or Twitch. In general, the impacted target will consist mainly of consumers between 18-30 years old, who use social platforms more and are open-minded and mature to care about the topic, learn, engage, and act.

Executive Summary Table 3- Educational Social Media Plan summary

The third proposal is a more visual and easier tool to enter in contact with for every target, since it is about the introduction of visual educational labels on the internal and external part of every garment, showing in a simplified way basic information potentially needed by every customer. It can be resembled to a facilitator that aims at helping consumers to making conscious and aware choices.

Proposal 3	Educational Visual Labels
Objective	Realize a model of educational and visual labels to be associated to every garment to guide consumers in making conscious choices easily and effectively, by showing information from what and how garments are made but also, how they can be cared for, reused and the impact they have on society and the planet. The communication approach should be informative.
Target Reach	Any consumer of the brand's products before, during and after the purchasing process that would read the label, so Basics, Amateurs and Experts.
From	Brands, both spontaneously or pushed by Government
Impacted Target	Among a sample of 59 people, 72.9% would feel positively impacted by the use of Educational Visual labels in their purchasing habits (positive score > 5 in a range from 1 to 10). Around 45.8% would be directly influenced in their purchase by additional information about the product level of sustainability on the label. 67.8% of respondents showed interest in reading additional information about material origins, worker conditions, instructions for use, washing and recycling, and other initiatives by the brand through QR codes on the labels.

Executive Summary Table 4- Educational Visual Labels summary

The fourth and the fifth proposals have the objective to motivate consumers with positive incentives to respectively acquire the right purchasing habits and to dispose of clothes at the end of their life.

The fourth proposal is an app leveraging gamification and focusing on the always increasing importance of the phone in shaping our lives and our daily habits.

Proposal 4	GoodToWearMe App
Objective	Implement new functionalities to an already existing prototype, called WEAR ME App, to help consumers improve their daily habits through the share of information and the collaboration among users and between users and businesses. The communication approach should be informative, while the interaction should be both motivating and entertaining.
Target Reach	All 4 categories fashion of consumers: Basics, Amateurs, Experts and Negationists.
From	Private Entity
Impacted Target	Among a sample of 34 people, 57.6% would appreciate the application, believing it could have a positive impact on their daily habits. 63.3% of them would use the app to get specific detailed information, while only 6.1% would use the app daily. Probably as the personal wardrobe features develop and the social network grows, it will have a higher appeal.

Executive Summary Table 5- GoodToWearMe App summary

The fifth proposal offers a new and motivating way to take care of the clothes at the end of their lifespan, thanks to the introduction of garment waste bin which rewards in different ways the good gesture of putting in it clothes, that have reached their end of life.

Proposal 5	End Of Life Wardrobe
Objective	Implement a network of garment waste bins, which could be installed outside stores or malls, in order to incentivize consumers to properly take care of the disposal of clothes in their end-of-life phase, thanks to a system of rewards. The communication approach should be educational in order to let consumers understand the real purpose of this tool, while the interaction should be both motivating and incentivizing.
Target Reach	All 4 categories of fashion consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.
From	Government; Organizations; Private Entity
Impacted Target	Among a sample of 48 respondents, 84% would appreciate and would get a positive impact on solving the daily problem of end-of-life garment disposal from the introduction of the EOL Wardrobe. The type of incentive that works best would be discounts to be used in shopping centers or in pools of participating shops, followed by a monetary reward in the range of cents or a few euros.

Executive Summary Table 6- EOL Wardrobe summary

Finally, the sixth proposal introduces an excise tax on clothes computed basing on their production and disposal social and environmental impacts. It has the goal of

making the fashion market more homogeneous in terms of price for sustainable and fast-fashion clothes and could be able to reduce the overproduction and purchasing of non-needed garments.

Proposal 6	End Of Life Excise Tax
Objective	Impose a range of excise taxes on garments, leveled on each product type's production and disposal impact, as a coercive measure. The aim is to create a more homogeneous fashion market, to reduce the uncontrolled purchase and production, and to partially reallocate the end-of-life cost of these products to the consumers. The communication approach should be educational in order to let consumers understand the real purpose of this tax.
Target Reach	All 4 categories of fashion consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.
From	Government
Impacted Target	Among a sample of 48 respondents, 58.4% would understand the reasons behind the tax and redirect their purchases towards more sustainable garments.

Executive Summary Table 7- EOL Excise Tax summary

In the sustainable fashion world, we can consider three key role players: **consumers, firms** and **governments**, to which the action of other independent entities, like NGOs, adds.

The first lever to lead the fashion industry in a more sustainable direction is to educate consumers, who must have the right tools to make their own evaluations. This way, to address the demand, brands will inevitably be forced to produce less and more consciously. On the other hand, it is the firm's responsibility to create the right environment where consumers have access to the opportunities to make the right choices. The government can intervene on both sides by supporting filling the gaps of the current consumers' education system and by incentivizing both consumers' and brands' sustainable conduct avoiding greenwashing, while also providing equal operating and monitoring conditions for firms. Below, a synthetized presentation of the proposals is provided.

4.1. Creating the proper conditions to implement the proposals

While the Ad Hoc Lesson for young students and the Educational Social Media Plan are standalone proposals to directly educate large portions of the population depending on the specific target and don't need much preparation, the other proposals should be implemented in a properly organized system.

In order to give an example of this system, it is possible to merge the Educational Visual Labels, the GoodToWearMe App, the EOL Wardrobe, and the EOL Excise Tax solutions so that consumers will receive both positive and negative incentives to act in an ethical way in a context that makes sustainable choices possible, easy and even profitable.

The proposal consists in selling clothes in store with a specific markup related to the EOL Excise Tax depending on the production and disposal impact of the product itself. When it is brought back to the EOL Wardrobe by the user, the machine could pay back, with money or discounts, the part of the overcharge linked to the disposal impacts, also considering the time lapse between the purchase and the disposal, which could be identified through the informational label of the product, and the number of times the product was used, which can be identified connecting the consumer's profile on the GoodToWearMe App.

The system created in this way is too complex to be described in detail and needs a specific ad hoc study.

4.2 Results

The journey through this thesis has led us to intriguing discoveries, as we navigated the logical order of our proposed solutions and assessed their impact and feasibility.

Among these solutions, the Ad Hoc Lessons emerged as a powerful tool for instilling sustainability awareness in younger generations. However, our findings suggest that, in the short term, they might be best suited as an external educational program, specifically

on fashion sustainability, or as an integral part of a more comprehensive sustainability-focused curriculum.

On the other end of the spectrum, the Educational Social Media Plan exhibited considerable potential in educating older generations. Yet, we encountered a challenge; its cost-effectiveness for brands lacking essential data or a solid sustainable value proposition might pose hurdles to its widespread adoption.

In the midst of these considerations, the Educational Visual Labels stand out as a beacon of promise. Their ability to influence consumer choices in both the short and long term makes them a pragmatic and likely-to-be-implemented solution.

The GoodToWearMe App, with its undeniable impact on consumption, nevertheless faces the hard challenge of securing long-term profitability for its owner and retaining its user base.

The EOL Wardrobe, a compelling influencer of consumption patterns, shows promise in terms of profitability for participating stores. However, the realization of its potential hinges on the establishment of a multifaceted network of collaborations and a logistical system for the collection and disposal of garments, a long-term endeavor.

Lastly, the EOL Excise Tax emerges as a powerful force in influencing consumption and presenting profitability prospects for the government. Yet, its realization in practice necessitates complex computations based on fashion sustainability data that are not yet fully accessible today. Moreover, it demands adaptability to the ever-evolving economic and geopolitical landscape. It's worth noting that while it may curb overconsumption, it doesn't inherently address the issue of overproduction.

To sum up, Ad Hoc Lessons, Educational Visual Labels, EOL Wardrobe, and EOL Excise Tax proved to be promising tools for the promotion of sustainable fashion. On the other hand, the Educational Social Media Plan and GoodToWearMe App require further refinement and revision in future research endeavors to bolster their efficacy and feasibility.

5.   Conclusions

The dissertation begins by answering the first research question. In fact, it delves into the relationship between education, sustainability, and conscious consumption, emphasizing education's role in shaping values and behaviors. The research reveals that while global awareness of sustainability in fashion is on the rise, translating this awareness into action faces challenges. Consumers express a need for further education on sustainability and point out barriers like misinformation, perceived excessive costs, and skepticism about individual impact. Finally, it is underlined the significance of education and awareness in promoting sustainability within the fashion industry.

The second research question investigates the tools and initiatives used to promote fashion sustainability and consumers' education. The research highlights a gap in targeting individuals who are already aware of sustainability concepts, leaving out children, teenagers, and those unfamiliar with sustainability.

The first part of the final research question identifies education and incentives as key drivers for raising awareness about sustainable fashion habits. The dissertation outlines a comprehensive strategy for addressing different segments of the population, presenting a framework of six initiatives. This strategy begins with educating the younger generation and extends to older ones, with facilitator and motivator tools to guide consumers towards sustainable choices. Additionally, a coercive measure is proposed to influence everyone, regardless of their level of education. These initiatives range from Ad Hoc

Lessons for students to an EOL Excise Tax on clothes based on their environmental impact.

5.1   Novel Contributions

This thesis makes several significant contributions to the field of fashion sustainability education. It begins by meticulously researching, analyzing, and reorganizing existing data and literature related to fashion sustainability, forming a solid foundation for subsequent developments. The central contribution is the proposal of a systematic, holistic approach to enhance fashion sustainability education. This approach includes targeted strategies tailored to diverse demographic groups, starting with the youngest generation to instill lifelong sustainability values. The thesis emphasizes the role of facilitator and positive motivator tools, as well as the potential use of coercive measures to drive sustainability. It concludes with a practical framework to guide stakeholders in implementing sustainable fashion education.

5.2   Limits

Recognizing its limitations, this thesis acknowledges a relatively short research duration, reliance on foreign research due to limited local data, and the use of online surveys with small sample sizes. These limitations affect the ability to capture long-term trends and behaviors, the direct applicability of foreign research to the Italian context, and the representativeness of survey responses. These limitations should be taken into account when interpreting the findings and inspire future research to delve deeper into these areas for a more comprehensive understanding of fashion sustainability education in Italy.

5.3   Future Perspective

Looking ahead, future research in fashion sustainability education should focus on deeper exploration of each step in the proposed logical order, refining and expanding existing models,

rigorously testing proposed solutions in real-world scenarios, and identifying effective professional implementation models. An iterative approach, interdisciplinary collaboration, and long-term impact assessments are essential to keep up with the dynamic nature of fashion sustainability. By addressing these areas, researchers can contribute to a more sustainable and responsible fashion industry for future generations, ensuring lasting positive effects on consumer behavior and industry practices.

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List of Executive Summary Tables

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"I see a future for the luxury and fashion industry with fewer collections that last for longer, meaning less production, less waste, more creativity and more sensitivity. This requires more mindful purchasing which is enhanced by technology; buying quality products that last."

Federico Marchetti, Chairman and CEO of Yoox Net-a-Porter Group

Abstract

Fashion and textile are one of the main industries having negative environmental and social impacts around the world. However, properly regulated, textile and clothing production has the potential to provide jobs and lift people out of poverty.

These impacts are due to a mix of factors related to both the offer and demand sides. Businesses often look for profitable, yet not ethical, solutions or lack visibility in their supply chain. Most of consumers, instead, are not aware of the consequences of their choices because, as the first part of this thesis demonstrates, the current sustainability and fashion sustainability educational system presents gaps and disorganization. It reaches a target that is already partially aware and educated, while there is a lack of direct education on the topic of children and teenagers, and of adults who didn't interface with the right environment and inputs and didn't develop interest and sensitivity towards the sustainability issue. This is why addressing the sustainable fashion education issue is fundamental from both a practical and academic perspective.

This work intends to identify and address the lack of implementation methods for Sustainable Development Goal 12 (Responsible Consumption and Production) in the Fashion Industry. Given that manufacturers are reactive to customer demand, today's priority is to increase consumers' knowledge and steer them towards more ethical consumption habits.

As part of the MUSA (Multilayered Urban Sustainability Action) project, this thesis objective is to assess consumers' present level of fashion sustainability education, with a focus on Italian consumers, give a rundown of the currently available educational resources, and identify a logical sequence to follow in order to educate, facilitate, guide and incentivize consumers towards fashion sustainable choices.

Finally, a framework of proposals was designed to suggest practical solutions to address each step of the path.

The research approach is a mixed one, resorting, as needed, to qualitative methods such as interviews, focus groups, analysis of available divulgation papers and interesting cases, and quantitative methods like surveys and analytics of existing datasets.

Keywords: Education; Fashion Sustainability; Consumer; Awareness.

Abstract italiano

Moda e tessile rappresentano uno dei settori con i maggiori impatti ambientali e sociali in tutto il mondo. Tuttavia, adeguatamente regolamentati, sono in grado di fornire posti di lavoro e risollevare i Paesi in via di sviluppo dalla povertà. Gli impatti citati sono dovuti a un mix di fattori legati sia all'offerta che alla domanda. Le aziende cercano soluzioni convenienti, spesso non etiche, o mancano di visibilità nella loro supply chain. La maggior parte dei consumatori, invece, non è consapevole delle conseguenze delle sue scelte perché, come dimostra la prima parte di questa tesi, l'attuale sistema educativo sulla sostenibilità, soprattutto nel settore fashion, presenta lacune e disorganizzazione. Infatti, raggiunge un target che è già parzialmente consapevole e istruito sull'argomento, mentre manca un'educazione diretta per bambini, adolescenti e per quelle persone che non si sono interfacciate con un ambiente che permettesse loro di sviluppare interesse e sensibilità verso il tema della sostenibilità. Di conseguenza, affrontare la questione dell'educazione alla moda sostenibile è fondamentale sia dal punto di vista pratico che accademico.

Questa dissertazione intende affrontare la mancanza di metodi di attuazione del Sustainable Development Goal 12 (Consumo e Produzione Responsabile) nel settore della moda. Dato che i produttori sono reattivi alla domanda, la priorità di oggi è aumentare la conoscenza dei consumatori e indirizzarli verso un consumo più etico.

Questa tesi, come parte del progetto MUSA (Multilayered Urban Sustainability Action), ha lo scopo di valutare l'attuale livello di educazione e consapevolezza dei consumatori, soprattutto italiani, in materia di sostenibilità della moda, fornire una panoramica delle risorse educative attualmente disponibili e identificare una sequenza logica da seguire per educare, agevolare, guidare e incentivare i consumatori verso scelte di moda sostenibili. Infine, è stato elaborato un quadro di proposte per suggerire soluzioni pratiche per affrontare ciascuna fase del percorso.

L'approccio di ricerca è misto, e ricorre, quando necessario, a metodi qualitativi come interviste, focus group e analisi di documenti di divulgazione e casi interessanti, e metodi quantitativi come indagini e analisi di set di dati esistenti.

Parole chiave: Educazione; Moda Sostenibile; Consumatore; Consapevolezza.

1. Introduction

1.1 Current context and research questions

Everything we use comes from natural resources, but many of them are being used faster than they can be replenished. Fashion, including mass fashion, high-end fashion and textile, is one of the main industries having negative environmental and social impacts around the world.

From the environmental perspective, it is responsible for approximately 8-10% of global emissions, the release of over a third of microplastics into the oceans, 20% of industrial water contamination and more than 92,000 tons of textile waste every year, which are not properly managed due to the lack of apparel waste management systems.

Concerning the social impact, garment workers are often underpaid, and this keeps them in a cycle of poverty and increases the pressure to accept very scarce working conditions and to work long overtime hours, which has an impact on productivity, health, and safety. Particularly susceptible to being subjected to modern slavery or forced labour are migrant workers, women, often victim of pregnancy discrimination and physical and verbal abuse, and children, who can't get a proper education and don't know their rights.

On the other hand, despite worker exploitation, textile and clothing production is a major contributor to gross domestic product (GDP) for low and middle-income countries. Properly regulated, it has the potential to provide jobs and lift people out of poverty.

The fashion industry has such huge impacts because of actions from both the offer and the demand parties. On the business side, companies look for cost-effectiveness in terms of labour and materials used and often suffer from lack of supply chain traceability.

Referring to the demand, each person in the world is somehow a customer of the fashion and textile industries, but people seem to be divided into two distinct categories.

The first are those who passively get carried away by events because of a mix of individualism, ignorance and laziness, leading to a lack of sustainable fashion interest and awareness.

The others are those who are passionate and even fight for the development of initiatives to promote environmental and social sustainability in the fashion world. Some also organize numerous initiatives to spread awareness and education about the fashion industry, trying to instill a sense of urgency for change, like Matteo Ward with the docuseries "Junk: Armadi Pieni".

So, although sustainability has been relevant topic for years, and although there are various projects underway and experts involved, sustainable fashion is a complex theme to address, sustainable options are not always available or easy to use, and information is often contaminated by greenwashing and fake news.

Raising awareness and educating everybody about sustainable fashion is the first step to make a change, but the current education system on fashion sustainability is very basic, characterized by gaps and disorganization. This underscores the critical importance of this subject, not only in practical terms but also from an academic perspective.

Thus, three research questions arise mainly from this context:

- *What is the real level of knowledge and interest of consumers regarding sustainable fashion?*

- *What tools are currently being used in spreading fashion sustainability? How?*

- *What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits? Which tools should be adopted to create an educational base rooted in the mentality of Italians?*

Along the dissertation, all the questions will be answered.

1.2 Research objectives

Focusing on the demand side, with a particular attention to the Italian context, this **thesis objective is to assess consumers' present level of fashion sustainability education, with a focus on Italian consumers, give a rundown of the currently available educational resources, and identify a logical sequence to follow in order to educate, help, guide and incentivize consumers towards fashion sustainable choices**.

Finally, a framework of proposals is designed to suggest practical solutions to address each step of the path to lead consumers in the transition towards responsible consumption habits, which should lead in the long term to even more responsible production practices as a consequence.

This work intends to identify and address the lack of implementation methods for SDG 12 Responsible Consumption and Production in the Fashion Industry. Given that manufacturers are reactive to customer demand and ready to implement more sustainable production practices, today's priority is to increase consumers' knowledge and steer them toward more ethical consumption.

1.3 Clarifications

A significant clarification concerns the **use of the word "Sustainability".** Although the term traditionally refers to the three spheres of environmental, social and economic sustainability, in the following thesis its general form refers to the environmental and social sustainability, while when more specificity is needed the sphere is specified.

It is also important to point out that, when referring to the "Fashion Industry", all the activities of both **high-end fashion, mass fashion, and textile production** are included. Consequently, everybody can be considered a consumer of the fashion industry when it is intended as defined before.

1.4 Content structure

The dissertation content is divided in 7 chapters.

This **first chapter** has the goal of presenting the thesis objective, structure and research methodology used, in order to clarify the procedure followed and identify a fil rouge throughout the whole work.

In the **second chapter**, the concepts of Sustainability Triple Bottom Line with its trade-offs and SDGs with their limits are introduced, followed by a focus on the Fashion Industry environmental, social and economic impacts.

The relationships between both fast and luxury fashion firms and sustainability are examined, reporting also theoretical sustainability strategies solutions firms may adopt, which were inspired by the works of Renato J. Orsato and Martin Geissdoerfer, and their possible practical implementation. This part helps to define the current sustainability landscape and identify the conditions of the fashion industry production side.

Then, the concept of greenwashing is explained and the relationship between governments and sustainability, which largely concerns firms' information disclosure and sustainable performance evaluation methods, is analyzed.

The **third chapter** addresses the first research question (*What is the real level of knowledge and interest of consumers regarding sustainable fashion?*) since it evaluates the relationship between education and sustainability today. The underlying assumption is that, even though individual commitment alone is not enough and must be supported by firms and government actions, it still has the power to influence the fashion industry path. It is clear that the general rethink of the fashion design processes and business models should be matched by a correct consumers' education.

Merged data from Max Roser and Esteban Ortiz-Ospina's, IIASA, UNESCO, Card's, and OECD reports show that education equips people with the knowledge, means and mindset to make proper sustainable choices for conscious consumption. Focusing on fashion consumption awareness in Italy, the results of a survey we carried out over a sample of 200 Italians about their knowledge of sustainable fashion and purchasing and disposal habits are shown. They support the conclusion that people are more and more aware of the sustainability issues, also in the fashion industry, but informational obesity, fake or incorrect news, the complexity of the topic and scarcity of education prevent most consumers from knowing more and making the right choice.

The **fourth chapter** addresses the second research question (*What tools are currently being used in spreading fashion sustainability? How?*) since it examines the current initiatives and tools to promote consumers' education and awareness, including NGOs, events, laboratories, documentaries, movies, series, ted talks, podcasts, books, apps, and social platforms. Their peculiar meanings, targets, benefits, and limits are analyzed, also with interviews we performed with Sara Zampollo and Silvia Gambi, and examples of their implementation to support Sustainable Fashion are listed.

As showed in the fourth chapter and confirmed by Francesca de Gottardo during our interview, there are several existing initiatives and tools to spread Fashion Sustainability, but they reach an already partially aware and educated target, excluding people who didn't interface with the right environment and inputs. That's why the **fifth chapter** presents a framework of proposals as possible models to address each step of the path needed to strengthen and cover the gaps of the current system of consumers' education in sustainable fashion, addressing the third research question (*What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits? Which tools should be adopted to create an educational base rooted in the mentality of Italians?*).

The framework objectives are presented and its logic, supported by the current needs for a sustainable fashion industry highlighted in Endelea's Case and Francesca De Gottardo's interview, explained.

The first lever to change the market is to educate consumers, who must have the right tools to make their own evaluations and influence brands to produce less, better, and more consciously. On the other hand, it is the firm's responsibility to create the right environment where consumers have access to the opportunities to make the right choices and find them profitable. The government can intervene on both sides by supporting filling the gaps of the current consumers' education system and by incentivizing both consumers' and brands' sustainable conduct. In fact, the proposals mix both pull and push approaches.

The proposals are inspired by one or more existing success cases. After the relative success case is explained, each proposal is presented, the target is identified, its model,

possible implementation and limits are explained, and the potential impact on the target is analyzed and evaluated.

It is fundamental to underline also the fact that all the models are voluntary general and do not reach high level of detail of implementation methods, since the aim is to highlight the areas of needed intervention, identify the specific order to follow in order to reach in a holistic way different targets of the population, and suggest, for each step of the path, a solution example that will need further discussion and detailed analysis. In particular, the identified order initially aims to lay the foundation for sustainable fashion education in the very young generation, and then also in the older segments of the population. Subsequently, it gradually introduces facilitators and positive motivators to practically guide people in their everyday choices simplifying daily tasks. Finally, a coercive measure is introduced in order to affect also those who were not reached by the previous tools and those who were reached but not impacted.

Proposal	Description
Ad Hoc Lessons for young students	A model of 1/2 hours lessons to children from 5 to 14 years old to raise awareness and educate younger generations on sustainable fashion and their possible contribute to build a better world.
Educational Social Media Plan	A model of Social Media Plan, including livestreaming events and, when possible, ER tools, to merge consumers' sustainable fashion education with the interest of brands to improve their reputation.
Educational Visual Labels	A model of labels that customers of all ages can find on clothes to get information about the level of sustainability of the cloth itself, its origin and materials, its impact and use and disposal modalities.
GoodToWearMe App	An evolution of the WearMe App prototype that intends to help customers in changing their everyday routines through user-and-user and user-and-businesses cooperation, knowledge sharing, gamification, and encouragement with rewards.
End Of Life Wardrobe	A model of garment waste bin, installed outside stores or malls, to collect clothes at the end of their life, based on a system of incentives and rewards for users.
End Of Life Excise Tax	A model of excise tax on garments, leveled on each product social and environmental type of impact, in order to reduce their uncontrolled production and purchase habits. This way, the end-of-life cost of these products is partially direct also to the consumers.

Table 1- Framework of proposals' description

While for the Ad Hoc Lesson proposal the impacted target is evaluated through 2 of the 6 classes of the Istituto Comprensivo Crema Due students', teachers' and parents' feedbacks, for the other proposals the impacted target is identified starting from the results of ad hoc online questionnaires.

In the **sixth chapter**, the strategy and all the proposals are finally validated using the Delphi method with a group of experts from different sectors: Full Professor at Politecnico di Milano Alessandro Brun, PhD candidate of the Supply Chain Management research group at Politecnico di Milano Giorgio Burini, PhD candidate of the Fashion, Luxury and Design Supply Chain Sustainability research group at Politecnico di Milano Federica Celeste, Associate Professor at Politecnico di Milano Margherita Emma Paola Pero, Senior Event Manager & Communication Specialist Selena Russo, Assistant Professor at Politecnico di Milano Gianluca Tedaldi, and Assistant Professor at Politecnico di Milano Jinou Xu.

In the **seventh chapter**, the thesis presents and discusses its final results. It emphasizes that consumers' choices can be pivotal in driving the fashion industry towards sustainability, with education and incentives being key drivers. However, the current level of education on this topic remains insufficient, and tools to raise awareness and incentivize sustainable choices don't reach certain segments of the population.
The research identifies three excluded consumer segments: those lacking adequate education, those who are well-informed but have limited opportunities, and those who are educated but prioritize convenience.
The workshop with experts confirms that the logical order proposed is an effective and comprehensive strategy to address the shortcomings of the current education system. Ad Hoc Lessons, Educational Visual Labels, EOL Wardrobe, and EOL Excise Tax emerge as promising options, while further research is needed for the Educational Social Media Plan and GoodToWearMe App.

In the **eighth chapter**, the conclusions are drown considering how the research questions were answered. It proceeds to outline the novel contributions of this work, acknowledge its potential limitations, and shed light on the future opportunities stemming from the insights gained.

1.5   Research methodology

This is a **longitudinal study** since the data was collected at multiple points in time in order to find the right next steps leveraging on the latest discoveries, and, in this way, to build a coherent path.

The approach is a mixed one, resorting, as needed, to **qualitative methods** such as interviews, focus groups, analysis of available divulgation papers and interesting cases, **and quantitative methods** like surveys and analytics of existing datasets. Data and information were gathered from available online articles, websites, papers and books, and chosen considering the **source reliability** and the **publication date**.

The underlying belief is that people's sustainability education presents gaps and flaws particularly because the sustainable fashion topic is very complex, and it gained importance only in recent times. This assumption was verified, among other tools, through a **survey undertaken by us** through an **online questionnaire** with both open and multiple-choice questions. The survey had a **probability sampling** involving a random selection of 200 participants from Italy, mostly belonging to 0-25 age range (71,6%) and equally divided between male and female (all population details are shown in Table 2). The initial data were analyzed using **inferential statistics** to make prediction about the entire population.

Survey Details		Italian Fashion Consumption Survey
Number of respondents		200
Gender	%Female	49,8%
	%Male	48,8%
	%Other	1,5%
Age	0-25	71,7%
	26-45	13,9%
	46-60	7,0%
	>61	7,5%
Duration	Starting date	22/02/23
	Ending date	21/03/23
Tool Used		Google Forms

Table 2- Population details of Italian fashion consumption survey

Through an **exploratory approach**, consisting in past **cases** and **experts' interviews conducted by us** (all interviews' details are shown in Appendix Table 13), all the available tools to educate consumers about sustainable fashion were examined.

The interviews were performed through online meetings, using Teams or Google Meets, with professionals specialized on specific topics or working in particular areas, such as Social Media Manager and Intrecci Etici's host Sara Zampollo, and SoloModaSostenibile's founder and host Silvia Gambi.

Thanks to the in-depth knowledge of the fashion industry and the current levels of awareness and education of today's consumers about sustainable fashion, built step by step through the methodology outlined above, a framework has been developed that aims at a wide-ranging sustainable fashion education, being composed of 6 proposals targeting different needs of different types of consumers.

Each proposal is presented following the same process. First, there is a description of the context of placement and a description of one or more interesting cases in the fashion industry or in a non-adjacent industry, in some cases enriched through experts' interviews. Then, the target is identified, a general model of the solution is presented and, for the first four, a possible implementation suggested. For each proposal, its limits are discussed and the potential impact on the target is forecasted and analyzed. The first proposal consists of a lesson model for students from 5 to 14 years, and we could implement the lecture experiment in 6 classes of the Istituto Comprensivo Crema Due. The first two classes trial ended with **written questionnaires** for the 36 students, their parents (one parent for each student, 24 respondents) and the teacher to evaluate the lessons results and collect feedbacks and suggestions.

The second, third, fourth, fifth and sixth proposals' impacts on the target were forecasted basing on the results of 4 different **online questionnaires**. For the fifth and the sixth proposals, both concerning the topic of End of Life (EOL) of garments, a unique survey was performed to forecast the impacted target (all population details are shown in Table 3).

Survey Details		Educational Social Media Plan Survey	Educational Visual Labels Survey	GoodToWearMe App Survey	EOL Wardrobe and EOL Excise Tax Survey
Number of respondents		43	59	34	48
Gender	%Female	58.1%	62.7%	60.6%	64.6%
	%Male	41.9%	37.3%	39.4%	33.3%
	%Other	0%	0%	0%	2.1%
Age	GenZ	72.1%	62.7%	69.7%	41.7%
	GenY	0%	20.3%	0%	6.3%
	GenX	16.3%	11.9%	21.2%	37.5%
	BabyBoomers	11.6%	5.1%	9.1%	14.6%
Duration	Starting date	02/08/23	02/08/23	02/08/23	17/08/23
	Ending date	04/08/23	04/08/23	04/08/23	30/08/23
Tool Used		Survio	Survio	Survio	Survio

Table 3- Population details of impacted target questionnaires

All the proposals were finally validated through a workshop with 7 experts, who were selected basing on their experience and knowledge in different sectors.

The two-hour online meeting was structured and followed the **Delphi method**.

After a brief contextualization of the framework and a presentation of each of the six proposals, specifying its objective, model, suggested implementation, target and forecasted impacted target, the experts were asked to answer a Google Forms questionnaire. Five questions for each proposal covered the fundamental topics of efficacy, efficiency, potentialities, and limits.

The validation happened in two phases. First, the respondents answered the questions related to a solution, then the facilitator shared a summary of the anonymous answers and whenever the results were different, the participants were left free to discuss and comment on them, sharing their different opinions on the same questions. This happened for each solution separately.

In the second phase, the participants, well aware of the opinions shared, were asked to answer the same questionnaires again.

After the second phase, the convergence of opinions determined the final results.

2. Introduction to Sustainable Fashion

2.1 Sustainability landscape

Everything we use comes from natural resources, but many of them are being used faster than they can be replenished. In the broadest sense, sustainability can be defined as the **capacity to constantly support or maintain a process across time** or as "meeting the needs of the present without compromising the ability of future generations to meet their own needs". (United Nations, 2022) Consequently, it's an alternative to short-term, myopic, and wasteful behaviours.

The idea of sustainability is often broken down into three pillars: economic, environmental, and social, also informally known as profits, planet, and people. In 1998, Elkington first defined the concept of the **Triple Bottom Line (TBL)** to treat all three **dimensions of sustainability with equal importance.** (Wicher et al., 2019) These 3 intricately intertwined strands must be addressed jointly, because if only one or two are taken into account, significant gaps are left in the others. This is why it is essential to maintain an open vision that aims to develop an integrated strategy.

PEOPLE
Social variables dealing with community, education, equity, social resources, helath, well–being & quality of life

BEARABLE   EQUITABLE

SUSTAINABLE

PLANET
Environmental variables relating to natural resources, water & air quality, energy conservation & land use

VIABLE

PROFIT
Economic variables dealing with the bottom line and cash flow
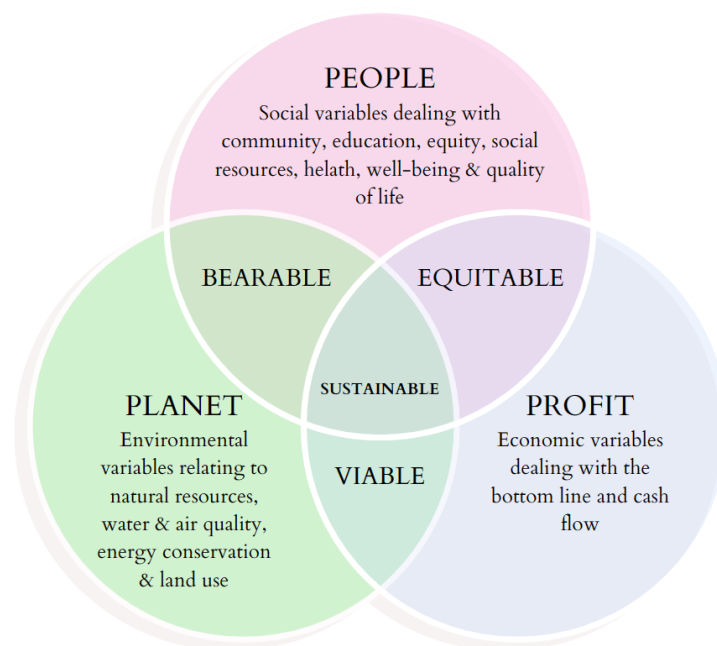
Figure 1- Sustainability Triple Bottom Line

In that breakdown, the **economic** dimension of the TBL refers to the ability to create value with a business strategy balancing costs and revenues. It includes the management of both the economic and financial performance of the industry.

The **environmental** dimension places emphasis on the relationship between the use and the renewal of natural resources. This dimension is therefore linked to the concept of recycling and regeneration of resources to maintain life-sustaining ecosystems, in order to support economic activity or human existence.

In contrast, the **social** dimension focuses on all those actions that make it possible to better preserve and develop the management of human resources. (Contini & Peruzzini, 2022) It also refers to how economic systems affect people, and it includes initiatives to end hunger and poverty as well as fight inequality.

The Triple Bottom Line of Sustainability **implies some trade-offs**:

- **Economic vs. Environmental:** economic activities may friction with environmental sustainability.

- **Short-term vs. Long-term:** sustainable practices may require short-term sacrifices for long-term benefits, such as investing in renewable energy despite initial costs. On the other hand, it can happen that companies cause long-term harm by focusing on short-term profits.

- **Social Equity vs. Economic Efficiency:** balancing fair wages and access to services can involve trade-offs with economic efficiency and cost considerations.

- **Local vs. Global:** Local interests may differ from global sustainability concerns. Also, some multinational enterprises may be sustainable only in their own country or where strict regulations are present, while offshoring unsustainable activities in places where these regulations are not present.

- **Stakeholder Interests:** competing stakeholder priorities require finding common ground to achieve sustainability objectives.

In order to investigate the relationships among the three pillars, face climate change, biodiversity loss, pollution, social inequalities, and political corruption, and taking into account the fact that world population is expected to increase from 7.6 to 9.8 billion people by the year 2050, the Global Commission on Environment and Development was established by the United Nations in 1983. (Mollenkamp, 2022)

Since then, the world has shifted to embrace sustainable practices and policies, feeling more and more the need of implementing sustainable business practices and investing in green technology and social projects, both performed by individuals, organizations and firms.

Today, a unifying framework for peace and prosperity for people and the planet, both now and in the future, is provided by the **2030 Agenda for Sustainable Development**, which was accepted by all United Nations Member States in 2015. The **17 Sustainable Development Goals (SDGs)**, which are an urgent call to action for all developed and developing nations in a global partnership, together with 169 associated targets and over 230 indicators, are at the centre of it. (Jagran, 2022) The SDGs were defined through a number of discussions, including national consultations in 100 countries on 11 different themes, and the large "My World" opinion survey, in which 7 million people took part. The United Nations (UN), in fact, acknowledged the crucial role that business and the private sector played in the development of the SDGs.

Goals	Objective	Description
Goal 1	No Poverty	By 2030, eradicate extreme poverty for all people everywhere.
Goal 2	Zero Hunger	End hunger, achieve food security and improved nutrition by 2030.
Goal 3	Good Health and Well-being	Ensure healthy lives and promote well-being for all at all ages by 2030.
Goal 4	Quality Education	Ensure that all girls and boys complete free, equitable and quality primary and secondary education by 2030.
Goal 5	Gender Equality	To achieve gender equality and empower all women and girls.
Goal 6	Clean Water and Sanitation	Ensure availability and sustainable management of water and sanitation for all by 2030.
Goal 7	Affordable and Clean Energy	Ensure access to affordable, reliable, sustainable and modern energy for all by 2030.
Goal 8	Decent Work and Economic Growth	Promote sustained, inclusive and sustainable economic growth.
Goal 9	Industry, Innovation and Infrastructure	Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation by 2030.
Goal 10	Reduced Inequality	Reduce inequality within and among countries by 2030.
Goal 11	Sustainable Cities and Communities	Make cities and human settlements inclusive, safe, resilient and sustainable.
Goal 12	Responsible Consumption and Production	Ensure sustainable consumption and production patterns.
Goal 13	Climate Action	Take urgent action to combat climate change and its impacts.
Goal 14	Life Below Water	Conserve and sustainably use the oceans, seas and marine resources for sustainable development.
Goal 15	Life on Land	Protect, restore and promote sustainable use of terrestrial ecosystems, combat desertification and halt biodiversity loss.
Goal 16	Peace and Justice Strong Institutions	Promote peaceful and inclusive societies for sustainable development; provide access to justice for all.
Goal 17	Partnerships to achieve the Goal	Strengthen the means of implementation and revitalize the global partnership for sustainable development.

Table 4- List of the 17 SDGs – JagranJosh, 2022

The aim was to develop action-oriented, concise, few, aspirational, global in scope, and universally applicable goals. However, due to their nature and the fact that they encompass a wide spectrum of connected topics "leaving no one behind", they result no concise, easy to communicate, or limited in quantity, and it is challenging to address them separately.

In particular, the **SDGs main limits** are:

- **Lack of Implementation Strategies:** it can be difficult to translate the global goals into local and specific policies, programs, and initiatives, and there may not be much information available on how to distribute resources and prioritize tasks effectively.

- **Monitoring and Data Challenges:** robust monitoring methods and trustworthy data are needed to track progress and make evidence-based decisions. Data availability, quality, and disaggregation issues are widespread, especially in marginalized or conflict-affected areas.

- **Implementing the SDGs requires substantial financial resources:** Efforts to invest in SDG-related activities may be hampered by limited financial availability, heavy debt loads, and competing priorities, leaving behind many small and/or resource-lacking realities.

With a **focus on the fashion industry and Goal 12 Responsible Consumption and Production**, this work aims at identifying and covering the lack of implementation strategies to educate the consumer. Given the fact that producers follow the market demand, for the shift towards sustainability the current priority is to raise awareness and direct consumers towards more conscious purchasing and consumption actions.

An adjustment toward sustainability is also based on governmental initiatives to redirect production and consumption. Governments can use a variety of policy tools, such as regulation, fiscal measures, negotiated agreements, and informational instruments.

2.2   Fashion industry impacts

Below, the impacts on the three areas of environment, society and economy of the fashion industry, including both high-end and mass fashion, are analyzed.

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2.2.1   Environmental impact of fashion industry

According to the UN, the $2 trillion fashion industry, including both high-end and mass fashion and textile production and impacting everyone on the planet, is responsible for approximately **8-10% of global emissions** with 4,000-5,000 million tons of CO_2 released into the atmosphere annually. Furthermore, it is responsible for the **release of** over a third of **microplastics** (190,000 tons) into the oceans, contributes to 20% **industrial water contamination** and produces more than 92,000 tons of textile waste every year, including unsold garments due to overproduction. (Stallard, 2022)

The UK's House of Commons Environmental Audit Committee has recently published the report "Fixing Fashion: Clothing Consumption and Sustainability". It states: "Textile production contributes more to climate change than international aviation and shipping combined, consumes lake-sized volumes of fresh water and creates chemical and plastic pollution." By 2050, the global fashion industry could use more than a quarter of the global carbon budget, associated with a 2°C-temperature rise. (Whiting, 2019)

An additional issue is the **lack of apparel waste management systems**. While the richer countries produce much more clothing waste, not surprisingly, it is often the poorer countries that are left to process it. Belgium exports the most worn clothing per head, with net exports of 1.228.523 kg per 100.000 people in the country, while the small island nation of São Tomé and Príncipe receives the most used clothing to dispose per head of any country, with net imports of 680.919 kg per 100.000 people. (Sustmeme, 2022)

Usually, developing countries import used clothes from developed ones, but their quality is so poor that less than 1% can actually be resold, while the rest is incinerated (80%) or accumulated in huge dumps (20%) with repercussions for the local flora, fauna, infrastructure and local people's health and lifestyle. (Whiting, 2019)

The Fashion Pact in 2019 brought together a global coalition in the fashion and textile industry of over 200 brands, all dedicated to creating a better future and safeguarding the planet. The goal is to achieve a common core of environmental goals in three areas: mitigating climate change, restoring biodiversity, and protecting the oceans. (Cais, 2021) Consequently, many fashion businesses started making investments in various strategies to deal with sustainability challenges, in particular in low-emission practices, responsible sourcing and new materials.

These practices are often still quite expensive, but if more companies start implementing them, costs will lower for everyone in the fashion market chain.

2.2.2   Social impact of fashion industry

Fashion is having an impact on developing countries.

Most of the world's garments are made in Asia, and the majority of the employees are not paid enough since just 4% of the cost of a garment is paid to the person who makes it. (Bernal, 2022) In fact, often the minimum legal salaries in many nations that produce clothing are less than what is required to maintain workers and their families at a subsistence but respectable standard of living. For instance, the Living Wage Coalition claims that Bangladesh's current minimum pay can be as little as 40% of what is considered to be a "living wage" there and, according to the Clean Clothes Campaign, the minimum wage in China and Cambodia would need to be at least twice as high to pay the basic cost of living. (Common Objective, 2017)

Low pay not only keeps garment workers in a **cycle of poverty**, but it also increases the pressure to accept **very scarce working conditions and to work long overtime hours**, which has an impact on productivity, health, and safety. As reported by the Global Slavery Index, 45.8 million individuals are currently involved in **modern slavery or forced labour**, many of them in the supply chains of apparel shops and brands. 58% of slave laborers are located in China, India, Thailand, Indonesia, Vietnam, Bangladesh, and Pakistan, which are the world's top producers of cotton and apparel. Modern slavery and forced labour can be challenging to identify. They are both defined as making false promises of lump sum payments, luxurious housing, or professional advancement in exchange for years of arduous labour without a regular paycheck, which is possible because restrictions are either absent or poorly applied.

Particularly susceptible to being subjected to forced labour are migrant workers, women and children. In fact, the majority of garment workers in much of Asia are women, who find themselves in situations of insecurity aggravated by **pregnancy discrimination, as well as physical and verbal abuse.** (Bernal, 2022) Also, in some of the nations where the industry is located, there are no laws against **child labour**, which leads to an increase in the exploitation of children as workers. These kids are being denied access to a foundational education that could help them be aware of their rights and obtain more respectable working conditions and wages. In order to significantly lower global poverty rates and put an end to forced labour in value chains, brands

should pledge to pay fair salaries and ensure high-quality education in the communities in which they operate. (Common Objective, 2017)

Speaking about **safety and health conditions**, the Rana Plaza catastrophe brought attention to the need to upgrade the infrastructure in areas with active textile industries. In fact, it refers to the collapse of an eight-story commercial building housing several garment factories in Bangladesh in 2013. It is the deadliest structural collapse in modern history, causing the death of more than 1.100 people, mostly workers who were forced to continue operations despite their concerns for the visible cracks on the walls due to the unauthorized extra floors added with illegal construction practices.

The huge commercial organizations which own and operate these industries are responsible for maintaining and ensuring the safety of the buildings, which is necessary to protect the workers, but they are not accomplishing those duties. One problem is that conflict, insecurity, weak institutions and limited access to justice still prevent many workers from joining to fight for their labour rights.

However, the main issue is that many brands are unaware that the factories working for them subcontract other suppliers with potentially much lower standards, in order to meet the need for reduced costs or last-minute order adjustments and due to the **lack of value chain traceability**. This loss of supply chain control results in a complete ignorance of the working circumstances of those engaged.

While the richer countries produce much more clothing waste, not surprisingly, it is often the poorer countries that are left to process it. Belgium exports the most worn clothing per head, with net exports of 1.228.523 kg per 100.000 people in the country, while the small island nation of São Tomé and Príncipe receives the most worn clothing to dispose per head of any country, with net imports of 680.919 kg per 100.000 people. (Sustmeme, 2022)

2.2.3   Economic impact of fashion industry

Considering the economic point of view, textile and clothing production is a major contributor to gross domestic product (GDP) for low- and middle-income countries. Textile and clothing exports account for more than half of total manufacturing exports for several LMICs (Low- and Middle-Income Countries), bringing in much needed foreign exchange.

Despite evidence of worker exploitation, **this sector offers widespread and better paid employment** than other manufacturing or agricultural jobs in several LMICs. Properly regulated, a healthy textile and clothing industry has the potential to provide jobs and lift people out of poverty.

2.3 Relationship between fashion firms and sustainability

In general, Companies engage with sustainability due to three forces:

- **Ethical reasons**, which can come from the company leaders' sense of responsibility or a need of the market demand.

- **Immediate returns**, that can be generated by some SDGs such as Gender Equality, Decent Work and Economic Growth, particularly also thanks to government incentives.

- **Strategic advantages**, since it's not possible to run a long-term successful business in a dysfunctional society.

In fact, sustainability is actually a strategic imperative for companies for many different reasons.

Figure 2- Sustainability Strategies

It has become clear that, for the fashion industry to thrive in the future, sustainability in the three dimensions shouldn't be a side goal or one goal among the others, it should be an objective included in every other goal of the firm, permeating each operation

and influencing each choice. **A rethink of the design process must be matched by business model innovation** to identify the responsibilities of the industry from an ethical and environmental point of view.

The following framework outlines **five generic types of competitive sustainable strategies**. The first four were proposed by Renato J. Orsato in his book "Sustainability Strategies: When Does it Pay to be Green?" using a quadrant diagram, depending on whether the competitive advantage is on organizational processes or on products and services, and if its basis is cost-cutting or differentiation. The last strategy was deducted from the research "Sustainable business model innovation: A review". (Geissdoerfer et al., 2018)

Strategy 1: Beyond Compliance Leadership

Firms voluntarily decide to follow sustainable procedures or to improve their standing in the host markets and lower the risks posed by potential legislation through collaborative efforts with NGOs and voluntary environmental projects. (Orsato, 2009)

Strategy 2: Eco-branding

The eco-branding sustainability strategy is realized by keeping standard criteria like quality, convenience, and aesthetics in your offer while introducing distinctive eco-friendly features appreciated by the clients, since this additional value is expected to create competitive advantage. (Orsato, 2009)

Strategy 3: Environmental Cost Leadership

In price sensitive markets, consumers choose goods and services based on their lowest costs rather than on their environmental benefits. The goal of this strategy is to minimize an organization's operations' negative effects on the environment while simultaneously cutting costs, even though it might necessitate radically new technology, expenditures for product redesign and eco-design, and even novel sales strategies, for instance by consuming less energy, water, and other resources, or reducing waste. (Orsato, 2009)

Strategy 4: Eco-Efficiency

Eco-efficiency is the idea of incorporating environmental considerations into the production and distribution processes along all the different stages of a global value chain, from the sourcing of raw materials to the disposal of finished goods. It strives

to reduce negative environmental effects, maximize resource utilization, and improve sustainability thanks to collaboration and coordination among many stakeholders, including suppliers, manufacturers, distributors, retailers, and customers. (Orsato, 2009)

Strategy 5: Sustainable Value Innovation
By delivering a new value proposition, the innovative business models aim to create long-term social and environmental benefits while generating economic profits for the firm.

BUSINESS MODEL INNOVATION

Start-up	Business Model Transformation	Business Model Diversification	Business Model Acquisition
There is no current Business Model, a new one is created	There is a current Business Model that is changed into another one	The current Business Model stays in place, and an additional one is created	An additional Business Model is identified, acquired and integrated

Figure 3- Types of business model innovation - Geissdoerfer et al., 2018

The previous framework is generic, but fashion firms can be positioned on a wide range between **two opposite poles, whose relationships with sustainability deserve a more specific analysis: fast fashion and luxury fashion**.

2.3.1   Relationship between fast fashion and sustainability

Fast fashion is defined as the quick turnover of fashion trends that, leveraging on people's desire for cheap, on-trend clothes, encourages overconsumption and waste.

Fast and Ultra-Fast Fashion companies produce thousands of new items generally of poor quality and sell them at low prices every day. An availability that has a serious environmental and social impact on the production side, but also for the disposal of unsold and sold but underused clothes. It is estimated that Chinese e-commerce platform Shein's products are usually discarded before a year or even after a single use.

As shown by the graph below, it is interesting to notice that in a time span from 2000 to 2015, while the World GDP grew with a positive trend, the clothing sales increased more exponentially and the clothing utilization, intended as the number of times an item has been worn before disposal, has decreased significantly. This trend confirms the tendency of fast fashion to act on the consumer's mindset, driving them to compulsive buying, not dictated by necessity but by the desire for something new.
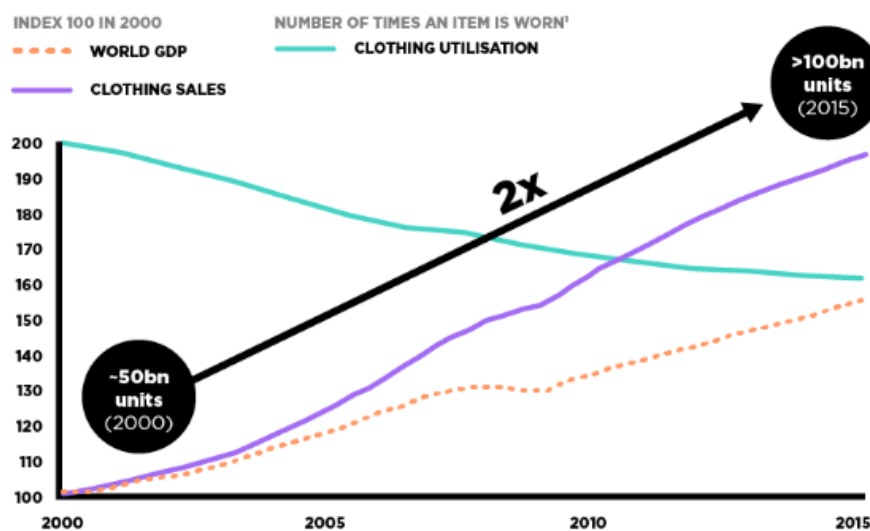
Figure 4- Growth of clothing sales and clothing utilisation decline from 2000 to 2015 - Ellen MacArthur Foundation (Whiting, 2019)

The main reasons, which could be highlighted in order to clarify the phenomenon, are:
- The **price**, it is cheaper to buy a new garment than to cure the old, but the social impact behind it should also be considered.
- The **style**, which follows constantly evolving trends.
- The **quality** of materials, which is low to ensure low prices but makes the clothes last less, increases the environmental impact of production and makes them more difficult to recycle.

To sum up, fast fashion companies are among the biggest CO2 producers, overconsume water and other resources and are characterized by low working conditions.

Due to its large social and environmental footprint, fast fashion is one of the biggest industries facing, from the demand side, the pressure to implement more sustainable strategies, particularly to redeem brands' reputations.

Sustainability strategies for fast fashion companies

The acknowledgement of the negative impact of fast fashion products led several consumers to decrease their purchasing or even boycott the entire fast fashion industry. In order to improve the brand image, many of these companies started implementing initiatives to move towards sustainability and change customers' perceptions.

Currently the projects are still limited but promising and H&M and Zara are leading examples of companies implementing reusing and recycling, improving living and working conditions of communities socially impacted by fast fashion activities, and promoting customers' awareness.

In 2019, H&M created the eco-friendly Conscious collection, in which every piece is made from sustainable materials, such as 100% organic cotton, Tencel or recycled polyester. From the same year, at the Stockholm store it is possible to rent clothes from the Conscious Exclusive collections.

Since the work of Indian waste pickers, who select the goods in landfills that can be sold or repurposed, is essential to the waste management system, but they often struggle to live a healthy and fulfilling life, the organization established a foundation to support these people. With the plastic they collect, the brand creates buttons both for its own lines and for other businesses to use. Additionally, H&M started the "Take care" initiative with an instruction manual on the corporate website explaining how consumers should responsibly take care of their wardrobe. For instance, it explains that the frequency of clothes washing has an environmental impact, so the washing machine should be used with a full load, at low temperatures and the laundry should be air dried. Also, jeans and wool sweaters that are not stained but neither just washed can be put in the freezer to kill the bacteria. In H&M shops sewing kits and decorative patches are available to repair and revive ruined garments too.

As part of a 360-degree circularity and sustainability strategy, in November 2022 Zara launched the "Pre-Owned" pilot project in the UK, which focuses on three concrete actions aimed at previously purchased garments and accessories: repair, resell or recycle.

The repair is offered on all Zara garments, which can be taken to one of 60 selected stores (currently only one in the UK) or shipped. There is a tariff for the various services and the guarantee that the garment returns to the owner within ten days from the arrival in the laboratory.

A second-hand clothing resale platform will also be created. The photos present in the Zara database and the information on the composition of the garment can be used by the vendors in the ads simply by scanning the barcode on the label. This service is free for sellers, while buyers pay a 5% service charge.

The last part of the strategy is the channel for the collection and donation of second-hand clothes and accessories from any brand, which has existed since 2015 but now also allows home collection, in collaboration with the UK Red Cross. The donated items are classified between reuse through the charity shop circuit, if in good condition, and recycling for those that are damaged or that cannot be reused for reasons of hygiene, safety and health. 100% cotton, wool or polyester clothing provide fibers that allow new fabrics to be created. The rest is transformed into material for construction or the automotive sector. The materials that for some reason cannot be reused go through a rigorous waste management process.

2.3.2   Relationship between luxury and sustainability

The relationship between luxury and sustainability can take on various characteristics. In the past, luxury brands were seen by Baby Boomers as naturally sustainable because of their focus on longevity, exclusivity through limited quantities, and fine craftsmanship reinforced by high-quality materials and transmission. In fact, **sustainability can be conceived as the original source of luxury** for niche business centred on exclusive experiences and improving sustainable aspects of the production chain, such as a particular precious raw resource. (Banathy, 1996) In this situation, the development of sustainable offer propositions can actually act as a catalyst for boosting new brands in the name of sustainability. (KPMG International, 2011)

Luxury firms likewise shied away from the topic for fear of deterring clients from receiving the idyllic luxury fantasy life. But a few high-end companies have unintentionally promoted sustainability from the beginning, maybe without realizing it.

The infamous "Generations" advertisement by Patek Philippe reads "You never actually own a Patek Philippe. You merely look after it for the next generation", highlighting that the watch, and brand, will endure across time.

The mid-2010s saw a change in consumer attitudes that started to correlate with an increase in ethical concerns. The new consumer group, which consists mostly of **millennials and GenZ**, and which was responsible for 85% of the growth in luxury sales in 2018, is demanding sustainable practices, messages, and products. These consumers are used to sharing details about their lives on social media and identify with the brands they choose, consequently they elect labels aligned with their personal positioning. (Cais, 2021)

In fact, on the one hand, luxury is meant to be resilient and iconoclastic, which is incompatible with circularity. If the luxury promise is that you will make an investment for life, it doesn't make sense to sell or recycle a product.

On the other hand, the concept of luxury is constantly evolving as social and environmental pressures increase and the world's resources are put under more strain. This way, sustainability can heighten the prestige associations of an already-existing premium object, boosting the brand's exclusivity and perceived worth.

For example, **"Quiet Luxury"** is a very recent trend that combines new-age minimalism with a greater emphasis on investment pieces and thoughtful purchasing practices. It promotes the notion that fashion shouldn't be about adhering to fleeting trends, thus its shapes and silhouettes are meant to last a lifetime and beyond, relying on understated elegance, superior craftsmanship, and timeless design. While a trend is still a trend, quiet luxury is meant to transcend seasons as a reaction to the excess and waste of fast fashion.

Sustainability strategies for luxury companies

Luxury brands may not respond well to conventional strategies for enhancing a company's ethical positioning, such as implementing fair labour practices and recycled or organic materials. Instead, there is a risk to resemble pretentious attitudes, making customers feel patronized, or giving the impression that eco-friendly luxury goods have less value.

However, there are some other more specific strategies for luxury companies to follow. For instance, they can demonstrate their concern for raising their **ethical** profile above and beyond the **design and production** of their own goods by **assisting the growth of**

a larger community of artists. The Hermès Corporate Foundation provides students with the chance to collaborate with Hermès artisans and designers to examine societal issues from several angles and produce artwork.

Technology innovation also has a fundamental role in the process to make both core and side activities sustainable. It can guarantee supply chain traceability and sustainable business models and practices including phases of sourcing, design and production, which become more challenging as the company size grows.

For instance, Kering is prioritizing sustainability in all its endeavours with its Infinity plan for the next ten years, outlining 12 quantifiable commitments that relate to the SDGs of the United Nations and leveraging on technology and innovation. Three years after, Kering published a sustainability status report according to which the company reduced the environmental impacts of the entire group by 14% between 2015 and 2018 and was on track to meet its goal of a 40% reduction by 2025. (Hoang Limei, 2020)

On the other hand, the social effects of such industry-wide digital transformation are not necessarily positive. For example, using digital technology to replace leather with artificial materials ticks the sustainability box, but it has a negative side impact on the livelihoods of cattle farmers in Asia.

Vivienne Westwood tried to find a balance between the two areas: she unveiled a line of repurposed bags and iPad covers in collaboration with the UN and the World Trade Organization to collect money for a project assisting in providing work for African widows, single mothers, and HIV/AIDS victims.

Following the same direction, Elvis & Kresse makes fashionable high-end bags, wallets, belts, and cases out of retired fire-brigade hoses, that would typically end up in landfills, and gives 50% of the profits from this line to the Fire Fighters Charity.

2.3.3   Greenwashing

The previous strategies are meant to actually make firms environmentally and socially friendly, and can be accompanied by **Green-marketing**, which describes all the activities that promote the companies' sustainable efforts, products and services. However, often it happens that some are not as sustainable as they want to appear, and green marketing turns into "greenwashing".

Greenwashing is the practice of using deceptive marketing techniques to create a false perception of a company's environmental responsibility, by conveying a misleading picture in which the corporation looks more environmentally friendly than it is, or by

promoting products, services and initiatives as environmentally sustainable when they are not, just because these policies have a tendency to inspire public goodwill and draw both clients and investors.
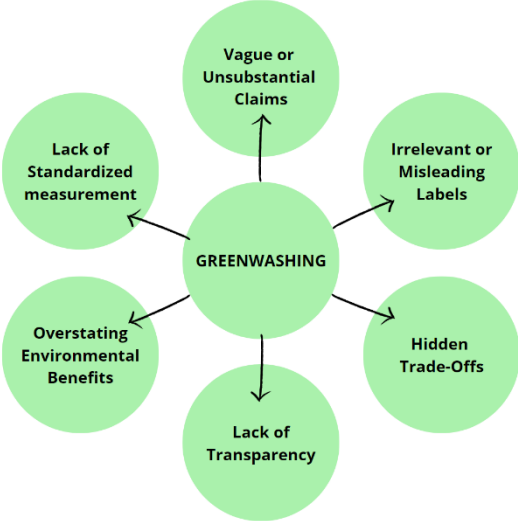
Figure 5- Greenwashing activities

An example of greenwashing is when a company declares it is going to zero its environmental footprint or use only recycled materials by a certain date, but its programs are vague, and the goals are difficult to verify due to lack of transparency. In addition, it can happen that the declared goal is achieved but with some hidden trade-offs. For instance, considering that the fast fashion model is based on prices practically below cost, opting for more expensive resources and procedures means narrowing profit margins, which is very likely to weigh on workers.

One of the latest greenwashing cases is Shein's. In order to face the several allegations of poor working conditions and clothes quality, stealing other brand's designs, and strong environmental impact of production, they implemented an operation to improve the brand's image. So, they invited a group of influencers to visit the Guangzhou factories and offices on a luxury and expensive trip.

The objective was to testify the good working conditions and sustainable production processes, supporting the idea of an ethical and transparent company. The guests' video-reportages showed bright production centers, smiling people and latest generation machinery and even interviews to happy workers.

However, the result has been far from the hoped and it turned out to be or at least look like a clumsy greenwashing initiative.

In fact, the conditions appeared too perfect and far from the ones for which Shein is well-known. Shein claims to have no ties to the Xinjiang area, where violations of the Uyghur minority's human rights have been documented, and "zero tolerance for forced labor," although it has been proved that the company has suppliers from the region. The 2022 documentary "Inside the Shein Machine: Untold" depicts tired people working up to 18 hours per day, often seven days per week, for as low as $20 per day, and who are occasionally punished up to two-thirds of their daily salaries for making mistakes. Moreover, Shein clothes are proved to contain high levels of chemicals, including lead, PFAS and phthalates.

Another reason for criticism is the selection of only curvy or black influencers with a not very large fan base, therefore eager for visibility and with an underrepresented audience, which could be more easily "influenced".

The web realized that the alleged unethical practices are not happening in the modernized factories visited by the group of influencers, which could also be a staging for propaganda purposes. The following Twitter comment, directed to one of the influencers on the trip, who were strongly criticized as well, perfectly sums up the concept of greenwashing and the lesson learnt from this case:

"They showed you what they wanted you to see."

2.4 Relationship between governments and sustainability

2.4.1 Current strategies

The governmental strategy to achieve sustainable development is to encourage small firms' ethics and avoid greenwashing through incentives and penalties for noncompliance. The basic rules to consider in the approach are:

- Embedding environment and social ethics in decision-making and evaluation measures.
- Unlocking and coordinate financing.
- Aligning policies to offer a clear and integrated environment.

In particular, in the EU, the current strategies can be distinguished between:

- **Green incentives**, financial benefits to encourage projects and investments mitigating environmental harm, including government cash grants and tax exemption.
- **Green taxes** paid on pollution, energy, carbon emissions, fuel consumption, waste production and disposal, use of natural resources, and transport.

Following the general EU direction, the Italian government has implemented incentives that encourage ecological transition and the adoption of solutions built on circular economy and energy efficiency principles. Leveraging on the resources of "Next Generation EU", the "**Piano Nazionale di Ripresa e Resilienza**" aims to turn Italy into a fairer, greener and more inclusive country with a more competitive, dynamic and innovative economy. The overall strategy involves €300 billion and has three main strategic priorities: digitalization and innovation, ecological transition, and social inclusion. More than 31% of the resources, for a value of €69.8 billion, are allocated to the Green Revolution and Ecologic Transition mission. In addition, €7 billion will be destined to the Green Enterprise and Circular Economy mission, aiming to make the agricultural industry greener and to create new facilities to complete, modernize and improve waste management.

In addition, the **2023 Budget Law** (l. n. 197/2022) introduced a reduction of 5-10% of the substitute tax for Irpef (personal income tax) and regional and municipal surtaxes on sums paid in the form of productivity bonuses with the intention to reduce the tax wedge in favor of improvements and sustainable practices.

In recent years, there has also been an increase in the usage of national or more local taxes to safeguard the environment, including the carbon tax and the lubricating oil tax. The adoption of a plastic tax is a current subject of emphasis in Italy.

In order to apply incentives and taxes, it is fundamental to assess the current general conditions of green and social sustainability by accessing real data, but also to be able to evaluate and compare different firms' approaches and projects and set useful qualitative and quantitative standards.

For this reason, the EU information disclosure requirements and the existing tools to evaluate sustainable performance were analyzed.

2.4.2   EU information disclosure

In 2020, the European Commission adopted the **European Green Deal**, a package of legislative measures outlining in concrete terms how to achieve climate neutrality in

the EU by 2050, with the intermediate goal of at least a 55% net reduction in greenhouse gas emissions by 2030.

In order to unlock sustainable financing, ensure ethical decision-making and avoid greenwashing, access to data for both governments and other stakeholders is very important.

The **EU Taxonomy Delegated Act**, supported by the **Sustainable Finance Disclosure Regulation (SFDR)**, is a classification for companies of economic activities that are considered environmentally sustainable and to which fundings and investments should be redirected. The objective is to give stakeholders easier and more transparent access to the data they require to evaluate and compare the investment risks associated with sustainability-related concerns in order to avoid greenwashing, promote sustainable finance and increase green bond issues. In fact, the EU is relying on the private sector to provide the €350 billion necessary to decrease greenhouse gas emissions and an additional €130 billion for other environmental targets.

The **Corporate Sustainability Reporting Directive (CSRD)** and the **European Sustainability Reporting Standards (ESRS)** went into effect in 2023 to expand the number of businesses affected by the EU Taxonomy and the SFDR and strengthen their impact.

Another upcoming ESG-related legislation will be the **EU Green Bonds Regulation (EUGBR),** whose goal is to establish an EU benchmark for the use of green bonds by businesses and public entities to raise funds on the capital markets, and contains suggestions to:

- **Reduce possible reputational risks** for issuers and clarify the Taxonomy Regulation's definition of "green economic activity."

- Introduce a voluntary registration and oversight mechanism to **standardize external review practice and enhance public trust** in external reviews.

The **Fashion Transparency Index** is a tool to review and rank 250 of the world's largest fashion brands and retailers according to what information they disclose about their social and environmental policies, practices and impacts, in their operations and supply chain. This incentivises the world's biggest and most influential fashion brands and retailers towards greater transparency, fundamental to build a better fashion system.

2.4.3   Sustainable Performance Evaluation

In order for the current conditions to be assessed and for firms, projects and activities to be evaluated in terms of environmental and social sustainability in a right and fair landscape, it is necessary to use the disclosed information with the right tools.

Today, there is a huge number of methodologies and algorithms used to evaluate the sustainability performance of firms and products. They can be classified using three different criteria:

- Measurement units: financial, non-financial or a combination of them.
- Focus of the methodology: environmental, social, eco-efficiency or triple-bottom-line approach.
- The nature of the proposed indexes: single-based or composite-based.

The following lists show the tools for each category using the relevance and usage in the current world criteria.

Available methodologies and algorithms used to evaluate the **environmental sustainability** of garments include:

- **Carbon Trust** - assesses the environmental impact of the entire supply chain, including textile production.
- **The Textile Fiber Footprint Calculato**r - evaluates the environmental impact of a specific textile fiber throughout its lifecycle.
- **The Eco Index** - assesses the environmental impact of a garment based on factors such as energy, greenhouse gas emissions, and water use.

Available methodologies and algorithms used to evaluate the **social sustainability** of garments include:

- **Social Accountability International (SAI)** - assesses working conditions in textile and garment production factories worldwide through the SA8000 Standard.
- **Business Social Compliance Initiative (BSCI)** - assesses working conditions in textile and garment production factories worldwide, with a focus on the social responsibility of companies operating in the textile supply chain.
- **Worldwide Responsible Accredited Production (WRAP)** - assesses working conditions in textile and garment production factories, ensuring compliance with international labor rights standards.

Finally, algorithms to classify garments in terms of both **social and environmental sustainability** include:

- **Global Organic Textile Standard (GOTS)** - certifies textiles made from organic fibers, ensuring environmental and social criteria are met throughout the supply chain.
- **Greenpeace Detox Campaign** - assesses brands and their suppliers on their commitment to eliminating toxic chemicals from their products and supply chains.
- **MADE-BY** - evaluates the environmental and social sustainability of fashion brands based on a set of criteria.
- **Fairtrade** - evaluates the social and environmental sustainability of textile and garment producers, ensuring decent working conditions and fair wages.

These methodologies allow to increase precision and reduce subjectivity and decision-making risks, while promoting collaboration among stakeholders. However, despite their huge number, their structure and implementation are myopic and not exhaustive. In fact, there is a very complex system of elements and cause-effect relationships to consider. For instance, governance, workers, environment, community, customers, stakeholder engagement and reporting practices should be taken into account through a more holistic approach.

Moreover, the focus and the type of data used by the method can change and influence results, and up to now a totally bias-free method is not available. In addition, several serious data shortages constrain the analytical reach of the tools, and it is still difficult or not possible to account for transboundary environmental impacts, for example for imported goods or global value chains.

Finally, due to their intrinsic nature, these methods tend to oversimplify real complex situations.

Better data collection, reporting, verification, and evaluation across a variety of environmental challenges and across countries are urgently required. To correctly manage sustainability concerns and make sure that the global community does not violate fundamental planetary boundaries, new investments in more robust global data systems are necessary. It is also required to develop new metrics that take into account the spillovers of harm associated with traded products in an interconnected world as ground-breaking models and fresh datasets emerge.

3. Education today

"More than the product, it's our approach that has to change. Consumers don't have to be radical in their purchases, but aware. They should ask themselves: "Do I really like it? Would I wear it more than once?" Clothes can and should have a slow life."

Caterina Grieco, Designer and Owner of Catheclisma

This chapter aims at addressing the first research question: ***What is the real level of knowledge and interest of consumers regarding sustainable fashion?***

3.1 Relationship between education and sustainability

Education is a fundamental element in life. Through education, children learn basic concepts and skills, they find out how to behave and respond to external situations and even adults can be educated to improve specific areas of their life, including empathy and sensitivity.

Consequently, it is through education that healthy relationships among individuals and respect for other humans, animals and the environment can be built.

For this reason, a successful transition towards sustainability, and more specifically Sustainable Fashion, must start from education.

This thesis will focus on consumers' education, basing on the assumption that stimulating conscious consumption means to incentivize more ethical production practices. In fact, speaking about the impact of aware consumers on brands' strategies, the debate is between two main currents of thought:

- The first believes that the demand for more sustainable products by consumers has the power to change the course of the fashion industry.
- The latter is convinced that it is the institutions that have to ensure greater control over the market and corporate practices, while consumers, although they may engage in more ethical daily choices, have only an illusory power in terms of change through purchase.

Independently of the specific personal opinion, objectively, **individual commitment is not enough, but must be supported by political actions** aimed at improving

working conditions and production practices in the fashion industry, spread sustainability education and create opportunities to make sustainable choices. However, since production is reactive to the demand, the **impacts of a positive personal commitment can be very powerful.**

Education is a valuable investment for a both individual and collective action towards sustainability, for several reasons.

Firstly, education is correlated with private returns, in fact for both sexes, at any given age, people with greater education earn more money. (Card, 1999)

Secondly, it correlates with social capital. The OECD report Education at a Glance (OECD, 2015) shows that, also accounting for factors such as literacy, gender, age, and monthly income, people with better educational backgrounds are more likely to report positive social outcomes like interpersonal trust and good or excellent physical and social health.
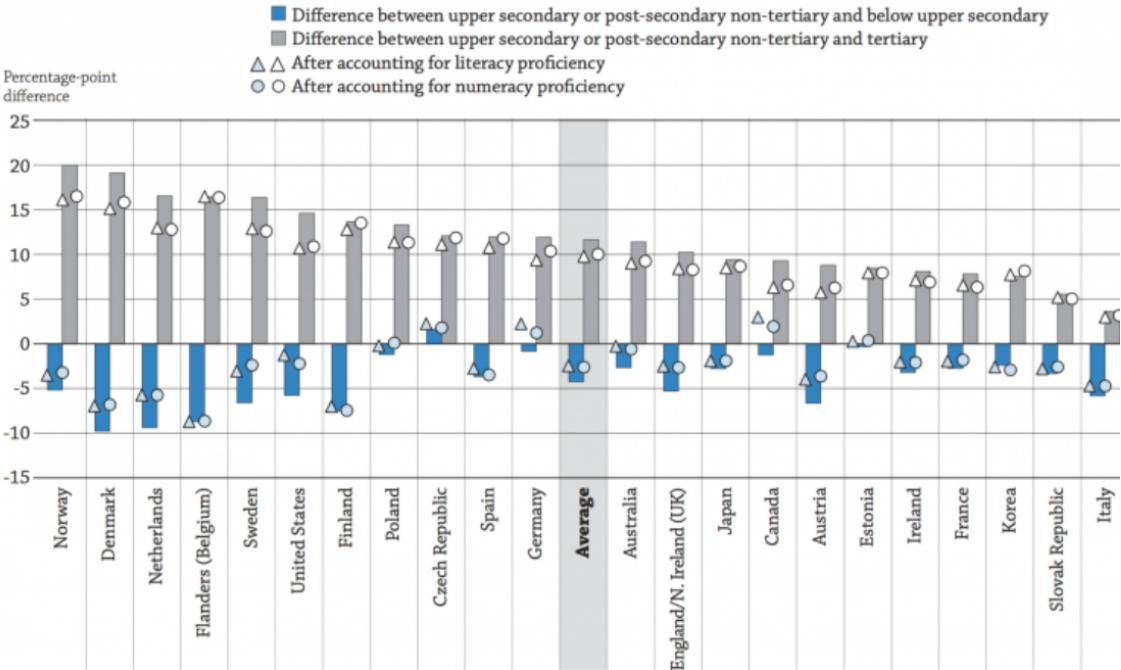
Figure 6- Likelihood of reporting to trust others, by educational attainment – OECD, 2015

Thirdly, education encourages individual political participation, political efficacy and a sense of civic responsibility and volunteering.
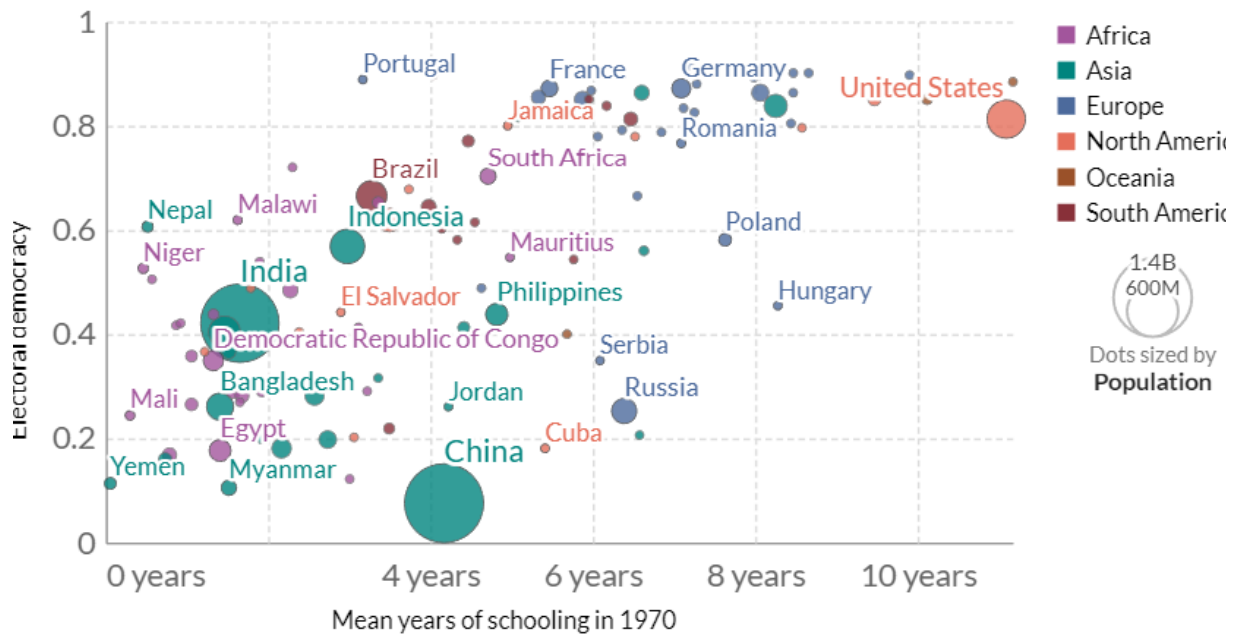
Figure 7- Electoral democracy today vs. past average years of schooling – Roser and Ortiz-Ospina, 2016

The visualization shows that nations with more democratic political systems, assessed by experts and with the index by V-Dem ranging from 0 (least) to 1 (most democratic), now are those whose adults aged 15-64 had higher average levels of education in 1970. Although correlation does not indicate causation, it does highlight a significant trend that supports the belief that **education is fundamental to generate all the benefits mentioned above, relating to economic and social sustainability**.

In addition to being a tool that allows to meet humans' basic needs, therefore ensuring a safe and stimulating environment for taking ethical decisions and actions, education is also the instrument to directly raise awareness, open people's perspectives and teach them about their choices' consequences, technological innovation and sustainability concepts.

In fact, education **equips people with the knowledge and abilities they need to succeed in the new sustainable economy**, working in fields like resource-efficient urban planning, smart agriculture, reforestation, sound management, and renewable energy.

Most importantly, education has the power to fundamentally alter the way people think, behave, and fulfil their obligations to one another and the earth. In fact, monetary incentives, focused policies, and technological innovation are necessary to

find and implement new ways of production and consumption, but they are unable to change people's value systems.

3.2 Education leads to conscious consumption

The previous paragraph shows that the correct education can foster habits that fall within conscious consumption.

According to the De Mauro dictionary, consumption is the "use of an economic good or a service to satisfy a need or produce new goods". Consciousness, on the other hand, is "the awareness that man has of himself and of the external world".

Conscious consumption has to do with the purchase of products or services that take sustainability into account. It does not intend to eliminate the use of services or products, rather it means being able to choose responsibly and knowing consciously the impact produced. This, ultimately, means making a choice with self-respect, respect to others, and to the environment.

In order to build an army of conscious consumers, it's necessary to broaden people's awareness of behaviours, thoughts, and emotions to understand the consequences of consumption on nature and on others. To do this, compassion and empathy are powerful tools that allow people to interact in a healthy way and not just consider the satisfaction of an immediate personal need when acting, and they therefore need to equip themselves with the weapon of information.

3.2.1 Behind conscious consumption

In general, wicked problems require the right mindset and approach: Carolina Obregón, associate professor and programme coordinator in Universidad de Bogotá Jorge Tadeo Lozano, stated that it is important to take an holistic view of life in relation to the others and the future generations, in order to be able to build a critical thinking and contribute to the change of the world. (Sarah LaBrecque, 2014) The same approach could be implemented to educate people about their role in the industry, to let them understand the impact of their decisions and purchasing actions.

Some values that can help people become conscious consumers are:

- Respect
- Authenticity
- Altruism

- Empathy
- Ethics

The conscious consumer is aware of his own value and impact. He buys products and services from companies with responsible policies, and he recommends ethically, knowing he has not only the purchasing power on his side, but also an influence on others.

Not being able to merely rely on the ethical values of people, psychology gives some tools to lead them in the right direction. One of the factors that pushes people not to be aware of consumers is comfort, which has to be overcome through both external and internal motivation.

First of all, when people perceive an advantage from their actions, their behaviour is strengthened and more likely to be repeated in the future. This can work, and most importantly last, when the effort is lower or equal to the benefit.

However, sometimes the effort is too heavy, for example for financial availability or the need to reverse a habit, intended as a repetitive behavioural model humans have both for laziness but also to be able to face the extreme complexity of external world situations. In this case, good planning and reconsideration of your priorities can help. (Arbeláez, 2023)

In general, it's important to remember that conscious consumption does not only concern the environment and others, but also us. So, consumers need help in the process.

From the brand or designer side, one way to support and start educating consumers about fashion sustainability is to tell the backstory behind an item or collection, including the impact and consequences compared to other products. If a consumer can engage and empathize with the path of an item, from conceptual design to pattern making to crafting, he or she will be intrigued, and this will stimulate the interest in the topic. Weaving together a narrative about a sustainably designed and conceived garment is part of the task of becoming a designer. Adding an 'editorial' section to their website to present the sustainability narrative about their products, designers could engage people on broader issues of sustainability and inspire behaviour change. In particular, this is true and strong when dealing with stereotypes that identify sustainable fashion with ugly, shapeless bag t-shirts.

Thus, given the considerations made, the effort throughout the discussion will be about seeking fashion consumption awareness.

3.2.2 Today's fashion sustainability consciousness

The current level of education in fashion sustainability, and the ability to have an impact in this direction, depend on the general level of education of the country, which means also on the geographical area and social, economic, and political context. A study by luxury cashmere retailer N. Peal analyzed the monthly searches of 64 nations, using eight search terms around sustainable fashion and ethical clothing, to investigate closely into the evolution of eco-conscious shopping, starting by finding where exactly these conscious customers live. (Douglass, 2021)

With a total of 29,700 online searches per month, the US came out on top, closely followed by the UK with 24,500 searches. Per continent, however, the data showed that Europe was more committed to making sustainable decisions, having the most monthly searches (74,130). The UK topped the top ten list, followed by Ireland and Germany with over 1,000 monthly searches and the Netherlands with 830.

As an alternative to buying fast fashion, vintage and used clothing has grown in popularity, with 'second hand' coming in third as the most searched term and 'second hand clothes shops near me' rising 5000% more than the past five years. The study findings also demonstrate that more environmentally friendly purchasing decisions are not just a passing trend. Societal problems, environmental pollution, human suffering and disasters, Rana Plaza collapse, have definitely inspired individuals to examine their clothing origins and the conditions of production more closely.

Consumers seem generally aware of the urgent need to consume more responsibly. According to a 2021 study by the biotechnology company Genomatica, conducted on 2000 people equally distributed in terms of gender, generational age, and nationality in the United States, nearly three-quarters (72%) are aware of sustainability issues in the fashion industry, citing in particular overconsumption, carbon emissions and water pollution from some processes such as dyeing. More than half of respondents (51%) also indicate that Americans' clothing purchases are responsible for significant greenhouse gas emissions each year. (Bolelli, 2021)

Faced with this observation, there are many who wish to act, in their own private life, by adopting better actions for the planet. A tendency that seems to have accelerated with the global pandemic: more than a third of the American respondents (38%) say they have come to understand the extent of these sustainability issues in fashion in the last year alone.

However, the retailer JewelleryBox throws a more critical eye over the analysis. So, even if UK citizens seem to be the most interested in sustainable fashion, data also shows that the country's record on recycling and reuse is still quite poor, since it ranks 7th for the greatest exports of clothing waste, with 379.490.752 kg of clothes disposed of each year. (Sustmeme, 2022)

3.3 Italian   insights   on   fashion   consumption awareness

In order to get a deeper and more specific understanding of the consumers' point of view, we conducted a questionnaire over a sample of 200 Italian respondents, mostly belonging to 0-25 age range (71,6%) and equally divided between people who recognize themselves as male and female (respectively 48,8% and 49,8%, while 1,4% decided not to declare their gender identity).

Focusing on Italy and younger generations, the results of our survey show that 86% of the respondents has already heard about sustainability in fashion, and a slightly smaller slice (69%) also knows about fast fashion and its consequences.
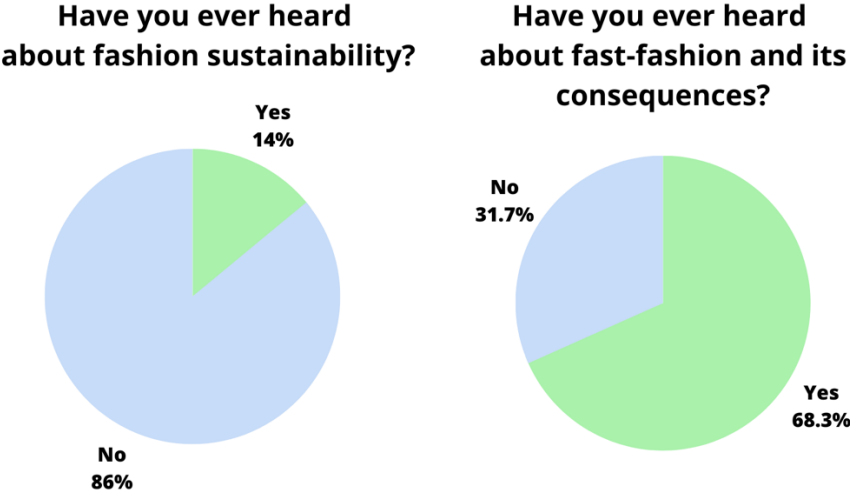

Figure 8- Italian fashion consumption survey – Garbagnoli and Garlaschi, 2023

The "Yes" respondents declared that their main information channels are social media, such as Instagram followed by TikTok and Facebook, television channels, and

podcasts or radios. Some mention Youtube or LinkedIn videos and others indicate university courses or acquaintances and friends. In general, among the interviewees that are interested in the topic and want to foster a deeper knowledge of sustainability in fashion, the preferred tools to do so appear to be social media, while all other categories were considered equally and slightly less relevant.

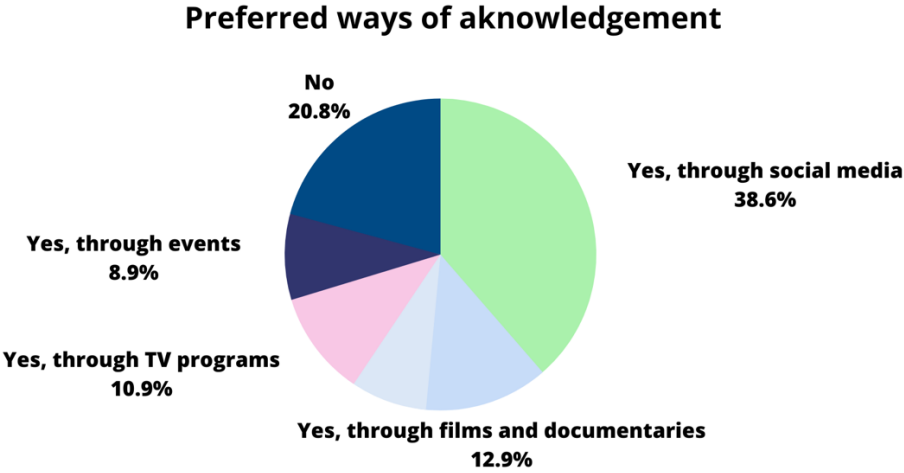**Preferred ways of aknowledgement**

Figure 9- Italian fashion consumption survey – Garbagnoli and Garlaschi, 2023

However, the very concept of sustainability does not seem to be very clear to the public. "It's a bit difficult for me to make sustainable choices, because I'm never truly sure what 'sustainable' means, especially with clothes," confided one interviewee. Basing on these data, it is possible to identify four categories of consumers:

- "**Experts**": those who constantly get information and are always updated on environmental and social issues, which they try to face in their everyday life.
- "**Amateurs**": those who get information fairly regularly and actively base their choices on it.
- "**Basics**": those who are not looking for sustainable garments but who, if it happens for a series of factors, buy them with pleasure.
- "**Negationists**": those who do not have and show no interest in the origin or disposal of clothing.

One of the tasks of the consumer who wants to climb the ranking is to understand if he is falling victim to the so-called **informational obesity or fake news** or if he is really

able to select information in favour of his well-being. This does not mean seeing digital marketing as our worst enemy, but rather leveraging it to our advantage.

In fact, among the 200 Italians interviewed, 92,5% would appreciate it if fashion brands and companies were more transparent, suggesting using ad campaigns, social media, websites dedicated pages, and labels with QR codes or standard symbols as tools to explain the origins and disposal of their products.

With this kind of information, 50% of the respondents would put more effort for a correct fashion product disposal, 46% would try to buy less and 44% would spend more, even if only 7% would be willing to pay "a lot more". 35% would buy and use hand-me-downs, 33,5% would speak about the importance of the theme and share information with others, and 23% would suggest their means of information.

The gap between what is said and done remains, however, enormous. Sociological studies and also our questionnaire confirm that the environment is one of the last factors people take into account when making a purchasing choice, since other variables such as price or aesthetics matter more.

In fact, it's interesting to notice that the main two reasons why 5% or less of the Italian respondents would do nothing are disinterest and alleged lack of economic means, followed by lack of time and mistrust about the impact a single individual can make.

It's clear that **the issue here is the customer's education**. When buying a fashion product, 43,5% of the 200 respondents don't worry about its origins and disposal modalities, 18% try to find information about both through labels, websites both general and of the specific brand, blogs with reviews, and asking the shop assistant. 32% look only for the origins, more specifically focusing on the used material, country of manufacture, supply chain structure, and brand reputation based on social media and declared ethics and values, while just 6% are interested only in the disposal modalities.

Do you inform yourself about the origin and/or the disposal of your clothes?

Yes, I enquire about the origin and the disposal
18.8%

No, i do not enquire about anything
43.6%

Yes, I only enquire about the origin
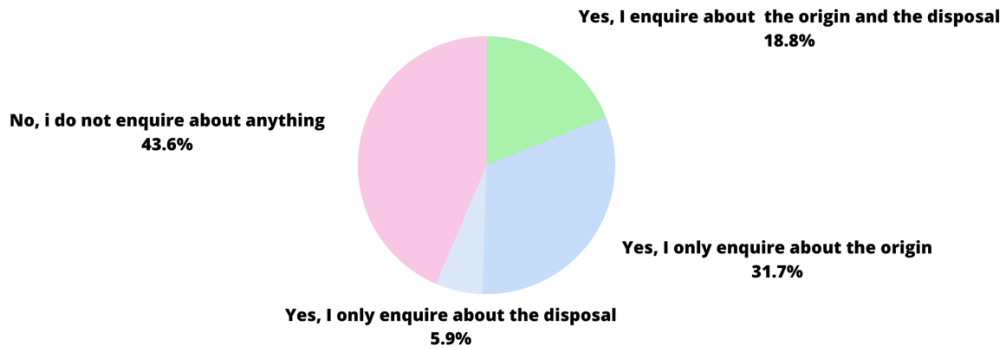31.7%

Yes, I only enquire about the disposal
5.9%

Figure 10- Italian fashion consumption survey – Garbagnoli and Garlaschi, 2023

This fact could be due to the less attention that has been paid by companies, brands, and governments towards the final part of the product life cycle, and therefore the disposal of the clothes. To corroborate this thesis, 66% of the interviewees have never noticed that on a garment they can find a label for the washing methods, but not for the disposal. These responses allow us to reflect on the fact that currently people, especially young people, do not manifest a critical attitude towards the care of garments and especially the end of life of them and therefore do not have the capacity to develop thoughts about the ways in which they are discarded. As mentioned earlier, this fact is mainly due to the scarcity of education in the field from which comes a basic and deficient knowledge that does not give room for the realization of structured critical thinking.

Have you ever thought that on a garment there is a label for how to wash it, but not for how to dispose of it?

No, I have never considered it
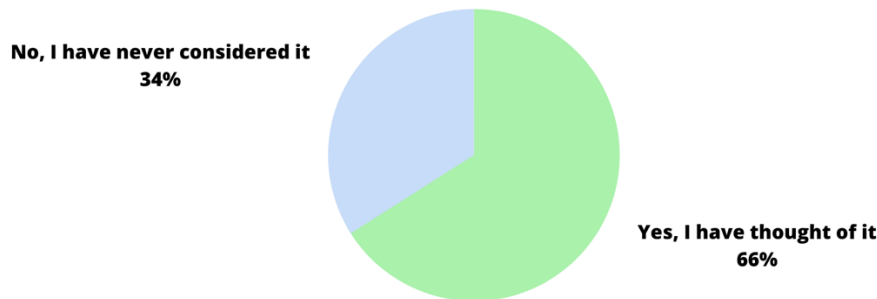34%

Yes, I have thought of it
66%

Figure 11- Italian fashion consumption survey – Garbagnoli and Garlaschi, 2023

To face this lack of disposal information, someone tries to donate clothes both to friends, relatives or non-governmental organizations, or sell them on available platforms giving garments a second life, such as Vinted. But very few imagine where the items donated to charity go and the counter reactions they may generate.

3.3.1   Questionnaire conclusions

To sum up, people are more and more aware of the sustainability issues, in particular relating to the fashion industry. Many would like to know more about the current situation, potential consequences and how to behave properly. However, informational obesity, fake or incorrect news, the complexity of the topic and scarcity of education prevent the majority of consumers from knowing and implementing the right purchasing, using and, most impactful, disposal methods. In fact, they often also think that ethical choices are more expensive and require longer times.

Social media are the main information channels to learn about the theme, followed by television channels, and podcasts or radios. However, consumers would rather get information from fashion brands and companies themselves, for example through ad campaigns, social media, websites dedicated pages, and labels with standard symbols to explain the origins and disposal of their products.

4. Today's initiatives and tools

This chapter aims at addressing the second research question: *What tools are currently being used in spreading fashion sustainability? How?*

4.1 Today's consumers' education in fashion industry

Initiatives and tools to educate consumers about Sustainable Fashion have been growing a lot in the past decade. Each one of them could have different impacts on people's education level and sensitivity basing on its communicational approach, which can belong to one of **two categories.**

The first type, namely the **emotional communication**, leverages on strong and touching messages to stir consciences. It has a more pessimistic approach and could result too guilt-inducing for some sensitivities and can have negative outcome and convey a sense of hopelessness and powerlessness, pushing people away feeling so responsible for the environmental and social impact of centuries of human indifference.

The second type, the **informational communication**, aims either to objectively show the complexity of the current system, like 4sustainability, or to present possible solutions and lifestyle suggestions with a more optimistic view, like Intrecci Etici. In both cases, it is characterized by a more informative, technical and data driven focus.

The instrument and the approach should be chosen basing on the defined target, their peculiar sensitivity and what could work best with their personality. It is not possible to associate each initiative or tool to just one of the two categories, as it is not possible to identify a unique reaction of different consumers to a specific instrument and communicational approach mix. Instead, it is possible to find the target that would be most influenced by them.

Below all the initiatives and tools currently implemented to educate consumers and raise awareness will be described, specifying the target (referring to the 4 categories identified in paragraph 3.3 Italian insights on fashion consumption awareness) and potentials, and then listing examples specifically used for sustainable fashion education.

4.2 NGOs

Target: Amateurs and Experts

Sustainable non-governmental organizations make essential contributions to the environment and society in terms of research, aid, consumer awareness, conservation and much more. These NGOs often offer valuable resources to people including courses, events, hands-on internships, and volunteer opportunities.

A few organizations focus on education at all levels (preschool, school, college, and lifelong learning), several only on schools, and many others on higher and continuing education. They can have a general or a more specialized focus, for example on climate change, management and business, global citizenship, security, and sustainability.

4.2.1   Sustainable fashion NGOs

Fashion Revolution is the world's largest and well-known fashion activism movement, researching, educating, collaborating, and campaigning to bring policy, industry, and cultural change.

People can directly access much information about brands and their relationship with sustainability, for example through the Fashion Transparency Index (see paragraph 2.4.2 EU information disclosure). In addition, consumers can read interviews, industry reports, practical guides, white papers and subscribe to a weekly newsletter with information and advice. There is also the free online course "Fashion's Future: The Sustainable Development Goals" to learn more about the effects of the industry on people and the environment. Over 860.000 Fashion Revolutionaries follow their vibrant digital platforms, and over 35.600 people take part in the free online course.

Born out of the World Economic Forum, **Global Shapers** is a network of inspiring young people under the age of 30 advocating a global debate about how to drive sustainable transitions in business while using a grassroots approach to solve these problems on local and regional levels.

In each city, variegated teams of Shapers self-organize to create ad hoc projects that address the needs of their community, including education improvement, and look for opportunities to have impact on a global scale by joining forces with other hubs.

Both these organizations mix emotional and informational communication.

4.3 Events

Target: Amateurs and Experts

Events are one of the most popular initiatives to spread a thought on a large scale, and can be of different types:

- **Conferences**: large events that bring together education professionals in the field and include speakers, workshops, and networking opportunities.

- **Summits**: gatherings of high-level professionals to discuss the newest findings in a field.

- **Symposium**: events where specialists in the field present to an audience.

In general, events represent a very interesting educational tool for different reasons. People can choose which events to attend depending on the theme that most closely match their personal interests and goals, since there is a wide variety in offerings.

On the other hand, even though you can often personalize your own experience of the event, sometimes they become an opportunity to follow sessions that initially didn't appeal, step outside of your comfort zone, and challenge your thinking.

Individuals have the chance to enhance and expand their networks, learn about new trends, and encounter various viewpoints on a subject, all of which have the potential to broaden a person's perspective or even inspire them. In fact, during these events there can also be spaces devoted to the visual and tangible display of stands. People can find ideas for upcoming projects, offer to help specifiers, project teams, clients and key decision-makers achieve excellence through their expertise, and even collaborate and generate new business.

4.3.1   Sustainable fashion events

In the case of sustainable fashion, many events have been organized and just as many have had positive impacts, even if difficult to measure. One of the most recent events that surely should be mentioned is **"Fashion for the Planet"** organized by Fashion Revolution (see paragraph 4.2 NGOs) at Palazzo Giureconsulti in Milan, during the February 2023 fashion week.

Spotlight on experimentation, craftsmanship, innovation, training, inclusion and sustainability, the events, debates, and talks represented an opportunity for the public to access the newest trends and information and a visibility space for emerging young talents.

Figure 12- Fashion for Planet Open Parliament flyer - Cittadellarte Fashion B.E.S.T., 2023

The Shaping Fashion, instead, is the initiative from the hubs of the Global Shaper (see paragraph 4.2.1 Sustainable fashion NGOs). It involves events and projects during the Fashion Revolution Weeks to raise awareness of the industry sustainability challenges and empower local communities to pursue sustainable fashion solutions. The initiatives, which include roundtable discussions, movie screenings, and clothes swaps, are tailored to the requirements of the neighbourhood. For instance, the Amsterdam Hub in the Netherlands is bringing together the Sustainable Apparel Coalition and Fashion for Good to hold community discussions about the value of openness in the fashion sector.

"It's important that we demand to know more about the brands that we buy from, the products that we buy and the circumstances under which they are made" Holly Syrett says. "Only with access to this kind of information we will be able to choose more sustainable products that meet our personal values and by doing so, reward the brands that create them". (Salyer, 2019)

A clothes swap event, a screening of the documentary "The True Cost", and seminars on the financial benefits of ethical and sustainable design are all being held by the Joinville Hub in Brazil in collaboration with University Uniasselvi. According to Livia Rudolph, sustainable fashion is especially important for Brazil, the world's fourth-largest producer of textiles and denim, which also deals with many of the negative effects of the fashion industry, such as toxic materials getting into the water supply and underpaid workers.

"Sustainable fashion should be the only way for our country" she says. "I would like to see more cooperation across industries for research and development of sustainable

practices, upstream and downstream cooperation to implement these practices, and more information and education available to orient consumers". (Salyer, 2019)

In fact, according to Simge Sandal, a 29-year-old Global Shaper from the Düsseldorf Hub, the effort to support sustainable fashion can also begin at the individual level and five stages are suggested by Shaping Fashion for anyone who wants to join the movement:

1. Ask #whomademyclothes – demand more transparency from your favorite brand.
2. Assess Your Closet – know and treasure what you own.
3. Wash Smart – wash cool, use eco-detergent, air dry.
4. Upcycle, Repair and Share – make each piece last.
5. Shop Less and Buy Well – when you buy, buy second-hand, ethical, organic and only items you love and that will last.

Also, some fashion brands themselves organize events to educate their consumers, students and employees on the theme of fashion sustainability.

A bright example is the annual event organized by Chanel that merges a Masterclass for students from fashion, design, art and engineering schools, a Fashion Show, and a DJ set party.

In June 2022, the 5th edition of the **CHANEL Masterclass** was held at the Camera di Commercio in Florence by Bruno Pavlovsky, President of Chanel's Fashion Activities, in front of an audience of 240 students from Politecnico di Milano e Polimoda, Accademia di Costume e Moda di Roma, Università Bocconi e dell'Alta Scuola di Pelletteria. Important hosts were actress and ambassador Penélope Cruz, ambassador and spokesperson Caroline de Maigret, and choreographer Dimitri Chamblas. Answering questions from Tyler Brûlé and the students, they discussed the relationship between creation and savoir-faire, the value of artisans and the emotion of creation in a world that is constantly changing, and the commitment to sustainability and training. Also, the choice of the city is not casual, it represents and celebrates the long-term union between the French Maison and Italian craftsmanship. In addition, the event hoped to boost the local economy and beyond, with 50% of Chanel's production taking place in Italy. (La Conceria, 2020)

During the meeting, Chanel even announced a collaboration with Politecnico di Milano, aiming to develop new sustainable production models.

After the Masterclass, the former railway station Stazione Leopolda was populated by 1070 guests, among which the director Sofia Coppola and local actresses, for the replica of the 2021/2022 Métiers D'Art collection runway that Chanel held in December in Paris to inaugurate a new atelier space in the capital, the Le19M. It was the first Fashion Show abroad since the pandemic for the House.

The "very metropolitan yet sophisticated" collection is a tribute to Chanel heritage and the Parisian style, with highly refined and glamorous accessories and jewels. The looks were designed under the leadership of creative director Virginie Viard, who took over from Karl Lagerfeld after his death in 2019.

These examples of events are oriented towards a more informational communication approach.

4.4 Laboratories

Target: Amateurs and Experts

Laboratory education is a form of active learning taking place in a physical or digital space where attendants can observe a case, practice, and experiment with objects, materials, phenomena, and ideas either individually or in groups.

It provides opportunities to learn procedures and methods, understand specific facts, revise models, and relate and consolidate theoretical concepts.

Usually, laboratories have a specific learning objective and context, but in general they aim to:

- develop technical and empirical skills in using equipment and tools.
- acquire the complementary skills of collaboration and teamwork.
- foster learners' development of critical and independent reasoning.
- increase sense of responsibility and motivation.

4.4.1 Sustainable fashion laboratories

Fashion B.E.S.T. was created in 2009 by Cittadellarte and Michelangelo Pistoletto with Franca Sozzani, with the view to implement maestro Pistoletto's ideas on sustainability and social responsibility in the fashion industry.

Fashion B.E.S.T. (Better Ethical Sustainable Think-Tank) is an operative laboratory dedicated to the development of sustainability in the textile sector, addressing a large variety of topics from raw materials to design, from production to training.

It is the result of a collision between socially conscious art and the fashion industry's search for fresh examples of ethical, accountable, and sustainable development.

Drawing inspiration from the thought of Michelangelo Pistoletto, a pioneer in sustainability topics, Fashion B.E.S.T. serves as a point of reference for the collective of B.E.S.T. sustainable fashion designers and for its community. With a public exhibition at Cittadellarte, Fashion B.E.S.T. brings together dozens of businesses producing sustainable fabrics, yarns, and accessories. In fact, it aims to be an energizing hub merging different forces like aesthetics and ethics, creation and production, artistic sensibility and social engagement in order to inspire, create, and spread a responsible and circular vision of fashion.

This type of laboratory has an informational communication approach.

4.5 Documentaries, movies, series, and ted talks

Target: Amateurs and Experts

Humans need stories to understand and connect with the world: now more than ever, impacting stories have the power to create connections across time, places, and cultures in their fast-changing world.

Films are the 20th century's most influential art form, telling universal stories across national boundaries and languages, and introducing people to values, struggles, innovations, and beliefs beyond their daily experience. In today's continuously growing digital landscape, the short form documentary has filled an important role in education, since everybody, but particularly new generations, are video oriented.

In fact, in order to grab and hold people's attention, educators need to reach them emotionally. Both plot-based films and documentaries are entertaining yet educational and, being multi-sensory, they have the potential to provide a human experience and create an emotional connection to their subject matter, helping retention of information. They are powerful vehicles that can transport people to other cultures and create an awareness of global issues through feeling and empathy in ways not available from textbooks or conferences. A short documentary can expose to any number of global issues, reduce isolation, and allow one to connect to innovations and

inspiration from sources beyond their immediate environment. They are tools for critical thinking and analysis of historical events, to reflect on each ones' life and to scrutinize each ones' actions and choices in meaningful ways.

Currently, there are platforms like Global Oneness Project that offer short documentaries highlighting environmental issues, and related lesson plans containing reflective writing questions to accompany the stories.

This section of tools usually mixes both informational and emotional communication. Examples of environmental films around climate change causes and impacts are:

- "Before the Flood", a collaboration between actor and Earth Alliance co-founder Leonardo DiCaprio and National Geographic, accounting of how different stakeholders are affected by climate change, through deforestation, rising sea levels and other human activities.

- "2040" is a refreshingly optimistic solution-oriented documentary, seeking out creative alternatives of technological breakthroughs that, supported by academics and ecological experts, have the potential to reverse the situation by the year 2040.

- "No Impact Man" is the more intimate story of American writer and blogger Colin Beavan. It analyzes the struggles in a year-long experiment to radically reduce a Manhattan family's carbon footprint by changing personal habits and lifestyle.

4.5.1   Sustainable fashion documentaries

Below the most impactful Sustainable Fashion Documentaries:

- **"Real Cost"**, emphasizing the destructive aspects of the fashion business and posing the question "Who actually pays for the price of our clothing?". It includes interviews with well-known, ecologically aware designers and activists, such as Stella McCartney and Livia Firth and explores the lives of exploited workers.

- **"Minimalism"**, which delves into the human psyche and looks at the real environmental and psychological costs associated with overconsumption.

- **"River Blue"** investigates the true cost of fast fashion and the ways in which we can curb our impact by making better purchasing choices.

- **"Junk - Armadi Pieni"**, which is a recent series co-produced by Sky and Will Media. It opens up a rather dramatic cross-section on the consequences of our

consumption habits in the fashion sector. It narrates and denounces in a deeply empathic, engaging and moving way, but still manages to leave a glimmer of hope. Matteo Ward, who has been working with his manifesto brand Wradliving since 2015 to create awareness on the theme of sustainability in fashion, is the guide of the journey. Six episodes for as many themes and countries explored to discover the impacts of fast fashion on people and the environment. It starts from Chile and Ghana, textile "landfills" in the world, to address the issue of clothing waste. In Ghana's capital Accra, where the largest second-hand clothing market in the world is located, 15 million clothes arrive every week under the name of "the clothes of the dead white man", because in Africa clothes are thrown away only when one dies and at first, they were amazed that there were so many white people who passed away. What is not sold, about 40% of those 15 million, ends up in landfills, amassed to create real mountains of textile waste. Then Indonesia, where the production of artificial fibers is destroying biodiversity. In Bangladesh it is shown what has changed, and what hasn't, ten years after the collapse of the Rana Plaza textile factory, the largest accident in a textile factory, with over 1100 victims. The journey continues in India, with its cotton cultivation disrupted by the ever-increasing demand for material. Finally, Italy, to show some problems close to us but sometimes less visible than others. For the people who are particularly moved by these images and want to become an active part of the change, on Will's website there are suggestions to reduce the issues through changes of their lifestyle and buttons to sign the Good Clothes Fair Pay campaign, which aims to inspire the European institutions to create laws protecting a living wage for the millions people who make clothes every day around the world. They even organized a preview event on March 30 (2023), to present the docu-series, give a more honest and concrete meaning to the word sustainability, and understand together how to question the status quo of the fashion system through workshops and Q&A sessions.

There are more and more committed people out there focusing on sustainability and exploring how a change of our laws and daily decisions is necessary to make the world a better place. Also, thanks to digitalization and expanding technology accessibility, there are plenty more streaming and free resources that provide insightful information

and ideas. Ted Talks attract some of the greatest minds and represent a tool to convey new ideas and concepts in small, digestible pieces of time (approx. 15 minutes).

An example is The Wardrobe to Die For by Lucy Siegie, British writer and environmental journalist speaking about statistics on the number of garments produced every year and the amount of water required. Suggestions for designers and consumers remain limited.

Eva Kruse's Changing the World Through Fashion is based on the assumption that consumers, rather than producers, play the greatest role to reduce fashion impacts by moving their money to more sustainable goods and brands. So, after some fast fashion facts, she focuses on the impact of a change of consumers' mindset and gives suggestions about sustainable clothes purchasing and responsible clothes management, such as about washing, wearing and discarding phases.

4.6 Podcasts

Target: Amateurs and Experts

The essence of podcasting is the creation of audio content that can be distributed on various digital platforms and can now be enjoyed by all major digital devices. The purpose of their creation ranges from more generic storytelling to the informative and educational addressing of topics of any kind.

Very popular in particular among luxury brands, the podcast in the fashion industry proves to be a communication channel very far from the promotion of the products themselves and does not attempt at all to recreate the visual image of a beautiful dress. The use of this tool rather aims to communicate the value behind such dress, telling the story of the brand or investigating cultural themes, not necessarily inherent to the world of fashion, but aimed at uniting the brand's values with its social interests. (Jham, 2008)

Any podcast whose main goal is to educate its listeners qualifies as an educational podcast. Some use an instructional approach with the goal of providing their listeners with specific skills that can be used in particular situations. Others gain a following due to the fascinating personalities of their hosts, whose voices are enjoyable to listen to and who have the skill to transform even the most uninteresting topics into something that is impossible to halt while listening to.

At any level and in any situation, podcasts can help everybody learn in an accessible, engaging, effortless, and informative way. Podcasts are easy to make and fit into daily routines. Downloadable to phones, they can be listened to while doing anything else, even without Wi-Fi access, and people can go at their own pace, pausing and replaying parts.

In addition, different people prefer different styles of learning and podcasts are a good option also to make education more varied and playful. While texts contain a lot of information and videos or pictures grab attention, audio holds it, and this is a fundamental characteristic for people with visual impairments or dyslexia. You have to actively listen and utilize your imagination when following a podcast to visualize what is happening, so the mind cannot wander like it does when reading a textbook page because it must keep up with the audio's pace.

4.6.1   Sustainable fashion podcasts

The most listened Sustainable Fashion Podcasts are:

- **"Solomodasostenibile"** by Silvia Gambi, a podcast where she recounts, thanks to her decades of experience in the field of sustainability in fashion, the dynamics of clothing consumption and production in Italy, debunking some myths, explaining in a simple way concepts such as greenwashing to adults who tend to be already sensitive to the topic, and doing interviews to people which are part of the industry. During our meeting, Silvia Gambi said "So many have the thought that sustainable fashion is elitist, but it is not. The problem is the consumer has lost the ability to evaluate the quality of a garment. To our grandparents it would not have been possible to sell a T-shirt for 5 euros, because there was the concept of durability linked to the quality of the garment". This is precisely the basic message she wants to convey to her listeners, namely the need for a change of mentality during the purchasing process, which must be conscious, reasoned and sensible. At the same time, she wants to increase people's knowledge about the truth behind the Italian textile industry.

- The podcast **"Intrecci Etici",** produced by Luma Video and hosted by Sara Zampollo, kicks off from the documentary of the same name where Lucia Mauri and Lorenzo Malavolta unveiled how a revolution to make the fashion industry more sustainable is taking place in Italy. The podcast continues the journey

begun with the documentary on slow fashion in Italy, telling the stories of those who are making fashion more ethical and sustainable in Italy. During our interview with Sara Zampollo, she explained that often information is transmitted in an oversimplified form and without verifying sources, this is why she prefers to "ask questions and conduct active research". Starting from her Sustainable Fashion thesis, continuing with several universities' online courses, specific articles, documentaries, and interviews, she looks for sector studies, updated data and professional experience in order to create a deeper debate both through the podcast and her social accounts. Being the topic so wide and complex, the approach of Intrecci Etici is to "untie the knot and take one thread at a time". Yet, it's clear that in Italy some aspects are still more attractive than others. Compared to Northern Europe, the Italian approach is more influenced by personal interest rather than concern for the environmental and social impact. However, it appears to be an evolutionary process. Before, in Italy, using second-hand clothes was embarrassing, since they were considered dirty, cheap and old fashion, while today, thanks to apps such as Vinted and the influence of countries like France and Germany, more and more Italians are beginning to understand and see first-hand the benefits, even if the trend is still limited to a niche. The podcast data reflect this fact: the Italian audience is more interested in vintage and second-hand "cool solutions" in order to save money and find unique pieces of garments, rather than knowing about workers' rights and water pollution, which confirms both the shift to vintage used clothing but also the fact that it's done more for individual returns. Nevertheless, it also confirms that things and mentality change, so it's fair to expect that, hopefully, also the reasons why Italians embrace sustainable initiatives could change. In the meantime, Sara Zampollo suggests focusing on showing the advantages that sustainable fashion could generate. For this reason, the government should amplify these incentives through regulation for fashion brands and textile companies. Businesses with responsibility for the entire product lifecycle, from the design to the end-of-life phase, actual ethical approaches and behaviors, and claims supported by real data and feasible plans would reduce the impact of their operations, eradicate greenwashing and spread of false information, raise awareness among consumers, and give them easier access to sustainable solutions.

- **"Audio à porter"**, the podcasts of Dress ECOde, an information and advice project aimed at giving useful tips on how to dress sustainably and responsibly.

- **"Conscious Chatter"**, a true global discussion starter, presented by ethical fashion pioneer Kestrel Jenkins, who conducts interviews with journalists, professors, and business executives to examine important issues, and listened to in more than 115 countries.

- Lorraine Sanders's "Spirit of 608" explores a variety of topics in media strategy and fashion business, including sustainable luxury, ethical fashion blogging, and fashion gaming.

- **"American Fashion Podcast"** is weekly deep-dive interview series focused on how the fashion industry works "under the hood". About 200 episodes of the show are about ethical and sustainable fashion, including in-depth discussions of the slow fashion movement, supply chains, and model rights.

In addition, there are podcasts, with episodes dedicated to sustainability in fashion, but which deal with education on sustainable living on an all-round environmental and social level.

- **"The Sustainability Agenda"** is a weekly podcast authored by Financial Times contributor Fergal Byrne that explores today's biggest sustainability issues with the help of experts. Leading sustainability experts offer their views on sustainability challenges, share the latest ideas, identify pros and cons of current solutions, and think about the future of sustainability.

- **"The Slow Home Podcast"** focuses on slowing down, simplifying life, and focusing on the things that really matter. Presented by Brooke and Ben McAlary, a couple living in Australia with their children, dog and chickens, this podcast is a really practical guide on how to (try to) slow down.

4.7 Books

Target: Amateurs and Experts

This is the most traditional learning tool and, even in the digital transformation era, the importance of books (also in digital format) for people's education remains strong. The key to creating interest is the central text, a high-quality, authentic piece of writing created for a specific audience. The central text can be a novel, narrative nonfiction, or

other mode of writing and it can be accompanied by shorter articles and poems, but it is always chosen for its powerful use of language and connection to an important topic and adaptation to the target. Learning in schools is synonymous with textbooks and people can keep learning by reading books in their free time. However, studies conducted by the National Endowment for the Arts show that Americans, in general, don't read much literature, and globally the trend is the same. (Lombardi, 2019) People have a variety of justifications for why they haven't picked up a good book in months or even years. First of all, they think they don't have time, and for this we have to blame the addiction to cell phones and TV. There's always plenty of time when standing in line, in waiting rooms, or during a train commute, but carrying a book (even an eBook) seems less convenient and often people feel overwhelmed by the length and effort it requires, since they are not used to reading and focusing for longer times anymore. Another reason is the relatively high cost of books. However, these days there are numerous sources for inexpensive literature, thanks both to the Internet and local public libraries.

The first example of must-read book on sustainability is "Goodbye, Things: The New Japanese Minimalism" by Fumio Sasaki, a radical and thought-provoking book introducing minimalist living as both a mindset and practical approach and conveying some core environmental values to provide the awareness and actionable steps necessary to enact change.

"Live Green: 52 Steps for a More Sustainable Life" by Jen Chillingsworth is a step-by-step roadmap providing a list of 52 steps towards a more sustainable life. To be implemented gradually, they cover subjects like food shopping, natural beauty, building a capsule wardrobe, and making your own eco-friendly cleaning products.

4.7.1 Sustainable fashion books

Other books, more focused on the fashion industry sustainability, are: **"Wear No Evil: How to Change the World With Your Wardrobe"** by Greta Eagan, **"Overdressed: The Shockingly High Cost of Cheap Fashion"** and its follow up **"The Conscious Closet"** by Elizabeth L. Cline, and **"Fashionopolis: The Price of Fast Fashion and the Future of Clothes"** by Dana Thomas.

They expose the secret exploitative ways in which the fashion industry operates behind the scenes and lay out a roadmap for how customers may start changing their

behavior. In particular, "Wear No Evil" recommends choosing brands based on its "Integrity Index", used as a metric of ethics for each brand.

4.8 Apps

Target: all four categories of consumers, Negationists, Basics, Amateurs and Experts
In January 2022, out of a global population of 7.91 billion people, there are approximately 5.31 billion mobile subscriptions (67.1%) and 4.95 billion internet users (62.5%). Specifically in Italy, there are nearly 50 million internet users, representing an 82% penetration rate, with around 80 million devices (the number of smart devices has exceeded the number of residents).

Regarding the average daily time spent online, in line with the global trend, Italians spend approximately 6 hours online, accessing from any device. (Zanon, 2020)

In Italy, 70% of people check their mobile phones as soon as they wake up, while 63% look at it before going to sleep. 68% of Italians check their smartphones even when there are no notifications and stay within 20 centimeters of their phone for more than 8 hours a day. It is precisely in this context that an app fits well in shaping Italians' life habits.(Russo et al., 2016)

Among the different purposes, mobile applications are used today also to support learning activities for both academic and personal purposes to the point that e-learning is the third category on the App Store, preceded only by games and business, while it even takes second place on Google Play.

Examples of successful educational apps are:

- Masterclass, the app offering more than 70 classes with top-notch instructors from a range of different fields such as Anna Wintour and Serena Williams. Each class has an average of 24 video lessons and a workbook that can be downloaded.

- Duolingo, the app that offers game-like courses to learn 28 languages, including endangered and fictional ones. Quizzes, virtual coins and hearts, image cards and other features are used to teach vocabulary and grammar and test writing and listening for users at all levels.

In addition to giving awareness and information, apps are powerful tools because they can stimulate ethical actions and foster sustainability education and decisions also of Negationists towards incentives, gamification and social networking.

4.8.1 Benefits for users

Cellphones have emerged as the most accessible tool to acquire new knowledge fast and conveniently in the small free time people have in their modern daily routine. No matter their age or level of professional experience, more and more people are embracing educational apps, since they can bring a lot of benefits.

- **Anywhere and anytime**: users won't worry about being in front of a computer, reaching a particular place, or having enough time, which will also reduce their alibis not to participate. In some cases, articles and lessons could also be downloaded and used offline.

- **Cost effectiveness:** traditional training methods are characterized by overhead costs for classroom training spaces and resources like books, pens, other tools, and teachers. Mobile e-learning only requires users having a phone, iPad or tablet, while documents can be shared, and lessons can be recorded without needing an expert to explain the same topic in a specific time and place multiple times.

- **User-friendly**: users won't need to download large files or install software to use an app, which loads quicker and stores content locally, without continuously relying on internet connection. This makes apps preferrable to websites.

- **Interactive material and fresh approaches**: the use of mobile applications gives access to interactive material and different features such as quizzes, assessments, videos, and audio files, which keep the learner engaged and the experience fun and comfortable thanks to the availability of various learning methods.

- **Personalization and engagement**: the flexibility in terms of methods, type of content, activities schedule, and space allow people to learn specifically only what they are interested in, with the most fitting methods, at their own pace and in the best location.

- **Enhanced experience and network**: educational app users can enjoy the opportunity to participate in virtual classrooms or chats, get to know and collaborate with fellow students and teachers from around the globe, and even interact with experts in their field through live interviews.

- **Productivity tracking**: both for teachers following students and individuals willing to learn something new on their own, apps provide algorithms and tools to track the learning performances and to give and receive feedback.

In this way, e-learning mobile apps are supporting the Quality Education SDG through education globalization. People, both students or not, can access knowledge and thousands of educational materials on their devices in a cheaper and easier way and share their knowledge around the globe. However, mobile learning would probably not be the ideal choice if you had to research a subject in depth, therefore it's crucial to employ the proper tools at the right moment to optimize the learning process. (GoConqr, 2022)

4.8.2   Benefits for businesses

Educational apps can be independent apps with the unique aim of providing educational information and activities related to a specific subject or platforms and tools for the educational system, but they could also be apps created and owned by brands for other reasons and providing information and knowledge to the users as a side benefit for both the company and the costumers. Focusing on the benefits for businesses:

- **Profit opportunities and scalability**: e-learning mobile applications can generate huge profits, given their increasing popularity, the opportunity to expand the app market according to its demand, and the fact that the only costs involved to develop it are related to the content creation and programmers hiring.
- **Marketing value**: mobile apps in general are a powerful tool for brands to deepen the relationship with customers. Push notifications make it possible for businesses to communicate with customers in real time and quickly deliver information regarding price changes, sales, messages, and new items. The fact that an individual is more likely to pay attention to app notifications than to visit the business' website or his own email makes it sure the customer receives it.
- **Personalization**: with the use of mobile apps, it's simple to provide consumers with a personalized experience and communication fitting their interests, location, usage patterns, and other factors, also considering that they can select

their preferences up front. Additionally, apps can monitor user interaction and use that information to provide even better customized updates and recommendations.

- **Customer loyalty**: the popularity of educational apps could be exploited by brands to bring profit to the company and specific value to consumers by telling the brand story, explaining its principles and impacts, giving insights about its operations, and sharing the context and news in which the brand acts. Whether they were intended as an ecommerce platform or an advertising medium, brands educational mobile applications would fundamentally represent the most efficient, direct, and customizable way to enhance transparency and customer loyalty.

4.8.3 Sustainable fashion apps

Many people today lead busy lives and, in order to make slow fashion accessible to all different types of individuals with various lifestyles, fashion and technology are converging into apps allowing them to take part into the movement and adopt its principles.

These apps challenge the idea that slow fashion has to be uncomfortable, unfashionable and time-consuming. Free, sustainable, and inspiring, they represent a wise guide from your phone on conscious brands, choices, and habits such as swapping, renting, buying second hand, selling used clothes, and taking care of the garments you have to make them last.

As more people look for ways to make ethical fashion decisions, these apps are growing in popularity and more and more features assisting consumers become available. For instance, some of them offer details about a brand's sustainability policies, such as the use of eco-friendly materials, moral production techniques, and open supply chains. Others provide users with tools for organizing their closets, planning outfits, embracing thrift store shopping or mending and upcycling items.

Some examples of fashion sustainability apps are:

- **Good On You:** based on the belief that fashion brands should be responsible for and transparent about their impact, with its reliable and always updated brand ratings from 1 to 5 and expertise in ethical fashion, the Good On You app greatly simplifies the process of finding sustainable businesses. Their brand directory, featuring more than 3000 companies at the moment, supports users

in making a better educated choice according to their values by showing the effects that purchasing from various fashion brands have on society, the environment, and animals.

- **DoneGood:** this American Benefit Corporation provides a one-stop-shop for ethical purchasing allowing customers to narrow down their searches even further by selecting criteria like "vegan," "toxin-free," "locally sourced," or "women/person of color owned" for all of the listed brands, all of which employ eco-friendly practices and fair wages.

- In this way, you can find the type of goods you're looking for, including shoes, toys, outerwear, activewear, loungewear, underwear, and accessories, often at a lower price since a lot of the firms who work with DoneGood give discount codes through their websites.

- **Renoon:** users can read about the newest sustainable fashion brand initiatives on Renoon and voice their opinion on any potential greenwashing on the part of some of them. Via the app, they can also find distinctive second-hand and vintage items in line with their principles, sustainable businesses with comprehensive product and brand information, and even a wide range of rentals, all gathered and selected from a huge number of sources.

- **Sojo:** the first app for clothing changes and repairs in the UK, aims to revive the tradition of mending, tailoring and repairing while supporting local designers, artisans, fashion students, or sewing hobbyists who have the expertise needed to make clothes last, by providing a pickup and delivery service. **MendIt App**, still in its pilot phase, and **Fix That Shirt** have the same goal.

- **Save Your Wardrobe:** the software mimics the experience of online shopping, but for your own clothes, by allowing you to digitize the clothing you already own, organize and plan new outfit combinations, and receive styling recommendations based on your current wardrobe. Also, it offers donation options, assists users for care and repair services, and gives recommendations for vintage, rental, and ecological slow-fashion buying. **Whering** and **Stylebook** are other very similar apps.

- **30 Wears:** the 30 Wears app allows to track clothing usage by challenging users to stick to the #30wearschallenge, a simple but meaningful concept making sure they wear each piece purchased at least 30 times and tracking what they wear each day.

- **Vinted**: the Lithuanian sustainable fashion app and online market where customers can buy and sell previously owned clothing, accessories, bags, shoes, and cosmetics has sold over 180 million things in more than 12 countries in Europe, the United Kingdom, and the United States. Purchasing used clothing is an eco-friendly way to appear fashionable with unique outfits at a significant discount from the retail cost. Vinted's favourable pricing policy for sellers is one of the primary factors contributing to its success. **Etsy, Thrift+, Grailed, Poshmark**, and **Depop** are very similar, while **Nuw, Doppler**, and **ThisForThat** are virtual clothing swapping platforms using clothing as currency.

- **The RealReal:** this pioneer platform in second-hand luxury consignments guarantees the best quality and sustainability for accessories, fine jewelry, watches, apparel, fine art, and home furnishings. It is dedicated to lowering and offsetting all of its emissions in order to achieve carbon neutrality and up to 85% of each item's sale price is for the seller to keep. **Vestiaire Collective** is very similar, but it has a curation team that takes care of listings, checks quality and authenticity before sending items to buyers, so it is easy to use, but the fees are high.

- **Tulerie:** this luxury, designer, and vintage fashion rental app keeps products that already exist in circulation through lending and borrowing. In this way, users embrace the excitement that comes with buying something new, without compromising on their sustainability values. Some pieces are also made available by influencers and celebs. **By Rotation**, **Rent the Runway**, **Le Tote**, **Nuuly**, **Haverdash**, and **Wardrobe** are other peer-to-peer fashion rental apps.

4.9 Social platforms

Target: Basics. Amateurs and Experts

There is no denying that everything in our lives has changed since the advent of social networks and social media, starting with the way we interact, plan, and even go out. It should come as no surprise that social media is altering how people learn and how the educational system functions as well.

According to statistics, 96% of students with internet access use at least one social media platform. While some of them may use these platforms for entertainment and other reasons, many actually use them to promote productive and positive activities

like finding a summer internship, holding live lectures, exchanging information, scheduling tasks, hosting discussions, or working on international projects. (Wade, 2020)

Slowly but steadily, due to how positively students respond when a teacher is willing to use and modify their ways as part of the educational process, such systems will eventually lead to the actual introduction of social media within classrooms. Of course, there are many more instances of instructors using social media in the classroom, and some of them have even come close to going viral. For instance, a biology instructor from Bergen County issued his students with a challenge. They had to use a certain hashtag while debating the topic of meiosis on Twitter. This is a great opportunity for students to have fun, learn and spread information at the same time, as you need to know meiosis very well, think critically, and communicate concisely and effectively in order to compress it into 140 characters. Of course, it's crucial to grab students' attention while using social media for education, in order to keep them engaged, and maintain a professional distance.

The benefits of social media don't have to stop at the traditional education process. In a world of fast-paced lives, they allow for more e-learning opportunities, smoother and more direct communication, and more cohesive communities.

For example, Twitter is an excellent debate forum, while Facebook Groups may be used to stream live lectures and host conversations. As Pinterest is a great social media platform to collect and organize resources, project plans, and worksheets, Instagram and TikTok allow users to exhibit a sequence of educational photographs, videos, or graphics in a visually appealing manner and express their opinion.

Similarly, posts on websites like WordPress, SquareSpace, Wix, Blogger, Tumblr, or Medium are becoming a crucial distribution channel for news, digital content, and information.

These platforms have also aided in raising awareness of worthy causes thanks to the emphasis on all things visual and easy access to millions of people. Because of how potent imagery is, many activists increasingly use social media as a storytelling tool to reach a wide audience and inspire others to get involved. Also, it allows well-known and influential people to communicate directly with their followers to deliver messages of support to different movements. This raises awareness among new audiences in a positive and engaging way.

In fact, rather than picking up a daily newspaper these days, many people acquire the latest news on their Facebook, Instagram, or TikTok pages. 18- to 24-year-olds is the age group most likely to utilize social media as a news source. According to recently released research on how young people acquired news and information on the coronavirus pandemic, in the US, over 25% of respondents used Instagram, 19% used Snapchat, and 6% used TikTok. In comparison, only 17% of people accessed information through newspapers. Internationally, statistics increased even further: in Germany, 38% of 18-to-24-year-olds utilized Instagram alone to access the news, and this number rose to 49% in Argentina. (Bishop, 2020)

It is undoubtedly a matter of habit and comfort, but it also enables access to the most recent information from around the globe relatively instantly. However, this trend isn't harmless. For Grygiel, who, as a communications professor at Syracuse University, sees up close how young people are acting as both content creators and consumers, the relationship between traditional media and social sharing has reached a pivotal point. Content-creation-for-all has democratized news, but it remains an imperfect system dogged with accusations of biases, fake news, and increasingly polarized viewpoints, even political positions.

The fact that anybody can act as a reporter raises issues with fact-checking and the oft-repeated argument that social media tilts influence in favour of those with the most followers, regardless of their qualifications.

The very nature of social media leaves users exposed primarily to others with similar views, which research suggests can create vast echo chambers, spaces where our own opinions and biases are reinforced by the voices which are filtered into our social media feed, and a deepening of already-divided views and cultural rifts.

Amelia Gibson, an assistant professor and director of the Community Equity Data and Information Lab at the University of North Carolina, suggests that the solution lies in a convergence of interests: as social media brings attention to previously overlooked stories, rebalances the power to share news, and pushes social justice movements forward, traditional media still has a part to play, by building better websites, attracting advertisers and striving for independence rather than relying on social media shares.

For the examples of sustainable fashion education on social media, the focus will be on Instagram accounts since the initiatives in this use different mixes of social

platforms but almost all include at least an Instagram account through which information and digital content are shared.

There are already many Instagram pages, such as @il_post, @will_ita, @focus and @forbes, that share general daily verified news and can be managed both by private start-ups and journals. As often happens on the social platforms, however, in order to attract a particular audience segment, accounts specialize on specific topics. Examples of pages more focused on bringing inspiration and information in sustainability are @natgeo, @greenpeace and @greenmatters. There are also brands, activists and other famous figures, such as journalists, writers, singers and actors, using their influence on these networks to raise awareness about sustainability issues among their followers: Greta Thunberg, Leonardo DiCaprio and James Whitlow Delano, who also founded @everydayclimatechange, are some of them.

4.9.1   Sustainable fashion Instagram accounts

Some of the most popular sustainable fashion Instagram accounts are:

- **@fash_rev:** the official account of Fashion Revolution, pioneer of fashion sustainability education (in paragraph 3.1. NGO), has the goal of providing a reliable source of information over topics such as brand transparency and fair supply chain, while fervently advocating for a clean, safe, and accountable fashion industry.

- **@ecowarriorprincess**: the author, activist, and owner of a certified organic farm, Jennifer Nini, established the media brand Eco Warrior Princess in 2010. Its Instagram feed analytically addresses environmental issues, conservation, sustainable fashion, conscious business, social justice, politics, feminism, eco beauty, wellness, and green technology, and is backed by an online website and blog.

- **@Carotilla_ :** in 2016, Camilla Mendini became the first Italian Green Influencer to deal with the issues of slow fashion, circular economy and zero waste on Instagram and Youtube, also backed by her blog. She defines herself as "an ambassador of eco-sustainability", and over the years she created several hashtags to motivate her followers and make her social footprint recognizable. #5minshower invited people to have showers lasting less than five minutes to save water, #nomoreplastic and #zerowaste shows alternatives to plastic and difficult-to-recycle packaging. However, her focus is fashion. #1dress7days

wanted to prove that, in a world obsessed with constant purchase of new outfits, a garment can be used every day for an entire week without having consequences on health and style only by using creativity. Her most recent project is Amorilla, a line made entirely of organic cotton and natural fibers, which also informs customers about exploitation, relocation and greenwashing.

- **@Venetialamanna:** self-confessed "recovering hypocrite", Venetia La Manna is a relatable fair fashion campaigner, since she's very educational and honest about her transformation from uneducated consumer to climate activist, whose actions today span from recommending her favourite eco-friendly clothes detergent, vintage shops and vegan cafés to regularly co-organising actions against Big Fashion and confronting unethical fashion brands and retailers. Co-founder of Remember Who Made Them, an initiative to spark a new solidarity economy in the fashion industry, and creator of All The Small Things podcast, interviewing experts about social and climate justice, she has also written for Shado and The Independent and taken part in Channel 4 documentary Inside Shein.

- **@cotoncri:** Cristina Coto has combined expertise, research, reliable sources, creativity, irony and aesthetics to convert her Instagram profile into a channel for disseminating issues related to sustainability. Her past as a model gave her a direct experience of the fashion world from behind the scenes, which has allowed her to develop a greater sensitivity towards issues such as excess resources and fast fashion. After her pregnancy, this awareness turned into a real mission. Today, the profile aims to show people's how it is possible to reduce the impact of their lifestyle and systematically explores and disseminates all the facets of sustainability. With the strategy of first showing the concrete action and then talking about the data, her followers are intrigued and inspired by the faced issue and are able to understand the message, which is in fact conveyed in a light but still efficient way.

- **@silviastella_:** Silvia Stella Osella is a textile, surface, trend and color designer and consultant. In 2013 she participated in the creation of a sustainable clothing start-up and, since then, the environmental issue, linked to sustainability and innovation, is one of her priorities as a designer and also the approach as a consumer has completely changed. Today, on Instagram she brings people's attention to those brands which, in her opinion, move in an exemplary way both

in ethics and aesthetics. The goal is to achieve a beautiful, circular, inclusive and certainly downsized fashion industry. During an interview with Grazia in 2021, Silvia explained that "it is now clear that the model of unregulated production to which we have been accustomed in recent years can no longer be sustainable. We are witnessing an extremely interesting transition, made up of experimentation and innovative and low-impact materials, alternative consumption models and co-creation: from patent sharing to open-source data."

After expressing her enthusiasm for the role of social media in promoting the spread of awareness, inclusiveness and sustainable trends, speaking about the future of digital communication, she said: "Personally, I would find a platform that activates connections creating real value very interesting: a virtuous network of people with common visions, a sort of incubator and accelerator of ideas, projects, talents with a strong human component and contact. I found something similar in Clubhouse at the beginning, but with the feeling that all that strength ended up remaining a bit suspended."

4.10 Final considerations about current educational tools

The existing initiatives and tools are several and both meet education and awareness raising needs and promote opportunities to implement ethical decisions. The main issue is that they usually reach a target that is already partially aware and educated, so mostly adult Amateurs and Experts. There is a lack of direct education in Sustainable Fashion of children and teenagers and people who didn't interface with the right environment and inputs, so that didn't develop interest and sensitivity towards the sustainability issue.

5. Framework of proposals

This chapter aims at addressing the third research question: *What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits? Which tools should be adopted to create an educational base rooted in the mentality of Italians?*

5.1 Framework objectives

The first part of this thesis showed that the lack of sustainable choices from the consumer side in the fashion industry is not due to a complete lack of interest in sustainability. Indeed, for a modern-day person, the issue rather lies in the inherent tendency of individuals to distance themselves from anything that appears confusing, not short-term profitable and difficult to implement.

Particularly, the current version of the fashion sustainability education system excludes three different groups of people:

- A portion which is not educated in the proper way on fashion sustainability correct habits, the impacts of fast-fashion and the social and environmental consequences of the current purchasing behaviors.

- A portion of the correctly educated people, who don't have access to the right means to make the most sustainable choices due to a lack of external initiatives and opportunities.

- A portion of the correctly educated people, who has access to the right means but still gives more value to personal and short-term rather than collective and long-term convenience.

Consequently, to improve and complete the current sustainability education system and support it with an environment that makes it easier for consumers to make sustainable fashion choices, a framework of proposals was ideated.

Its final objective is to highlight the areas of needed intervention, identify the specific order to follow in order to reach in a holistic way different targets of the population, in particular the currently excluded ones, and suggest, for each step of the path, a

solution example. The six proposals are, in fact, intended as voluntarily general possible models to address each target and their specific deficiencies and needs to drive sustainability in the mainstream.

For this reason, actions from the government and producers are fundamental to support and push consumers in this transition.

5.2 Endelea's case: today's needs

The following case, which was integrated with an ad hoc expert's interview, confirmed the discoveries that were previously presented and clarifies the current deficiencies hindering the road towards sustainable fashion.

Endelea is an ethical fashion brand born in Milan in 2018 with the idea of creating collections of clothes and accessories using African fabrics and made-in-Italy design. In fact, the collections are designed in Milan and handmade in Dar es Salaam, Tanzania. The name Endelea, in Swahili "to go on without giving in to difficulties", describes the philosophy of the brand and is consistent with the approach that focuses on people, creating value for both customers and communities involved in the project. Endelea's goal is twofold. On the one hand, the company wants to contribute to the development of a fashion industry in Tanzania, today almost completely absent. For this purpose, fabric purchases are made on site, as well as almost all of the production, while part of the revenue is invested in the realization of workshops and in collaboration with Tanzanian schools and universities. On the other hand, Endelea aims to create a dialogue between Europe and Africa, making the authentic African textile culture more popular and proposing itself as an inclusive brand.

Since 2020, Endelea has been a benefit company that works to have a positive impact on people and the environment. The team is made up of 85% women, with a gender pay gap of zero. The salary of tailors and seamstresses is 96% higher than the average in Tanzania and all employees enjoy health insurance for themselves and their families. (Camera della Moda, 2016)

As Francesca De Gottardo, Endelea's co-founder and CEO, explained during our interview, we live in a dystopian situation in which almost everybody only thinks about "here and now", receives waves of information and does not process them

carefully. So, the margin for education and sensibilization is very high and she suggests considering two factors:

- The **budget** in terms of advertising power and ability to expose the consumer to educating notions.

- The **threshold of attention-sensitivity of the consumer**, referring to people's capacity to reflect in depth on issues, for example the ability to think that behind a cheap dress there are not only machines but also hours of underpaid work. It is progressively decreasing: the Genz's threshold of attention is 8 seconds, 3 seconds less than Millennials.

Endelea's CEO stated that today's demand focuses on the price and the aesthetic of the garment, while the whole process of realization counts less, in fact the impact of ethics is lower than the ones of style and price. Therefore, the 4 factors from which to draw the maximum trade-off are quality-sustainability, aesthetics, price, and communication.

To strengthen this vision, Endelea has collected the results from focus groups and surveys to understand what were the concerns of customers when buying a garment: it is precisely the price, expected to be higher for sustainable brands, that leads the customer to the choice of fast fashion, although not considering that a garment from Zara will most likely last less, if not half, than a garment well sewn and sustainably made. Consequently, Endelea has tried to solve the high perception of the price of its garments, giving rise to a policy of **transparent pricing**, dedicating part of their site to show exactly the costs incurred for the production of each garment (cost of raw materials, cost of shipping, taxes etc.) and clarifying where the margin of sales is invested (shooting, wages and so on).

In addition, Francesca De Gottardo explained that sustainability for fashion brands is still a "choice that a brand can decide to take, adhering to voluntary policies of making garments with environmentally friendly fabrics and respect for all members of the production and logistics chain". She stressed the **need of implementing a fundamental legislation and fair environment**, which will regulate the freedom of Italian and foreign companies' creation of items to be placed in the markets, in order to follow a more sustainable direction without damaging Italian firms' competitiveness.

She confirmed the results of the previous analysis of the current system of fashion sustainability education, which, taking into account the system's criticalities, potentials and lacks, showed that some **initiatives aimed at increasing awareness and therefore sustainability knowledge of consumers in the fashion sector** are needed.

5.3 Framework actors

In the sustainable fashion world, we can consider three key role players: **consumers, firms** and **governments**, to which the action of other independent entities, like NGOs, adds. Consumers' awareness and firms' ethical conduct can mutually reinforce each other.

In fact, the best drivers individuated to change the market is to **educate and incentivize consumers**, who must have the **right tools** to make their own evaluations. This way, brands will inevitably be forced to produce less, better, and more consciously to accomplish educated consumers desires. It must be clarified that a part of the population is already sensitive to these issues and interested in following the path of sustainability with passion and sometimes sacrifice, but the majority finds it not profitable to follow a sustainable direction or might just not be educated or interested enough, so they need to be better educated, supported, and incentivized both with benefits and punishments for wrong behaviors. **It is the firm's responsibility to create a fair environment where consumers have access to the opportunities to make the right choices**. (BCG, 2022)

To do so, companies should:

- Broaden the dialogue about fashion sustainability with consumers, by embracing information disclosure and steering clear of greenwashing.
- Address the tradeoffs that come from high cost, time and energy needed for sustainable options, which often prevent people from fully adopting sustainable habits.

Additionally, **the government can intervene on both sides by supporting filling the gaps of the current consumers' education system and by incentivizing both consumers' and brands' sustainable conduct** avoiding greenwashing, while also providing an environment of equal operating and monitoring conditions for firms.

5.4 Framework logic

The framework of proposals is based on the idea that, in order to achieve a sufficient level of education on fashion sustainability and see changes in this world, it is necessary an holistic approach, tackling different targets of different generations and attitudes towards the topic in a very specific order. It must be clarified that the sequence in which proposals are presented is the logic order in which they were ideated. Anyway, **the logic order is not strictly related to the chronological order of implementation**, because implementing the proposals all together, without following the logic order, would strengthen and not diminish their impact.

The logic order initially aims to lay the foundation for sustainable fashion education in the very young generation, and then also in the older segments of the population. Additionally, facilitators and positive motivators would increase the interest of consumers, both properly educated and not, and practically guide them in their everyday choices. Finally, a coercive measure would affect all people, including both the portion of the correctly educated people, who has access to the right means but still gives more value to personal and short-term rather than collective and long-term convenience.

For each step of the path, general proposal models are suggested in order to give an idea of how to address each of these aspects from a practical point of view.
To allow a real and radical change, it is necessary a mix of **pull** and **push** approaches leveraging on the two complementary forces of **sensibilization** and **externalization**, intended as the creation of a cost or benefit coming from the offset of an entity's social or environmental impact.

Children will be the future purchasing generations, who will have to value hopefully certain characteristics in terms of ethical, social and environmental standards of the goods during the shopping process. The first proposal is, in fact, the creation of lesson models for students of different ages about fashion sustainability topics. The goal is to build a more conscious generation, but also to let this younger slice of population positively influence the older one through the scholar system and children's renown fresh point of view.

The second proposal exploits the always increasing power of social-network, the full-connectivity trend and the potentials of digitalization and new technologies, like livestreaming features and ER tools, to foster the current interest of people on fashion sustainable topics, strengthening the educational base of users.

The third proposal is a more visual and easier tool to enter in contact with for every target, since it is about the introduction of visual educational labels on the internal and external part of every garment, showing in a simplified way basic information potentially needed by every customer. It can be resembled to a facilitator that aims at helping consumers to making conscious and aware choices.

The fourth and the fifth proposals have the objective to motivate consumers with positive incentives to respectively acquire the right purchasing habits and to dispose of clothes at the end of their life.

The fourth proposal is an app leveraging gamification and focusing on the always increasing importance of the phone in shaping our lives and our daily habits. The fifth proposal offers a new and motivating way to take care of the clothes at the end of their lifespan, thanks to the introduction of garment waste bin which rewards in different ways the good gesture of putting in it clothes, that have reached their end of life.

Finally, the sixth proposal introduces an excise tax on clothes computed basing on their production and disposal social and environmental impacts. It has the goal of making the fashion market more homogeneous in terms of price for sustainable and fast-fashion clothes and could be able to reduce the overproduction and purchasing of non-needed garments.

Proposals	Objective	Target Reach	From	Impacted Target
Ad Hoc Lessons for young students	Realize a model of lesson to be performed once every year to educate young students about the topic of sustainable fashion and sensitize both the young generations and their close acquaintances. The approach must be both informative and emotional but not traumatizing.	Children and students between 5-14 years old.	Government Independent organizations	Among a sample of 36 students who followed the lecture trial, 94.4% are willing to put in practice what they learnt and 41.7% actually remember information from one lesson experience, a percentage that is likely to increase with the number of lessons students attend in their life (once every year).
Educational Social Media Plan	Realize a model for social media plan, including livestreaming events and, when possible, ER tools, for brands to educate consumers about sustainable fashion and to increase their level of interest on the topic, sharing and reinforcing additional information about brands' values, materials used and activities performed. The communication approach can be either informative, emotional or a mix of the two.	Brand clients between 14-60 years old that are using social media and other social media account owners that could be reached directly on the platform. Mostly Amateurs and Experts, but partially also Basics.	Brands	Among a sample of 43 respondents, 46.5% believe that a social educational campaign aimed at spreading transparency about the sustainability practices used by brands could have a sufficient positive impact. Only 30.4% and 11.6% would respectively follow livestreaming sessions on Instagram or Twitch. In general, the impacted target will consist mainly of consumers between 18-30 years old, who use social platforms more and are open-minded and mature to care about the topic, learn, engage, and act.
Educational Visual Labels	Realize a model of educational and visual labels to be associated to every garment to guide consumers in making conscious choices easily and effectively, by showing information from what and how garments are made but also, how they can be cared for, reused and the impact they have on society and the planet. The communication approach should be informative.	Any consumer of the brand's products before, during and after the purchasing process that would read the label, so Basics, Amateurs and Experts.	Brands, both spontaneously or pushed by Government	Among a sample of 59 people, 72.9% would feel positively impacted by the use of Educational Visual labels in their purchasing habits (positive score > 5 in a range from 1 to 10). Around 45.8% would be directly influenced in their purchase by additional information about the product level of sustainability on the label. 67.8% of respondents showed interest in reading additional information about material origins, worker conditions, instructions for use, washing and recycling, and other initiatives by the brand through QR codes on the labels.
GoodToWearMe App	Implement new functionalities to an already existing prototype, called WEAR ME App, to help consumers improve their daily habits through the share of information and the collaboration among users and between users and businesses. The communication approach should be informative, while the interaction should be both motivating and entertaining.	All 4 categories fashion of consumers: Basics, Amateurs, Experts and Negationists.	Private Entity	Among a sample of 34 people, 57.6% would appreciate the application, believing it could have a positive impact on their daily habits. 63.3% of them would use the app to get specific detailed information, while only 6.1% would use the app daily. Probably as the personal wardrobe features develop and the social network grows, it will have a higher appeal.
End Of Life Wardrobe	Implement a network of garment waste bins, which could be installed outside stores or malls, in order to incentivize consumers to properly take care of the disposal of clothes in their end-of-life phase, thanks to a system of rewards. The communication approach should be educational in order to let consumers understand the real purpose of this tool, while the interaction should be both motivating and incentivizing.	All 4 categories of fashion consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.	Government Organizations Private Entity	Among a sample of 48 respondents, 84% would appreciate and would get a positive impact on solving the daily problem of end-of-life garment disposal from the introduction of the EOL Wardrobe. The type of incentive that works best would be discounts to be used in shopping centers or in pools of participating shops, followed by a monetary reward in the range of cents or a few euros.
End Of Life Excise Tax	Impose a range of excise taxes on garments, leveled on each product type's production and disposal impact, as a coercive measure. The aim is to create a more homogeneous fashion market, to reduce the uncontrolled purchase and production, and to partially reallocate the end-of-life cost of these products to the consumers. The communication approach should be educational in order to let consumers understand the real purpose of this tax.	All 4 categories of fashion consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.	Government	Among a sample of 48 respondents, 58.4% would understand the reasons behind the tax and redirect their purchases towards more sustainable garments.

Table 5- Framework of proposals

As it is shown in Table 5, for each proposal the target was identified (considering the 4 categories of consumers emerged from the Italian fashion consumption survey in paragraph 3.3: Experts, Amateurs, Basics, and Negationists), implementation and limits explained, and the potential impact analyzed and evaluated. Since the framework is part of the MUSA (Multilayered Urban Sustainability Action) project, today the main target focus is the Milanese population, but the future goal is to create a model that could be implemented also at a national level.

Finally, all the proposals were validated through an online workshop with experts who answered the questions of a Google Forms questionnaire following the Delphi method.

In all questions, panelists were asked to evaluate a general proposal with the objective explained during the meeting, not to stick exactly to the model presented, which is just an example of implementation.

5.5 First proposal: Ad Hoc Lessons for young students

5.5.1 Students' education overview

Current educational system

The UN Framework Convention on Climate Change, the Paris Agreement and the associated Action for Climate Empowerment agenda recognized the need of education and training to address sustainability issues.

Accordingly, the European Council adopted a recommendation for member states to stimulate and support policies and programmes about learning for the green transition and sustainable development. The goal is to help students of all ages adopt healthier lifestyles, change consumption and production patterns, and contribute both individually and collectively to a more sustainable economy and society. (UE, 2022)

The main recommendations for member states were:

- Make learning for the green transition and sustainable development one of the top priorities in education and training policies and programs.
- Offer opportunities for learning in formal, informal, and non-formal contexts.
- Make information on the climate, environmental, and biodiversity crises, as well as their causes, factual and easily understandable.
- Encourage educators to participate in programs for professional development connected to sustainability.

The current school system generally lacks lectures about sustainability and leaves the choice to transmit fundamental knowledge and principles to individual passionate teachers and families, which often are not properly educated about the topic themselves. The **education of young students doesn't only create new responsible generations** by conveying values and information when their habits are still not completely formed and they have very ductile and flexible minds, but **it also influences their families.**

Children's influence in the family

It is important to underline that children influence their parents and relatives even before they are born, since they have to adjust their lives for their arrival.

This thesis was confirmed according to a comprehensive study on bidirectional parenting that included over 1,000 children and their parents. Kuczynski and

associates questioned parents from 30 households to discuss any recent event when their kids have influenced or had some sort of effect on their lives in one study from 2016. He received a wide range of answers, including comments of parents' preferences, attitudes, personal behaviors, health and driving abilities. Even their recycling practices were altered, according to one parent of a 10-year-old: "Maybe we didn't believe in being environmentally friendly before he drew our attention to it". (Hogenboom, 2022)

Both parents reported that they were comfortable with child influence and particularly they were more receptive to influence from their older children.

Speaking about the transmission of values between children and parents, Annette Roest used written interviews of intact two-parent families that were conducted over a period of ten years: in 1990, 660 families took part, while in 2000, with 295 families remaining. Firstly, the researcher highlighted the fundamental distinction between value transmission and value similarity. Although a parent may impart a personal value to his son, this does not guarantee that they will ultimately have the same values and, while a measurement performed at multiple points in time can quantify transmission and change, a measurement at a single point in time can only measure similarities. (Netherlands Organization for Scientific Research, 2009)

It is not surprising that parents pass on their personal values to their children, but the fact that children actively socialize their parents rather than just passively adopting their views is significant. In 2008, Ariel Knafo-Noam proposed five main processes of child influence:

- **Passive child influences**, causing change in parental values by the mere presence or development of children.
- **Active child influences**, due to children directly attempting to influence their parents' opinions or providing parents with relevant information.
- **Differentiation**, the emergence of a distinction between parents' own personal values and their socialization values.
- **Reciprocal influences,** in which parents' and children' influences are intertwined.
- **Counter-influences**, in which parental values change in a direction opposite to that of children's values.

Roest showed that children, primarily boys, had impacts on their parent's beliefs towards the enjoyment of life and work ethos. Value socialization in the family should

be seen as a dynamic and complex process, which does not take place in a vacuum since members influence one another. (Netherlands Organization for Scientific Research, 2009)

In this way, if students learn sustainability values at school, there is a high probability that the knowledge and principles are brought at home and transmitted to some family members, depending also on each person's own attitude, openness and beliefs in addition to cultural and social conditions. It could be even more effective if the school can create and keep a strong school-parents relationship, for example by giving children small tasks or creative homework to do with their family, offering short evening conferences on the sustainability topic, or encouraging an exchange of opinions through meetings.

Educational methods

The methods implemented to educate students vary based on the topic and on their age. For younger students it's better to simplify data and terms to provide a targeted and effective, but still suitable, communication. The creation of a modular and adaptable activity plan empowers them to individually make choices and aligns activities with their interests.

Educating methods such as experiential and game-based learning are preferred since a huge and complex theme like sustainability can be difficult to understand. From emotions and cognition to the environment, all experiences have an important role in learning.

We can consider different methods of learning:

- Experiential learning
- Game-based learning

Experiential learning

According to David Kolb's 1984 theory, experiential learning is a great teaching strategy for many subjects, because it promotes creativity, allows students to learn from their mistakes, to develop reflective thinking and to get ready for future experiences.

In fact, he highlighted four main stages in the learning cycle:

- **Concrete experience**: the new event that a learner directly experiences.

- **Reflective observation**: the stage in which the learner reflects on the previous experience and actions, considering both himself and others.

- **Abstract conceptualisation:** the stage in which the learner makes sense of his reflections and a plan for the future, also seeking insights from experts.

- **Active experimentation**: the stage in which the learner considers his reflections and previous lessons and then retry the experience to observe any potential progress. This will be a new concrete experience, making the cycle restart.

Game-based learning

Game-based learning, also known as "gamification", is a fantastic way to engage students, particularly those in primary and secondary school, who are very much into games, with an interactive and fun approach. It is a strategy used to add features of games, which are linked to the release of dopamine, to non-gaming activities in order to improve the students' mood, increase motivation and determination to succeed. It is worth mentioning that gamification shouldn't be employed in every situation because some subjects call for more serious conversations and because too much game-based learning may lessen some of its advantages.

5.5.2 The World's Largest Lesson case: innovative teaching material

The World's Largest Lesson develops and disseminates innovative teaching resources for educators as well as educational opportunities for kids and teenagers that inspire action for the SDGs and foster a brighter future for all. The goal is to motivate kids to take action on issues like climate change, fairness, and citizenship, developing campaigns and challenges every year. Their materials are open source, free, and available in over 30 languages. In 2019, they collaborated with UNICEF, UNESCO, NetApp, as well as regional youth networks to reach 17.9 million kids in over 160 countries. However, these lessons are completely facultative and not focusing on the fashion industry.

5.5.3 Proposed solution: Ad Hoc Lessons for young students

Objective: Realize a model of lesson to be performed once every year to educate young students about the topic of sustainable fashion and sensitize both the young

generations and their close acquaintances. The approach must be both informative and emotional but not traumatizing.

From: Government, independent organizations.

Target Reach: Children and students between 5-14 years old.

Impacted Target: Among a sample of 36 students who followed the lecture trial, 94.4% are willing to put in practice what they learnt and 41.7% actually remember information from one lesson experience, a percentage that is likely to increase with the number of lessons students attend in their life (once every year).

Ad Hoc Lesson model

Taking inspiration from the tools offered by The World's Largest Lesson's source, the first proposal is the creation and divulgation in the entire school system of Ad Hoc Lessons about conscious fashion consumption, targeting children and young people between 5 and 14 years.

The proposed lesson consists in a laboratory using typical techniques of experiential learning and some of the game-based learning, which can be carried out within 3 hours, involving all students in a class and an internal or external teacher. It is structured into 4 phases:

- Phase A - Knowledge games (in class)
- Phase B - Introduction to the topic (in class)
- Phase C - Games to deepen the topic (in class)
- Phase D - Memory of the experience and transmission of the notions to the family (in class and at home)

Phase A

The game of knowledge is a simple activity to "break the ice", allowing students to overcome the mistrust towards the potentially external and unknown educator, help the shier to fit into a context of dialogue, and establish a climate of collaboration. For the performance of collective activities, it is important, in fact, to immediately put participants at ease.

However, in case of lack of time and if the classmates already know each other and/or the teacher, it's possible to skip or simplify this phase.

A.1 Identity card

Scope: Bring out affinities and promote a better knowledge of their classmates

Age: 5-14 years

Duration: 10 minutes

Each student will present himself to the whole class by saying his name, and other information such as an activity he likes to do, his favorite color or the color of his T-shirt. Whenever possible, the educator or teacher will highlight any similarities among them.

Phase B

B.1 Engaging video

Scope: Introduce the topic and engage students

Duration: 10 minutes

To give students the right perspective, they will be shown a colorful and engaging video explaining what sustainable fashion is and the importance of people's and brands' choices.

B.2 How to avoid living a nightmare?

Scope: Let students reflect about the current situation and possible solutions

Duration: 15 minutes

The teacher will show a video (link: https://youtu.be/XIfW-vhzh50; from min 14.13 to min 14.35) and will explain the following scenario:

> "*Think of a world in which men were able to recycle only 1% of the clothes used. There are huge expanses with mountains of clothes up to two meters high. There is little space for the life of men and animals. Waterways are blocked. Communities are enslaved by this waste and even children are forced to carry piles of clothes that weigh more than their bodies.*"

After that, students are asked how much time they think it will take to get in a similar situation, in order to explain them that it's not a potential future, it's a real condition in different parts of the world, more specifically that video represents Ghana.

This phase allows students to try the "concrete experimentation", from David Kolb's 1984 theory, as hearing a story and seeing concrete pictures of the real and possible future implications of fast fashion on Earth make them empathize and worry.

Some questions are then asked to students in order to further enhance the creation of critical thinking, allowing them to find solutions to the situation in which the Earth is located. It is precisely the "getting in the game" and seeking first-hand an answer to the questions asked that allows students to enter the phase of "reflective observation", in which they are called to reflect on their current and future situation and consider their role and choices implications. Here are some questions and the answers teachers should help students to reach:

1) Do you think that clothes companies should be regulated?
   Suggestions: consider the possibility of using recycled materials to make new clothes or make sure that companies use certain percentages of recycled materials for the new production.

2) How could people get an incentive to recycle their clothes?
   Suggestions: returning money based on the weight of the clothes to be recycled, selling used clothes or finding ways to use them.

3) How many T-shirts do you have in your closet? What do you do when you don't like your clothes anymore, or they are too small or broken? What could be done?
   Suggestions: use the clothes you don't like anymore or small ones as pajamas or for sporty activities, give them to younger friends and relatives, organize swap parties or use selling apps, for broken ones fix or modify them so that they can be used again, make blankets for homeless people or animal shelters, or use the pieces of fabric to clean. It's possible to collect on a board some post-its with creative anti-waste ideas.

This phase aims at encouraging experience and opinion exchange, also through the "yes, and" technique from theatrical improvisation in order to validate and improve everybody's point of view, while teaching students to accept each other's ideas and expand upon them, exploring the concept of the "mash-up" while also building key social and emotional skills such as collaboration and empathy.

Phase C

C.1 How long does it take for your clothes to disappear from the Earth?
Scope: Showing the impact of untreated clothing on the planet
Duration: 20 minutes

Students will complete a form by inserting a cross in the box of the currently worn garments. The goal is to evaluate the total amount of time in years that is needed for the disposal of the entire student's outfit. This is a simple strategy for promoting experiential learning in the classroom, getting students to evaluate their personal footprint on Earth, which garments need the longest time for disposal and the fact that you also have to consider how many times they have used that product.

A shorter version of the game consists in asking them how long they think different garments will take for their disposal and which will be the one needing more time, then showing the results.

To sum up what explained up to this point, students will be asked to read together some questions that they should ask themselves before buying fashion pieces:

- Who made it? Which were the working conditions?

- Where was it produced? How many km did it take to come here?

- How many times will I use it?

- Which material is this? How long will it take to biodegrade?

C.2 The winning exchange

Scope: Getting used to the idea of clothes exchange, solidarity and collaboration, and tradeoffs.

Duration: 45 minutes

- <u>Before starting the game:</u> The teacher will have to print the "garments" cards and divide the pupils into 8 groups, it's not necessary that these groups contain the same number of members. For 8 groups, the number of cards to print is 64. All the cards are different and are divided into 4 categories of garments (8 shirts, 8 sweaters, 8 pairs of pants, 8 pairs of shoes).

- <u>Start</u>: Distribute 4 cards belonging to the same category (4 shirts, 4 pants...) to each group.

- <u>Purpose</u>: Every group gets 1 T-shirt, 1 jacket, 1 pair of pants, and 1 pair of shoes.

- <u>Development</u>: Each turn each group will meet another one (that will have another type of garment) and will have the opportunity to exchange one of the garments in his possession with one of those belonging to the other group. After 7 turns, they all will have met each other and will have had 7 exchange chances to get the complete outfit (1 shirt, 1 sweater, 1 pants, 1 pair of shoes).

It's important to remind students that exchanges are essential to finish the game with a complete outfit and make them realize that in this game everyone can benefit from exchanges, which are always a win-win choice, and only by collaborating they can achieve victory.

It is possible to play the game with different levels of complexity, for example by introducing sustainability cost and/or style points and/or a price on each card. In this way, students will get to know the concept of trade-off, since they will deal with different objectives, sometimes in conflict with each other. In general, the goals will be to create a complete outfit with 1 T-shirt, 1 jacket, 1 pair of pants, and 1 pair of shoes and reach the higher/lower score possible.

The game was ideated to keep the engagement level high and to let students experiment the "abstract conceptualization" phase, for which they will be able to experiment in first person the exchange of clothes and the advantages given by cooperation and collaboration.

Phase D

D.1 Today I bring with me...

Scope: Sharing the lessons learnt and getting confident in explaining those concepts to others.

Duration: 45 minutes

Use recycled wool threads to create small, colorful woven bracelets (such as scooby doo, or ordinary braids), it's possible to previously prepare them or let students make them.

Pupils will sit in a circle in the middle of which they put on bracelets. Everyone has to think about what he learned that day and the path made together, then enter the circle, take a bracelet and say what it is associated with.

This present becomes the base of the "active experimentation", since it will remind them about the lecture and creates a starting point for a constructive conversation with their parents and friends about the topic and influence them into more responsible thoughts.

D.2 Flyer for parents

Every student will be distributed a flyer to read after school with their parents, which contains suggestions for families that want to learn more about the topic. There will be a sustainability manifesto on one page and on the other page some podcasts, movies and second-hand clothes applications will be recommended for those who are interested to increase their knowledge about fashion sustainability and take action.

Figure 13- Flyer with suggestions for students and their parents

Proposal implementation

The proposal was tested with 6 classes of the Istituto Comprensivo Crema Due.

The first trial was implemented in two classes of fourth grade from the "On. L. Benvenuti" school of Ombriano together, with a total of 36 children, for two hours. Children seemed enthusiastic and interested in the topic from the very beginning of the lesson.

After introducing ourselves, we asked each child to say their name and the colour of the t-shirt they were wearing in order to catch the attention of everyone and make them feel involved and free to speak and intervene.

When they were told the "2050 nightmare scenario", children couldn't believe that such a landscape was not a dystopian future, but that it's real in some parts of the world: "Why do our clothes go to Ghana and do not stay in Italy?" they asked.

Also, the two games of computing how long their clothes take to disappear from the Earth and "The Winning Exchange" inspired some unexpected reflections. Children found out that shoes have the longest process of biodegradation, and the fact that we usually change shoes faster than other garments could represent a problem, however they also

Figure 14- Explanation of fashion sustainability topic to the class

noticed that shoes are usually the most frequently used part of their everyday outfit. This helped convey the concept that there is not a unique right solution, but that sustainability comes with continuous choices.

During the second game, instead, some children chose to "buy" cards with less sustainable garments because they were fashionable, even though for them a simpler version of the game without style points was chosen. Some of them even pointed out that some friends were trying to cheat by covering the "sustainability cost" (higher for less sustainable garments) on the cards with their fingers. This was a very practical way to explain the concept of greenwashing as a communication strategy that certain companies, organizations or political institutions use to build a false positive self-image in terms of environmental impact, in order to divert attention of public opinion from the actual negative effects on the environment due to its activities or products.

Finally, children were given a prize, a coloured braid of recycled wool strands that could be used as a bracelet or keychain, since they were able to "dress the mannequin" with a complete outfit through exchange and collaboration, and the group with lower environmental and social impact, namely with the lowest sum of points, was given two of them.

Figure 15- Students enjoying the prize

Figure 16- Final group photo

The lecture prepared for the sixth grade of the "C. Abbado" school of Ombriano was richer in data and facts but, due to scheduling reasons, each class had its own 50 minutes lesson. We explained more in detail why sustainable fashion is important and the impacts of fashion industry today on the environment and some communities. The concepts of microplastics and fast and ultra-fast fashion were introduced, and the situation of Ghana's waste mountains deeply described.

The "How long does it take for your clothes to disappear from the Earth?" game was simplified, and we only asked students to guess which was the garment needing more time and how long they thought it would take. Instead, the "Winning exchange" game was more challenging since the game point system gained complexity with the inclusion, in addition to the sustainability cost, of style points. More weight was given to the sustainability cost, less to the style points. The winner was the one scoring the lower sustainability cost and, in case of parity, the highest style. Consequently, we could explain the concept of trade-off and stress the three factors influencing the purchasing choice: cost, style and ethics.

Also, in this case some children tried to cheat by covering the sustainability cost with their fingers and, even in the classes in which it didn't happen, we decided to devote a moment to reflect on this behaviour and speak about greenwashing.

Limits

While it is a powerful tool to reach everybody in the classroom and indirectly influence their close acquaintances, the educative power of a lesson could be limited by different factors.

First of all, **a few hours lesson is not enough** to consolidate knowledge and awareness about such a complex topic, so it is suggested to repeat such lessons every year from the age of 5 until 14.

Secondly, **the information transmission strongly depends on the** preparation of the **lecturer** on the theme and his ability and passion in communicating and teaching empathy and consciousness.

Instead, the **information acquisition is influenced by the interest and character of the student and the environment surrounding him**. In fact, parent's skepticism or disinterest would weaken or even nullify the lesson influence on the students' education and behavior.

Impacted target

To partially validate the model with feedbacks, the **fourth-grade students, their parents and the teacher** were asked to fill in a **questionnaire** two weeks after the lectures took place. For each pupil, only one parent answered.

The teacher attested that this is the first project about Sustainable Fashion for primary school and appreciated the initiative so much that they even proposed to bring on the project with new lectures for the next year.

Both the teacher and parents confirmed that children seemed very involved in the topic, in fact students spoke again about the lesson both at school and at home. However, the other parents' answers showed less homogeneity.

As it is shown in Figure 18, among the 24 respondents, 18 (75%) stated that they would love their children to learn more about Sustainable Fashion at school. In fact, they believe that "rising awareness and teaching young people basic sustainability principles in different areas is fundamental to improve the quality of life now and for the future".
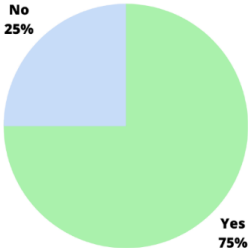
Figure 17- Ad Hoc Lesson's impacted target survey for parents - Garbagnoli and Garlaschi, 2023

Consequently, it's important that they learn about the "impacts of every big or small decision, even when purchasing clothes, in order to contribute to the protection of our world". The concept of recycling is particularly appreciated in "all its forms", so its implementation in the fashion field is perceived as a "new, curious and interesting topic".

Five out of the remaining six people are still supporting programs with lessons about sustainability to help their children make "the right choices", but focusing on a wider variety of fields, including for example renewable energy. One of them, in fact, stated that "Sustainable Fashion is too specific for this age". Probably the word "fashion" is misinterpreted by many as just referring to what is trendy, so one thing to consider is a better explanation of the topic, both through the school-family communication tools and the flyers, focusing on the fact that everybody interacts with the fashion industry

and creates impacts every day without even realizing it. The last respondent simply prefers that his child focuses on the current educational program "without adding extra work".

All the students, instead, confirmed that they really liked the experience and 35 out of 36 stated that they'd love to attend another similar lesson in the future. This shows the freshness and adaptability of children in respect to older generations and confirms the importance of introducing projects like this one in the school system. Their **interest in finding a practical way to implement what they learnt** is proved also in the additional questions they asked us. They were very interested in knowing how we found the information for the lecture and how they could find the answers to the "questions before buying clothes" in each specific case.

Everybody appreciated all the activities and particularly enjoyed the "Winning exchange" game. One student didn't love the first part during which children introduced themselves by saying their names and T-shirt colour because it took too long and with so many people it became boring. Another one suggested creating longer and more detailed lessons and another to add some schemes that they could draw on their notebooks.

As it is shown in Figure 19, only 6 (17%) out of 36 had already heard of Sustainable Fashion and the idea to distribute flyers and little gifts to promote the dialogue at home only partially worked: 8 pupils forgot to give the flyers to their parents and, among the other 28, 12 didn't read it together. However, 28 (about 78%) of them told their family about the experience, 1 spoke only to his friends and 2 spoke to both friends and family, while the remaining 5 preferred not to talk with anyone about the lecture.

Have you told your family/friends about the lesson on Fashion Sustainability?

No, I haven't
13.9%

Yes, I told my family and friends
5.6%

Yes, I told my friends
2.8%

Yes, I told my family
77.8%
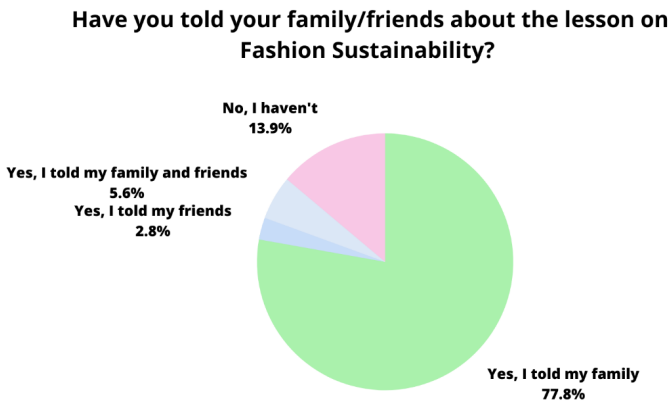
Figure 18- Ad Hoc Lesson's impacted target survey for students - Garbagnoli and Garlaschi, 2023

100

One fun fact is that in one of the sixth-grade classes, we met a boy who told us he already knew how long it took for the disposal of different garments because his little brother in fourth grade had attended our class previously and told him about what he had learnt.

Finally, 34 out of 36 (94.4%) confirmed that they will try to put in practice what they learnt when buying or disposing clothes in the future. However, **the students who actually remembered valuable and practical information were 15 out of 36, so the impacted target is approximately 41.7% of the reached target**.

The result was computed starting from the open question "Tell us what you learned from the lecture", then the answers were interpreted and divided between students who actually remembered valuable and practical information and students who did not.

Among what they remember about the lesson, someone mentioned the importance of material quality, the production and disposal impact on the environment, and the ideas of donating clothes and of buying bigger sizes to be able to use the same garment more. A lot of them remembered the questions that they should ask themselves before buying clothes, particularly: who made it? How many kilometers did it take to come here? How many times will I use it? How long will it take to biodegrade?

Basing on these results, we concluded that this experience has a huge potential for students of different ages and, in order to consolidate and deepen their learning, it would be a good idea to devote two hours to one lecture per year and repeat it at least once every two years. It's not even necessary that it's presented by experts, it could be adapted basing on the students' interests and integrated in different subjects, such as civic education, science, English, art and information technology.

5.6 Second proposal: Educational Social Media Plan

5.6.1   Education on social media overview

Current role of social media

As already mentioned, social media allow a smoother and more direct communication, which also means fast information acquisition. These platforms have been used by activists to raise awareness of worthy causes thanks to the visual emphasis and easy access to millions of people which are more likely to be influenced.

Facebook and Instagram are very helpful to target respectively people between 35 and 54 years old (Catagna G., 2021) and between 18 and 34. (Barnhart B., 2021) However, they are not the only available social media for livestreaming. Twitter mainly targets people from 18 to 24 years old, while LinkedIn refers mostly to a 25-to-30-year-old audience. (Barnhart, 2021)

Today, businesses often use social media just to run adverts and promote goods rather than using them as a tool for communicating their messages and values and educating their consumers. This is a mistake because it would help creating, expanding and maintaining a strong community and customer   base and so, indirectly, increase brand loyalty, reputation and sales while educating and sensitizing about different topics.

Additionally, there are some features and relatively recent tools that are still underused and could be employed to educate and raise awareness in the audience, such as livestreaming and Extended Reality.

Livestreaming potentials

Livestreaming is a feature that is more popular than ever today and has become a reliable source of income for many firms, especially in China.

In order to **inform viewers about the brand's quality, demonstrate how to use products, and foster consumer loyalty**, this type of video provides audiences **with real exposure to products** coupled with an engaging and immersive experience.

In general, livestreaming advantages consist in:

- **Personal approach** through a digital tool, since it covers the gap between online and offline ability to personalize the audience's experience. Through livestreaming, a brand can amplify the communication with the huge number

of users of the digital platform, but still promote its offer in a customized way in real-time.

- **More visibility**, since the created content can be shared both inside and outside the platform, for example on social media.

- **Better customer targetization**, since the brand can collect more specific data about its audience and more specifically the buyers.

When it comes to luxury companies, there has been a significant change in the kind of material they create and distribute. Glossy, big-budget videos have been replaced by more straightforward, genuinely authentic and highly engaging at-home trainings, live Q&As, and exclusive live performances. The "we're all in this together" mentality that brands embraced in 2020 has made it easier to spread positive messages and build stronger relationships with their consumers.

It's fair to assume that **not everyone in the luxury area would benefit from this informal style of content development**. On the other hand, several businesses took livestreaming even further by using Instagram Live to host Q&As and interviews in order to give their viewers enlightening advice and instructional information.

In addition to providing advice on how to help those in need during the pandemic, Gucci focused on spreading knowledge and educating its audience. One example was a partnership with The Sex Ed podcast in which clinical experts discussed sexual and reproductive health, sexuality, gender, entertainment, and wellness.

Twitch is a platform that is particularly pertinent for the current "gamification" and livestreaming trends and already has more than 140 million monthly users, many of whom in the highly sought-after Generation Z group. **Burberry,** a company that enjoys experimenting with the most recent trends, selected Twitch **to exhibit its spring/summer 2021 collection** in September 2020. According to Rod Manley, Marketing Director at Burberry, the British powerhouse recognized this decision as a component of its avant-garde strategy that opens up an exciting new space where their community can be transported digitally and connect both with the brand and with each other while customizing their viewing experience.

However, as it happens for social media in general, the instructional potential of livestreaming and the benefits of education of consumers through this tool are still overlooked.

ER potentials

Following this direction, **Extended Reality (ER)** promises to be a strong support in making every experience, from conferences, to displayed images and videos of environmental and social impacts, to workshops and labs, more immersive, evocative, even tangible, and consequently more meaningful, for everybody. It includes VR, AR and MR.

In **Virtual Reality** (VR), the physical environment is completely replaced by a 360 degrees videos or another digitally-generated space. Immersion, involvement, and imagination are the key characteristics of the virtual experience that might resemble reality or might be entirely unrelated to it.

Augmented Reality (AR), instead, creates a virtual interactive environment mixing real and virtual elements including sounds, films, and pictures.

Mixed reality (MR) overlays virtual items over the real environment by fusing elements of VR and AR.

As demonstrated by a recent study carried out with Cape Town students (Khan et al., 2019), **Augmented Reality applications have a positive and significant impact on factors motivating attention, satisfaction, and confidence**, in particular they lead to:

- Increased and faster content understanding.
- Learning spatial structure and function.
- Learning language associations.
- Long-term memory retention.
- Improved and safer physical task performance.
- Improved collaboration.
- Sensory development.
- Learning gamification.
- Increased student engagement.

In general, **this fresh method of information presentation typically speeds up learning.** (PROGRAM ACE, 2019)

When it comes to Extended Reality teaching tools' capacity to promote sustainability, there are two key effects. First of all, the use of ER contributes to the creation of a sustainable learning environment, even in nations with limited access to educational resources. In fact, as it is not constrained by time or space, it can broaden the

multidimensional learning environment and encourage contact between instructors and students in many settings, which would support educational equity.

Second, **ER can motivate people, communities, organizations, and nations to contribute to sustainable development**, such as through making the right decisions and choices, because it delivers an immersive and motivating experience for everyone, not just students. It can significantly alter people's mindsets, cultivate their innovative, critical, and speculative thinking, and inspire them to create a safer, healthier, and more prosperous nation by painting vivid pictures and even offering experiences, both of current events and speculative consequences of unsustainable habits.

With a focus on fashion brands, today much of the opportunity for ER is concentrated, at different market levels, on downstream consumer interest and experiences. For instance, they allow the creation of virtual changing rooms, virtual stores, online avatars, customized selections, and reduced logistics delay to offer a more effective and immersive consumer journey. On the other hand, ER can be used to disseminate information about upstream transparency to stop issues with sustainability concerns from getting worse. However, there is no evidence of fashion and textile brands using immersive technologies to convey provenance, craftsmanship, or heritage, which results in a missed opportunity to use human-computer interactions to communicate culture and place and to re-humanize the making of clothing products in the minds of modern consumers. (Cross et al., 2021)

Stella McCartney's case: the current benchmark

In 2001, Stella Nina McCartney launched her homonymous luxury fashion house, in a joint venture with Gucci Group, and debuted in Paris with her first collection. In 2018, after 17 years of partnership, Stella McCartney bought off her ownership portion from Kering to get full control of this global fashion empire and signed a strategic partnership with LVMH the following year.

Environment topic is the trend that has the largest impact on Stella McCartney's business, which is in fact well-known for its iconic vegan designs and values. **The company's social media strategy is focused on maintaining its brand message clear and strong through a combination of informative and promotional material.** With Instagram being its strongest platform (7.4 million followers) and TikTok as a smaller channel (111.1K followers), the brand is looking to expand further into short video content, which is the future of social media, even if it comes with much higher costs.

In general, they give **simple and short pieces of information** and clarify **how the brand's offer addresses the issue** with an **optimistic view** towards the future and solutions. The brand also **promotes initiatives** such as educational conferences and petitions.

Figure 19- First example of Instagram post of Stella McCartney
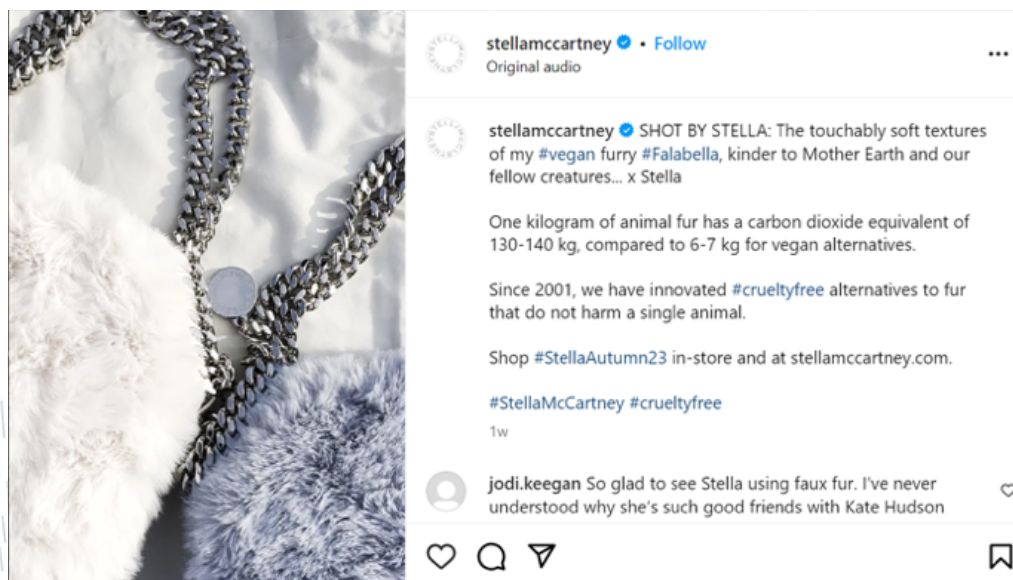
Figure 20- Second example of Instagram post of Stella McCartney

Figure 21- Third example of Instagram post of Stella McCartney
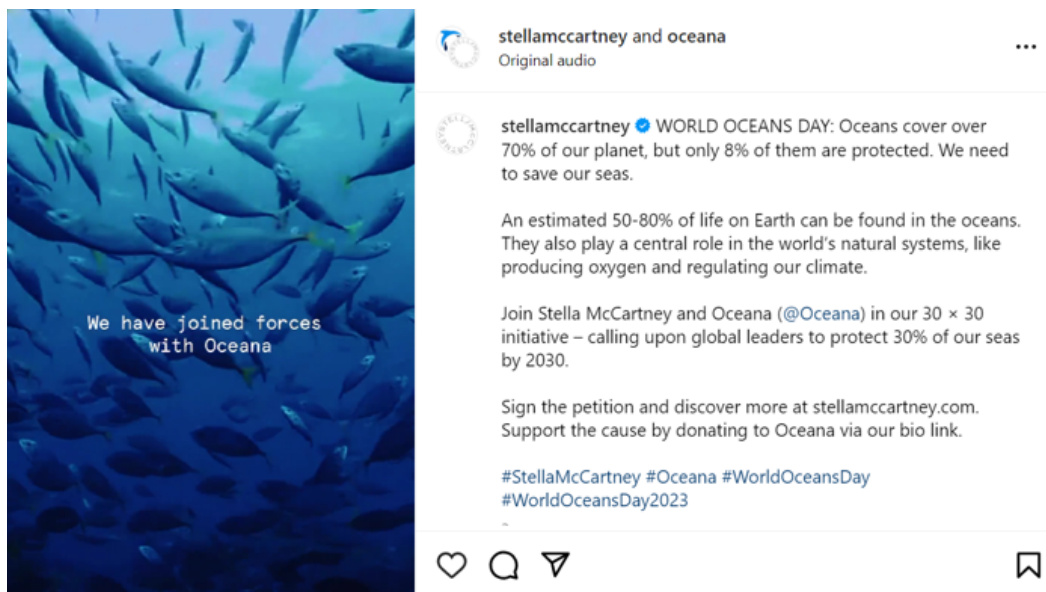
Figure 22- Fourth example of Instagram post of Stella McCartney

However, the approach could be made even better by sharing longer pieces of information, also from back-end activities such as logistics, and more complex concepts and by integrating these posts with livestreaming conferences about the same topics on Instagram and other platforms.

5.6.2 Proposed solution: Educational Social Media Plan

Objective: Realize a model for social media plan, including livestreaming events and, when possible, ER tools, for brands to educate consumers about sustainable fashion and to increase their level of interest on the topic, sharing and reinforcing additional information about brands' values, materials used, and activities performed. The communication approach can be either informative, emotional or a mix of the two.

From: Brands.

Target Reach: Brand clients between 14-60 years old that are using social media and other social media account owners that could be reached directly on the platform. Mostly Amateurs and Experts, but partially also Basics.

Impacted Target: Among a sample of 43 respondents, 46.5% believe that a social educational campaign aimed at spreading transparency about the sustainability practices used by brands could have a sufficient positive impact in increasing the level of knowledge possessed by users. Only 30.4% and 11.6% would respectively follow livestreaming sessions on Instagram or Twitch. In general, the impacted target will consist mainly of consumers between 18-30 years old, who use social platforms more and are open-minded and mature to care about the topic, learn, engage, and act.

Sustainability education project in social media plan model

Considering the recognized benefits of livestreaming for firms and ER for education and that brands are already putting efforts in sustainable projects and customers' awareness, the second proposal leverages on these tools and the educational power of social media platforms to increase the current level of knowledge possessed by users in terms of fashion sustainability. The aim is to broaden the dialogue (see paragraph 5.3 Framework actors) by showing the fashion industry impact on the environment and on local communities and sharing ideas to improve the situation and suggestions for everyone to individually start making a change. Finding and creating the content won't be difficult because, as was already mentioned, many fashion firms are already active in initiatives aimed at educating and directing consumers in the direction of sustainability. In addition to ethical reasons for companies to perform them, this type of activity can help fashion brands strengthen their community, show their value and the quality of their products, convey a message of authenticity, and exploit some political and economic benefits.

Like any type of campaign, fashion brands must plan the project beforehand and match it with their strategy and objectives. In general, to determine whether the platforms, graphic, format, hosts and partners, contents and schedules are a good fit and can provide a return on investment, firms will need to take into account their brand identity, who their consumers and audience are, how they want to virtually present themselves and the budget. High expectations of luxury-worthy livestreams could damage a brand's reputation, so it's critical to understand how to hold an audience's attention, for how long, and generally how to engage with them effectively. For instance, because of its background setting and production style, Louis Vuitton's Little Red Book livestream debut received numerous "looks cheap" remarks since its setting and style felt no different than other Taobao rooms selling fast fashion at heavy discounts.

Below will be described a social media plan for sustainable education taking into account goals, target audience, content strategy and branding, which are common for all types of firms, followed by platforms, posting schedule and possible additional initiatives that are distinguished basing on the firms' dimension, budget and value proposition closeness to sustainability.

Goals:
- Increase brand awareness and reputation.
- Reach and engage with niche audience interested in sustainability.
- Provide educational resources and insights through various content formats.

Target Audience:
- Customers purchasing garments.
- Individuals and organizations from the fashion industry and/or involved in sustainable activities.

Content Strategy:
- Brand Sustainability Efforts and Supply Chain Insights: Highlight the positive or mitigating impacts on environment and society generated by the firm during its activities, including material and components purchasing, production, transportation, distribution and selling, post-purchase services, management of the relationships with suppliers and consumers, and educating projects.

- Industry News: Keep the audience informed about changes in industry trends, regulations and innovation.
- Everyday life tips: Answer frequently asked questions and share practical advice for customers who want to conduct sustainable lifestyles, more specifically in the use and disposal of garments.
- Success Stories: Share success stories of employees, brand ambassadors and designers. It can also lead to a thriving collaboration between big firms and start-ups focusing on sustainable innovation projects.

Branding:
- Maintain a consistent brand identity across all platforms and other ad campaigns.
- Choose a specific design and colour for graphics. Green and yellow are suggested since they evoke hope, rebirth, environment and energy.
- Incorporate the logo and brand elements into visuals, cover images, video intros and backgrounds.

Big firms with high budget:

Platforms:
- Instagram: Share visually appealing content, including graphics and numerical data, through posts. Engage and directly communicate with the audience via Instagram Live.
- Twitch: Engage and directly communicate with the audience, share information, promote debates, receive and answer questions in a more professional and structured webinar form.

Posting Schedule:
- Instagram: 1 post per week including pictures, insights and videos. 1 live per month with experts' or brand ambassadors' interviews or tutorials, both followed by Q&A sessions.
- Twitch: 1 livestreaming session per semester with webinar or laboratory format, including interviews and Q&A sessions.

Additional Initiative:

- One event per year to allow people to realistically see processes and impacts related to the firm and the industry through ER tools. The event will happen in real life letting the attendees use the available tools, and then upload the materials on the website to let everybody access it online through their own tools.

Medium/Small firms with medium/low budget not including sustainability in value proposition:

Platforms:

- Instagram: Share visually appealing content, including graphics and numerical data, through posts. Engage and directly communicate with the audience via Instagram Live.

Posting Schedule:

- 1 post per week including pictures, insights and videos.
- 1 live per month with webinar or tutorial format, including interviews when possible and Q&A sessions.

Medium/Small firms with medium/low budget including sustainability in value proposition:

Platforms:

Instagram: Share visually appealing content, including graphics and numerical data, through posts. Engage and directly communicate with the audience via Instagram Live.

Posting Schedule:

- 1 post per week including pictures, insights and videos.
- 2 live per month. The first with webinar format with experts' or brand ambassadors' interviews, and the second with tutorial or laboratory format, both followed by Q&A sessions.

For all types of brands, it is suggested to publish the posts in the **time** and on the **day** best fitting their audience, which can be found on Instagram Follower Insights or specific applications, also depending on their average age and location. Generally,

Friday, followed by Thursday, and between 18h30 and 21h are the times with the most active followers.

For the Instagram Live, Saturday afternoon between 14-16h is suggested since followers are expected to be relaxing for the weekend. They should be **previously announced**, maybe through Instagram stories, and promotion should be most intensified for the first events (at least 2 weeks before, during the previous days and that morning).

The Twitch event should be previously advertised on Instagram too, also by sharing the link for participation reservation if limited or just for participation, countdowns and polls to ask anticipated questions. The in-presence events require the most of effort for previous promotion, both through social, banners and flyers.

Performance and Budget should be managed like in any other social media campaign. Performance should be tracked to measure engagement and adjust the content basing on the different platforms metrics, including engagement rate, follower growth, and audience interactions, such as comments, shares, and reviews. It is suggested, at least for the beginning, to allocate a monthly specific budget for the project that could be, after a proper period, integrated on the general social media plan.

Other general rules are to test the live tools with private accounts to become familiar with all the features before the real event, track performance and audience engagement to adjust your plan, and, once it's adjusted, keep fixed days and hours so that the audience knows when to connect.

Even though communication is completely virtual, all the 4 types are present: verbal, nonverbal and visual during livestreaming and ER experiences, visual and written through posts. Depending on the sensibility and preferences of the audience and on the image the brand wants to convey, the approach can be soft, showing an optimistic view of the future, giving suggestions and leveraging on logic, or strong, with a dramatic or provocative attitude and using more powerful visuals to address emotions.

Any topic related to fashion sustainability can be addressed, from raw materials origins and quality, supply chain impacts, end of life cost, and fashion industry

workers conditions all over the world, to garments maintenance, disposal and recycling suggestions, recent green trends and future forecasts.

In general, it is fundamental that visual style, tone, and voice are adapted to the audience and kept consistent and coherent, while information is reliable and professional but still conveyed in a way that it's easy to understand and remember.

Proposal Implementation for Burberry

Thomas Burberry founded the homonymous British luxury fashion brand, which has its headquarters in London, in 1856.

In the 2000s, the Group was heavily criticized for incinerating its leftovers among high-end apparel and accessories to safeguard its intellectual property and prevent counterfeiting or sales below cost.

The harsh protest was mainly because of the environmental consequences of the practice and the fact that the brand showed no respect for its products, hard work and the used natural resources. Therefore, Burberry has made the historic decision to immediately stop and invest in re-using, repairing, donation and recycling, also taking into account the fact that the problem of excess stocks must be solved at the root, slowing down production and rethinking the business. For example, Burberry's partnership with the Ellen MacArthur Foundation's Make Fashion Circular Initiative is a partnership that aims at a circular fashion economy and a gradual elimination of the negative impacts of the industry. The company currently invests in inventing new sustainable materials, turning tons of waste into new products, and protecting the communities from which it buys raw materials.

These choices are part of the wider brand renewal program driven by the creativity of Italian Riccardo Tisci, respecting the British heritage and the global appeal of Burberry and maximizing the potential of the brand.

Referring to the social media communication style, in line with the brand's current edgy image and strong history, **Burberry blends simple, artistic, and aesthetically appealing photos with brief captions**, sometimes just one hashtag. The SM Education Project could emphasize this heritage echoing and clean minimalistic approach, even though it will require **longer captions and explanations**, which is still an upgrading step Burberry requires. In fact, the company should **promote** discussion in the comments section by creating **debate** and continuing conversation with the audience.

The project concept encourages publishing more directly engaging content, which the company already owns.

The segmentation of information across social networks is a strategy that probably had a significant influence for Burberry. Their account publishes several times every day, but instead of randomly covering a range of different topics, it focuses on one message per period, that usually lasts until two weeks. Therefore, **the content is already organized in a structure made of series that are explicitly recognizable by their followers**.

Burberry also frequently publishes short videos including interviews and behind-the-scenes footage to make its fans feel connected to the company. Additionally, they often work together with photographers and artists, tagging them online to increase the number of followers and interactions. However, none or just a small portion of these initiatives refers to their sustainability values or green connections, whose publication may instead be highly enriching and aid in building stronger relationships. For example, they could tag the Foundations they are collaborating with, speak about their social and environmental projects, the investments for green innovation, and the positive impact of their activities.

Below, a few examples of the **weekly Instagram** posts suggested for Burberry's Social Media Sustainability Education Project.

Figure 23- First example of post suggested for Burberry's Social Media Sustainability Education Project

Figure 24- Second example of post suggested for Burberry's Social Media Sustainability Education Project

During the **monthly Instagram live**, Burberry could deepen the latest posts' topics, for example through interviews and Q&A sessions.

In the case above, they should invite a representative of Progetto Quid to speak about the cooperative, its achievements and plans for the future, and the relationship with Burberry.

Figure 25- Third example of post suggested for Burberry's Social Media Sustainability Education Project

Figure 26- Fourth example of post suggested for Burberry's Social Media Sustainability Education Project

During the **Twitch livestreaming session**, one per semester, it would be possible to explore the posts and Instagram live subjects in more detail.

In the case above, Burberry and its collaborators' representatives should better explain the concept of overgrazing, how long activities will take, their contents, and the rationale behind them. For instance, it would be very interesting for the brand's followers and consumers to learn how teaching new techniques and practices would guarantee animals' wellbeing and higher-quality cashmere, which means higher prices and better profits for the shepherds from a reduced number of animals. This would protect resources and reduce poverty in Afghanistan while decreasing the gender gap, since women often take care of the cattle and the shearing, and the initiative could benefit them the most. The audience could even ask questions and directly interact with the speakers online.

After some months, Burberry should complete this program using **Extended Reality**. They should start with simpler technologies such as 360 degrees videos, which is one of the most effective ways to tell a story. It allows to have a full 360-degree view of a previously recorded real space without the need for additional technologies, but just by looking at a phone from different positions and angulations.

The contents could be made available online and/or during yearly events in presence and, to improve the experience, with time, it could be possible to add the use

of VR glasses to let people move more freely around and interact with the environment.

In fact, the aim is to make consumers feel immersed in the context of Afghanistan cashmere production. With 360 degrees video they can watch it, with VR glasses they could truly live in the situation and touch it first-hand.

About 60% of Burberry's marketing budget is allocated to social media (Anna Osborne, 2017), so this intervention wouldn't be a financial burden for the business but rather a great possibility for growth, also from a financial standpoint.

Limits

The limits for this proposal can be divided between limits for consumers and brands. Starting from the consumers, they might not be able to **afford or properly use** the technologies needed to access social networks, a problem that becomes even more significant when involving livestreaming sessions or ER tools. In least developed nations, where only two out of every ten people are online on average, resides the majority of the estimated 3.7 billion individuals who are still offline. (Bogdan-Martin, 2021) Additionally, more than half of individuals who are considered "connected" do not yet fully utilize digital technology because of lack of technological expertise, slow speeds, and the high cost of devices and their maintenance.

Moreover, **the impact of the educative social media plan depends on the interest or at least openness of consumers towards this topic**. This is why it is so important to draw their attention through catchy pictures and examples and to condense the basic concepts into short captions. Also, people, particularly belonging to the older generations, might not be ready and used to learn from social media.

On the other hand, brands, in particular big and affirmed ones, already devote big budgets to social media, so to include additional features to their plans wouldn't represent an economic burden for them, also because these technologies cost has dramatically dropped in the last years. Instead, the use of the educative social media plan might become a marketing strategy to increase brand loyalty, reputation and sales.

However, it might happen that the **explicative communication required** by this proposal contrasts with the communication style of the brand, particularly when it's minimalistic.

Impacted target

The impacted target has been evaluated starting from **a survey among a sample of 43 people**, 58.1% of whom were women and 41.9% men, divided in terms of their generation as follows: 72.1% GenZ, 16.3% GenX, 11.6% Baby Boomers.

The purpose of the survey was to understand how and how much people would feel impacted by the use of social media like Instagram and Twitch to increase their level of education on fashion sustainability topics.

Contrasting data emerge regarding the real impact it could have on the people surveyed, in fact almost 40% believe that a social educational campaign aimed at spreading transparency about the sustainability practices used by brands could have a sufficient impact.

A survey on the social habits of respondents shows that 88.4% of them own Instagram, but around 18.6% of these do not follow the fashion brands they usually buy from because they do not find the knowledge provided by the posts interesting.

Do you use Instagram? Do you follow brands on instagram that you normally buy from or would like to buy clothes from?

No, No
11.6%

Yes, Yes
32.6%

Yes, No. because I am not a fashion-lover
37.2%

Yes. No, because the information shared is not interesting for me
18.6%
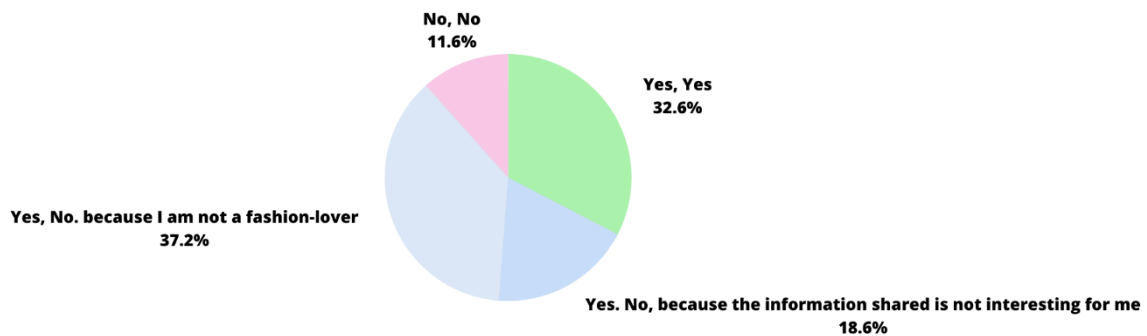
Figure 27- Educational Social Media Plan's impacted target survey - Garbagnoli and Garlaschi, 2023

This last piece of information is particularly interesting and underlines the lack of educative content and the presence of content which is not attractive for passionate consumers either.

From this perspective, it is clear that, in order to involve people who aren't already passionate about these topics, it is necessary to put more effort into reaching them and catching their interest.

On the other hand, a satisfying result can be found in the question concerning the interest respondents would show in the possibility of viewing a 360° video from their mobile phone to immerse themselves in the realities of the purchased clothes production and the behind-the-scenes events of this phase. 55.9% would be interested in using similar material and believe that it can have an impact on their purchases, at least a modest one.
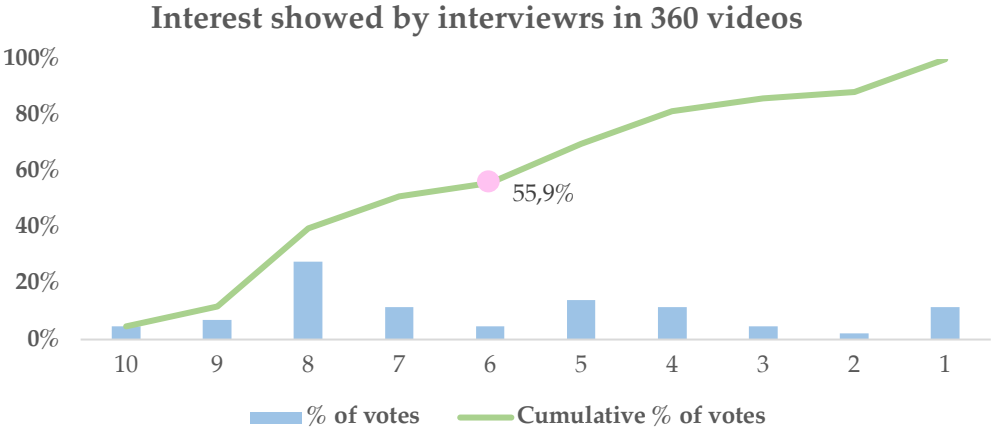
Figure 28- Educational Social Media Plan's impacted target survey - Garbagnoli and Garlaschi, 2023

Regarding the interest in livestreaming on both Instagram and Twitch, the results are not satisfactory (respectively 30.4% and 11.6%) and show one of the previously anticipated limitations, which refers to people's current unreadiness to acquire knowledge via social media. In particular, Twitch is still unknown to the older generations and disregarded by many, despite having enormous potential. This is a surprising result given the fact that most of the respondents are GenZers, so should be more used to social platforms and acquiring information from them. Probably, one reason for such a low percentage is the fact that the respondents couldn't practically see the campaign on their home pages.

In conclusion, the impacted target will consist mainly of consumers between 18-30 years old, who use social platforms more and are open-minded and mature enough to

care about the topic, learn, engage, and act. However, they may not suddenly appreciate and use all the materials and tools.

Impact on new knowledge interviewers would feel to acquire thanks to the use of educational social media campaigns

46,5%

% of votes   Cumulative % of votes
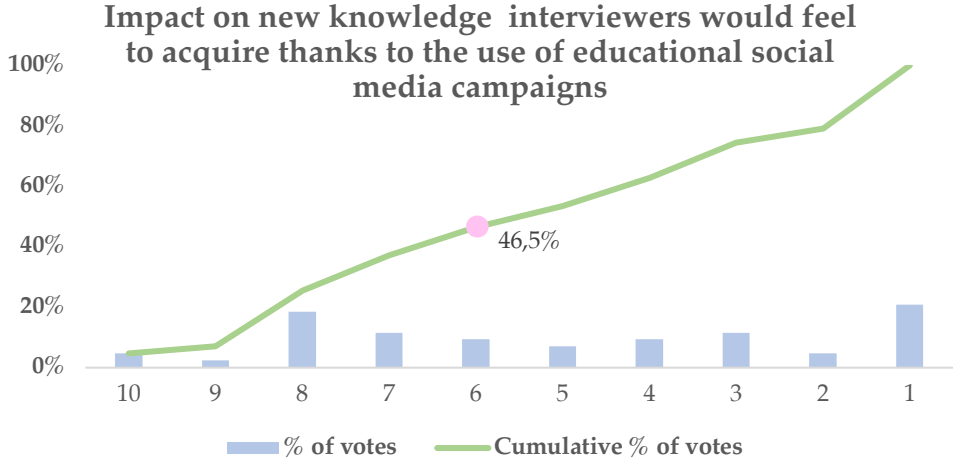
Figure 29- Educational Social Media Plan's impacted target survey - Garbagnoli and Garlaschi, 2023

120
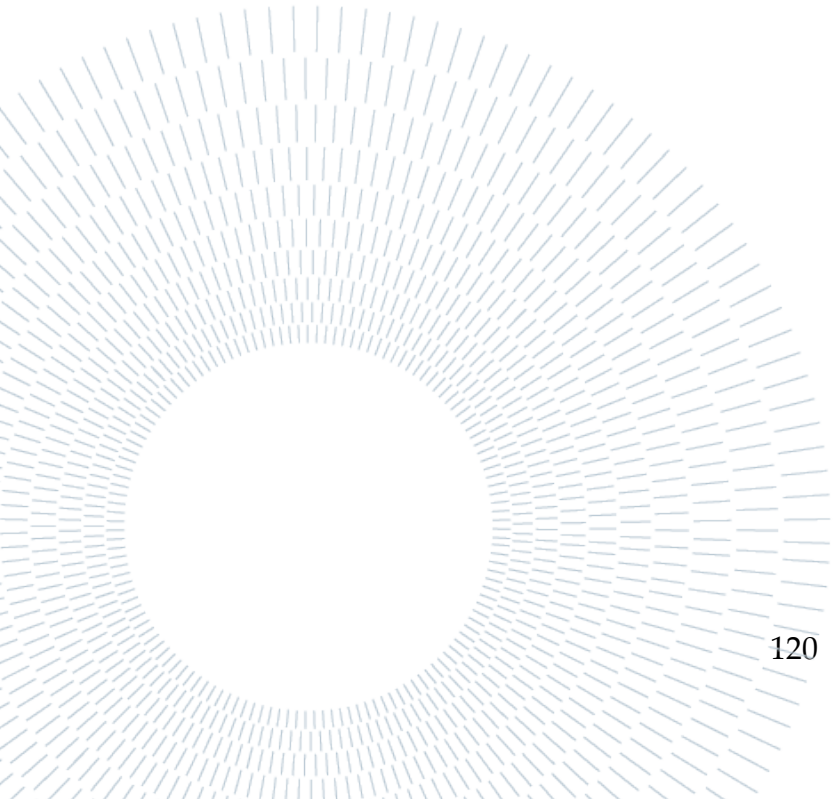
5.7 Third proposal: Educational Visual Labels

5.7.1 Labels on products overview

The importance of Labels to drive consumers' purchase

Any consumer's purchasing journey nowadays, with digital channels taking centre stage, is made up of several steps. For years business marketing has been working on many fronts to engage and gradually influence the individual's decisions. Scenarios and technologies have changed, as well as communication methods. While certain have made way for others, one marketing tool remains of utmost importance for positioning and product sales: the ad-hoc label.

The display of etiquette applied to clothes on a store's shelf or in an e-commerce checkout line has always represented an invitation to visit meant to draw attention and provide information.

In fact, garments labels can indicate their composition and how to wash, dry and iron them. **Reading labels helps consumers not to make mistakes in treating purchased clothes and wisely buy garments with specific fabric compositions and origins**. (Redazione, 2018)

Anyway, their role has changed from being just informative to more persuasive. Today, the label can convey the product's information in an overt manner while also promoting its brand by focusing recipients' attention on the most intriguing aspects. (Gulli, 2022)

Given this potential and the fact that nowadays it is more and more frequent that customers read labels to gain an accurate information about who is responsible for making the product, how it is made, and in what kind of spirit, both firms with ethical conduct and their potential and actual purchasers benefit from labels that allow to make an informed decision.

Energy Labels' case: an aid in consumer choice

In the implementation of a broader project of educating people about sustainable purchasing through widespread environmental protection awareness, there is the ambitious plan of energy class categorization for household appliances, carried out by the European Union. This case makes it possible to show the incredible success of the use of a scale of letters for distinguishing the energy efficiency of products, directly printed on the label of these products, in terms of ease of application and intuitiveness of people when buying a household appliance. The Energy Label is a legitimate

document that provides information to consumers about the specs and energy use of each model of home appliance that is for sale.

It is a crucial document to take into account when purchasing a new home appliance since it enables to evaluate the running expenses of every device, assisting in the selection of the machine with the lowest energy consumption given similar technical specifications.

All European Union members are required to use the Energy Label. Even if it is still in its packaging, the shop must display it in front of or at the top of each appliance that is for sale. The vendor is required to provide information on the product's energy and functional performance also in the case of mail-order or online orders. Obviously, the benefit proved to be twofold, that is, not only in terms of individual energy and money savings on energy bills, but also in cumulative European energy savings. The European Union has introduced legislation on energy labeling and ecodesign to improve the energy efficiency of products and reduce greenhouse gas emissions and today energy labels have been widely recognized and are proven to have influenced consumer choices.

The success of energy engineering has favored the development of products that are more energy-efficient and have better technical characteristics and functional capabilities, but the current system of energy engineering, which uses a scale from A+++ to G, is becoming less and less able to distinguish between different product models due to the progressive saturation of the three highest classes of energy efficiency. Because of this, the European Union has decided to return to the initial scale, from A to G, which is easier for consumers to read.

The concept behind is always that products labelled A or B are more efficient and expensive than the ones labelled D or E. (Presutto, 2021)
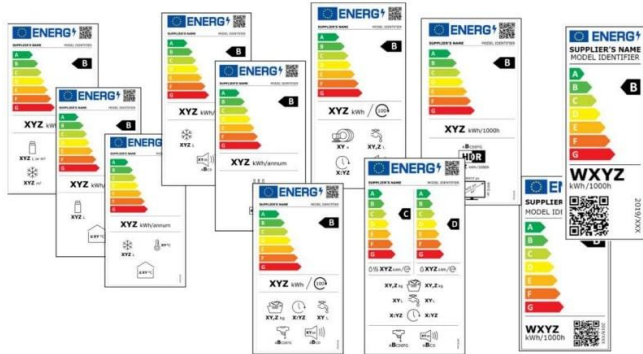
Figure 30- Example of Energy Label - Agenzia Nazionale Efficienza Energetica, 2019

Although the proposed case fits into a sector far removed from that of fashion, it allows us to highlight how **the use of simple, visual and colorful labeling applied to each product allows it to become an important aid in consumer choice**. From the case, moreover, a number of recurring drivers can be inferred at the act of purchasing: first and foremost, the individual benefits that a customer might derive from it (savings in energy bills), and to follow the good deed carried out in line with a mindset that is less about waste and more about protecting the environment.

5.7.2   Proposed Solution: Educational Visual Labels

Objective: Realize a model of educational and visual labels to be associated to every garment to guide consumers in making conscious choices easily and effectively, by showing information from what and how garments are made but also, how they can be cared for, reused and the impact they have on society and the planet. The communication approach should be informative.

From: Brands, both spontaneously or pushed by Government.

Target Reach: Any consumer of the brand's products before, during and after the purchasing process that would read the label, so Basics, Amateurs and Exper

Impacted Target: Among a sample of 59 people, 72.9% would feel positively impacted by the use of Educational Visual labels in their purchasing habits (positive score > 5 in a range from 1 to 10). Around 45.8% would be directly influenced in their purchase by additional information about the product level of sustainability on the label. 67.8% of respondents showed interest in reading additional information about material origins, worker conditions, instructions for use, washing and recycling, and other initiatives by the brand through QR codes on the labels.

Educational Visual Labels Model

The Educational Visual Label Proposal consists in creating a label for any product in a physical store or online, that could be seen and easily understood by any consumer in the purchasing phase. The label will be visible in the shop since it will be attached as usual to the clothes, but there will also be an internal label with the same information but in smaller size. This way, all the information could be consulted at any point in the life cycle of the clothing. In fact, it shouldn't be necessary for people to be a

sustainability expert to understand what they are buying, at least in the first phases of the change of mentality to drive sustainability into the mainstream.

The goal of such labelling is to broaden the dialogue by allowing the consumer not only to understand from which material and how garments are made but also how they can be cared for and reused and the impact they have on society and the planet. (*Lab 2030*, n.d.)

In this way, each garment would have an attached label indicating:

- The price to the public
- A letter
- Mode of washing and relative number of possible washes
- Mode of disposal (and end of life cost)
- Place of manufacture
- Used materials
- QR code

To sum up the different objectives which could be reached with this type of labeling:

- Guide the industry towards efforts that change shopping habits as effectively as possible.
- Support brands that wish to pioneer new shopping mindsets and narratives.
- Support individuals to make shopping decisions that secure long term wellbeing for all.
- Provide an ever-evolving source of qualitative data insights into shopping mindsets and behaviors.

The previous study on clothes-shopping mindsets takes into consideration the overall sustainable customer journey, the consumer psychology, but also brand strategy and experience design.

Letter

A letter, exactly like the one used to classify energy class in the household appliance industry, can also be applied to the fashion industry.

The letter will allow a simplified and summarized classification of the impact of such clothing with regard to 3 areas:

- Materials used in the realization of the product, classified considering the way that material is produced and its impact in the creation and elimination phase.

- Manufacture in terms of people involved in the realization of the product and their working conditions.

- Carbon footprint in terms of potential amount of greenhouse gases, measured in kilograms of CO_2 eq, released into the environment, from raw material extraction to the realization of the final product, ready to be bought by customers.

Since types of products have different production, use and disposal impacts, they shouldn't be directly compared. It is better to associate scores based on different classification scales, each specifically referring to a category of garments (e.g., shoes, T-shirts and dresses, jumpers and so on) and a particular performance.

Mode of washing and relative number of possible washes

Although the washing mode part is already present in every garment and is a tool already widely used and employed by consumers, the information on the number of washes and thus possible uses of a garment currently is not an available data. In any case, it could be a simple and effective piece of information at the buyer's complete disposal, since the highest the number of possible uses, the lower the impact of the product and the higher its economic convenience.

Disposal methods and End of Life Cost

Every garment has a unique life cycle that unfolds in various timings and modalities. Considering the characteristics that distinguish each type of fiber, such as those that are physical, chemical, electrical, mechanical, and thermal, to name just a few, the type of fiber is undoubtedly one of the factors that affects the lifespan of the garments as well as the use.

As a result, it becomes increasingly important, to show the customer how to dispose of garments at the end of their lives, whatever the reason. Mainly we expect brands to take care of the "end of life" of their garments and engage in recycling procedures. (Gori, 2021)

A QR code on each label would direct the consumer scanning it on the company's website area in which additional and back-end information for that specific garment, such as workers' conditions, initiatives for their communities, materials origins, data from the supply chain, and disposal options, is shared. The brand could also add the link to a blog where current initiatives, history and other information of interest to a discerning buyer is listed. This would become a tool enhancing the information disclosure of the brand, directly communicating to consumers.

Figure 31- Example of Educational Visual Label

Proposal implementation

Such a model could be implemented initially by the brands most attentive to these issues and would provide a very high level of transparency to the customer, who would be facilitated in the purchase.

The eco-etiquette for green fashion is a powerful tool in the hands of the business; if used wisely, it may serve as the foundation for a successful marketing and communication strategy. In actuality, they distinguish an eco-friendly product from the majority of goods commonly sold in commerce.

It must be made clear that a product's environmental characteristics are typically not seen by the customer. These, in fact, focus more on the production processes, which are intangible even after the purchase and use of the product itself. This is why it's **crucial to demonstrate through the writing system the efforts made to create an environmentally friendly product**.

Through this initiative, one could overcome the myriad of certifications that are on the market designed to classify certain green or social sustainability goals, such as Ecolabel

among the most reputable and reliable on the market. Very often these initiatives only increase consumer distrust with reference to the veracity of eco-labels. From one perspective, the excessive proliferation raises questions about the validity of certifications and self-certifications. On the other hand, news of genuine and legitimate institutionalizations of environmental goals for commercial purposes is unfortunately becoming more and more common.

Therefore, **government intervention** in order to regulate and enforce application by all brands interested in the Italian market **becomes essential** for homogenization and general and effective adoption.

Limits

Also for this proposal, the limits can be divided between the ones concerning consumers and brands.

The impact depends on the **consumers' interest and trust** in the information shared by the firms. In fact, they might not read the labels or even develop a sense of diffidence towards a brand that could be doing greenwashing. In addition, they might find it difficult to use tools such as QR codes or to understand the letter meaning or the concepts explained on the label without a proper preparation and experience.

Focusing on the firm side, it wouldn't make sense to embrace the initiative if they are not truly sustainable or at least making efforts to become more sustainable, so the **participation might be limited if not imposed by an external requirement.**

Impacted target

The impacted target has been evaluated starting from a **survey conducted among a sample of 59 people**, 62.7% of whom were women and 37.3% of whom were men, divided in terms of their generation as follows: 62.7% GenZ, 20.3% GenY, 11.9% GenX, 5.1% Baby Boomers.

The purpose of the survey was to understand how and how much people would feel impacted by the introduction of educational labels on clothing.

It emerges very clearly that people's habit is to consult the tag attached to clothing for the purpose of seeing the price of the garment in 91.5% of cases, with small minorities of 3.4% who do not look at them at all, 3.4% who look at them for other unspecified purposes, and 1.7% who consult it at home to inquire about additional notes. Surely

this is not an unexpected finding given the common habit of first inquiring about the price and then making all the other considerations.

Moreover, almost 90% of respondents would look at the label noticing the visual indication and among them 45.8% would be directly influenced in their purchase by additional information on the label about the product level of sustainability. This can be considered a positive result, given the condition of medium-low awareness and minimal education that Italians currently have on the subject of sustainability in fashion. However, the growth of education and interest in these issues is a long-time process and requires efforts that are partially already being put into practice, so the percentage is expected to increase slowly but steadily.

If there were tags attached to clothes that, with a visual indication such as a colored sticker with a letter written on it, indicated the product's level of sustainability (much like the stickers indicating the energy class of household appliances), would you look at them before making a purchase?

Yes, I would look at them and it would influence my purchase
45,8%

No, I probably wouldn't even pay attention to it
11.9%

Yes I would pay attention to it but it would not affect my purchase
5.1%

Yes, I would look at them and it might help me distinguish sustainable from unsustainable garments, but it wouldn't affect my purchase so much
37.3%
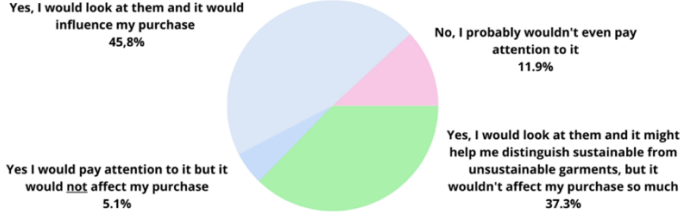
Figure 32- Educational Visual Labels' impacted target survey - Garbagnoli and Garlaschi, 2023

As expected, on the other hand, when asked about the possibility of finding additional information about material origins, worker conditions, instructions for use, washing and recycling, and other initiatives by the brand through QR codes on the labels, about 67.8% (27.1% + 13.6% + 27.1%) of respondents showed interest in reading it either at home or directly in the store. While the rest of the respondents showed little (28.8%) or no interest (3.4%) in such information.
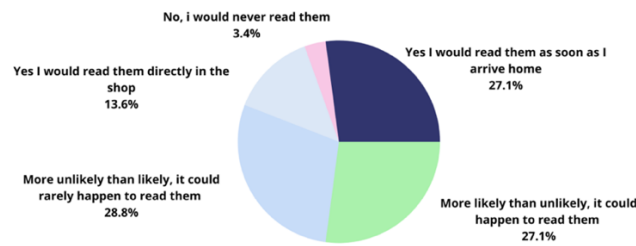
Figure 33- Educational Visual Labels' impacted target survey - Garbagnoli and Garlaschi, 2023

Finally, respondents were asked to rate how much the introduction of Educational Visual Labels would impact their purchasing patterns within the fashion world, and the results were positive. Roughly 72.9% of participants would feel sufficiently or more impacted. In particular, what clearly emerges is that people would feel more informed when faced with a purchase and would have more awareness with respect to buying a sustainably created and recyclable garment rather than a fast-fashion garment. Obviously, this does not directly imply a collapse of fast-fashion purchases, but it does point toward gradually creating more and more solid awareness and education in fashion sustainability. On a large scale and long-time horizon, the educational visual labels would certainly have a significant positive impact on purchasing, using and disposing habits of consumers.
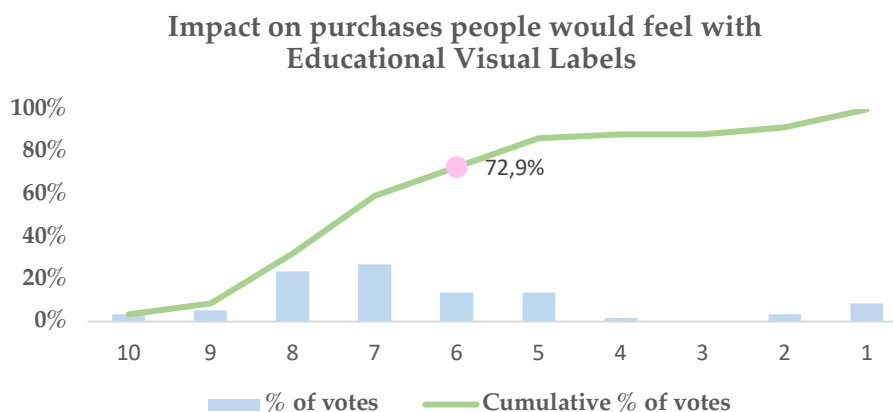
Figure 34- Educational Visual Labels' impacted target survey - Garbagnoli and Garlaschi, 2023

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5.8 Fourth Proposal: GoodToWearMe App

5.8.1 Gamification overview

The role of the games and mobile phones for a new fashion sustainable life

Since education and increasing knowledge are the major focuses of this thesi s and changes must start from within each person to then become part of the everyday life of most people, it was deemed important to assess what could be the tools most used by people and that could influence their everyday habits. The answer was not complex to find, being in an extra-digital era, where the lives of human beings are punctuated and accompanied by a fixed presence: the smartphone and its functionalities.

Three main considerations have been drafted based on how the proposal will be developed:

- To embrace change, **people must feel involved**. One of the most effective ways to engage people in change is through play, rewards and sharing their achievements with other people. So, it becomes interesting to consider play as a vehicle to bring people closer to sustainable fashion and especially to set the stage for a new routine of information, notions, challenges and rewards. Rewards should be used carefully, since they can be defined as a type of extrinsic motivation, which means it arises from the outside of the individual. They tend to be effective if continued, but once they stop, the behavior usually drops off. However, if the approach and behavior supported by the previous incentives were properly internalized by people and the motivations rooted in their beliefs, the final level of interest and effort is still higher than the one existing before the rewards.

- **Education processes are time-dependent and the earlier they are implemented in the shopping journey, the more potential to encourage sustainable decisions**. Only by being able to act on people's mindsets at the origin, so even before the decision to buy a garment is made, we can expect to have a real impact on people and their choices.

- **Alone, point-of-sale sustainability information is not an effective way to encourage sustainable decisions**. It is necessary to start from home and put the basis for a complete and holistic change in the routines.

There are several examples of apps already on the market that have been successfully used to instill good sustainable habits in the mindset of Italians, as were listed in paragraph 4.8 Apps. In addition, in the following paragraphs some cases of Apps belonging to GDO, food, waste recycling, social media and fashion sustainability sectors are selected in order to highlight the special features that would be useful to include in a future app proposal. Each App will be analyzed considering its key features, strength and the impact obtained on promoting environmental awareness among users.

EdoApp: a sustainable shopping companion

EdoApp is a revolutionary application designed to empower individuals in their everyday shopping decisions by promoting sustainability and environmental awareness. By scanning barcodes of various products, EdoApp provides users with valuable information and personalized recommendations based on their energy needs, the product's environmental impact, and its supply chain.

Key Features of EdoApp:

- Sustainable Shopping Insights: with EdoApp, users can make informed choices while shopping for products. By simply scanning a product's barcode, the app instantly retrieves detailed information about its energy consumption, environmental footprint, and overall sustainability. This enables users to prioritize eco-friendly options and contribute to a greener future with each purchase.

- Personalized Recommendations: understanding that each individual's energy needs and environmental concerns are unique, EdoApp tailors its suggestions to match the user's preferences and ensures that every recommendation aligns with the user's values.

- Impactful Environmental Data: EdoApp goes beyond basic information, providing users with comprehensive data on the entire supply chain of products. From production methods to transportation and packaging, users gain insights into the full lifecycle impact of the items they buy. Armed with

this knowledge, users can choose products that resonate with their commitment to environmental preservation.

- User-Friendly Interface: the app's intuitive interface makes sustainability accessible to everyone. EdoApp presents complex environmental data in a user-friendly format, making it easy for shoppers to understand the broader impact of their choices and empowering them to make meaningful changes.
- Community Engagement: EdoApp fosters a community of environmentally-conscious shoppers. Users can share their shopping experiences, eco-friendly finds, and sustainability tips with others, creating a supportive and inspiring network of like-minded individuals working towards a common goal.

Strengths of EdoApp:

- EdoApp empowers individuals to make conscious decisions that align with their values and contribute to a more sustainable future.
- The app's ability to provide personalized recommendations enhances user engagement and encourages long-term adoption of sustainable shopping practices.
- By offering comprehensive information on products' environmental impact, EdoApp helps users understand the broader implications of their choices beyond just the item itself.
- The app's user-friendly interface ensures that sustainability is accessible to a wide range of people, regardless of their background or prior knowledge.
- The sense of community within EdoApp fosters a shared commitment to sustainability and provides a platform for users to learn from and support each other.

In conclusion, EdoApp represents a significant step towards promoting sustainability in everyday life. By harnessing the power of technology and data, the app empowers users to become mindful shoppers, making choices that benefit both themselves and the environment. With EdoApp, sustainable living becomes a rewarding and achievable lifestyle choice for all.

TooGoodToGo: a key application for sustainable food consumption

TooGoodToGo is an innovative mobile application that aims to revolutionize the way we approach food consumption, making it more sustainable and environmentally friendly. By connecting users with local food establishments, the app offers surplus food at discounted prices, reducing food waste and promoting a greener lifestyle.

Key Features of TooGoodToGo:

- Surplus Food Rescue: TooGoodToGo tackles the pressing issue of food waste by partnering with restaurants, cafes, bakeries, and other food vendors. These establishments can offer their surplus food at the end of the day through the app, ensuring that perfectly edible and delicious meals do not go to waste.

- Affordable Meals: users of TooGoodToGo can access high-quality meals at significantly discounted prices. By availing themselves of surplus food that would otherwise be discarded, they not only enjoy tasty meals but also contribute to the reduction of food waste and its associated environmental impact.

- Environmental Impact Insights: the app provides users with valuable information on the positive environmental impact of their food rescues. By quantifying the amount of CO_2 emissions saved through their actions, TooGoodToGo empowers users to see the tangible difference they make in the fight against food waste.

- User-Friendly Interface: TooGoodToGo features a user-friendly interface that makes the process of finding and purchasing surplus food effortless. Users can easily browse available food options from nearby vendors, place orders, and pick up their meals, all through a seamless and intuitive experience.

- Social Responsibility and Community Building: TooGoodToGo fosters a community of environmentally-conscious users, all united by their commitment to reducing food waste. Through the app, users can connect, share their experiences, and inspire others to adopt more sustainable eating habits.

Strengths of TooGoodToGo:

- TooGoodToGo addresses the urgent issue of food waste and empowers users to be part of the solution by rescuing surplus food.

- The app offers an affordable and convenient way for users to access delicious meals while promoting sustainability.

- By quantifying the environmental impact of users' actions, TooGoodToGo encourages a sense of accomplishment and motivates continued engagement.
- The user-friendly interface ensures that participating in food rescue is accessible to a wide range of individuals, regardless of their tech-savviness.
- TooGoodToGo creates a sense of community among like-minded individuals who share a common goal of reducing food waste and protecting the planet.

In conclusion, TooGoodToGo is a game-changer in the fight against food waste and an essential tool for individuals looking to adopt more sustainable eating habits. With its user-friendly approach and positive impact, TooGoodToGo makes sustainable food consumption accessible and rewarding for everyone, proving that simple actions can lead to significant environmental change.

GreenApes: a social network for environmental motivation and eco-friendly living

GreenApes is a one-of-a-kind social network platform that focuses on inspiring and motivating individuals to adopt an eco-friendly lifestyle through challenges, rewards, and a community of like-minded people committed to sustainability.

GreenApes was designed with several key objectives in mind:
- Inspire Sustainable Action: the platform aims to stimulate behavioral change and encourage people to take sustainable actions in their daily lives.
- Promote Idea Sharing: GreenApes seeks to facilitate the sharing of innovative and creative ideas for sustainability, such as creative recycling.
- Support Sustainable Mobility: the application rewards users for using eco-friendly modes of transportation, such as walking or cycling.
- Build an Engaged Community: GreenApes strives to create an inclusive, engaging, and collaborative community of individuals, businesses, and local initiatives.

Strengths of GreenApes Mechanics:
- Challenges and Rewards: GreenApes offers a variety of sustainability-focused challenges and rewards, such as reducing plastic use, planting trees, or

practicing composting. Users can participate in these activities and earn points and rewards based on their engagement and commitment.

- Rewards for Sustainable Actions: each user accumulates reward points through sustainable activities. These points can be redeemed for real rewards or discounts at sustainable partner businesses.
- Sharing Success Stories: users can share their sustainability experiences through stories, images, and videos, receiving support and virtual applause from the community.
- Local and Business Organization: GreenApes facilitates the creation of local communities organized by provinces, cities, and businesses, enabling greater participation and interaction at local level.

GreenApes represents an outstanding example of how a social network can be used as a driving force for environmental sustainability. Through challenges, rewards, and a vibrant community, the platform motivates and inspires individuals to take sustainable actions and share innovative ideas. GreenApes has proven effective in motivating behavioral change towards more sustainable lifestyle choices and all the individual small daily actions collectively have a significant impact on the environment. In addition, establishing local communities has fostered interaction among users and has formed collaborations with sustainable businesses, creating a virtuous ecosystem where consumers are incentivized to support these businesses through earned rewards. The success of GreenApes demonstrates how technology and innovation can be harnessed to address the environmental challenges of our time and build a more sustainable future.

Wear Me 30 Times: a new way to certificate garments

Wear Me 30 Times is a groundbreaking slow fashion initiative launched in October 2020. This innovative project is the result of a collaboration between Genuine Way, a technology company specializing in sustainability certification through blockchain technology, and Maakola, a leading sustainable fashion brand hailing from Ghana.

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The primary goal of this initiative is to seamlessly merge fashion and sustainability by inspiring consumers to prolong the lifespan of their garments, aiming for a minimum of thirty wears instead of the prevailing norm of less than ten, ultimately contributing to environmental preservation.

To achieve this vision, Genuine Way and Maakola have ingeniously incorporated a unique label within each garment. This label serves a dual purpose: not only does it act as a tracker to monitor the number of times the garment is worn, but it is also a catalyst for user engagement through an innovative gamification system. Users are encouraged to interact with the initiative by scanning the QR Code on the label with their smartphones, thus creating a fun and interactive way to spread awareness about sustainability and ethical practices on their social media channels.

One of the key strengths of Wear Me 30 Times lies in its ability to transform the way people perceive clothing. Instead of viewing apparel as disposable items, the initiative fosters a new mindset where clothes are seen as valuable investments with a lasting impact. Furthermore, the integration of blockchain technology ensures complete transparency by providing data on the environmental footprint of each garment, empowering consumers to make informed choices and contribute to a greener future.

In conclusion, Wear Me 30 Times represents a remarkable step towards achieving sustainability in the fashion industry. By promoting conscious consumption and leveraging technology for greater transparency, this initiative sets an inspiring example for fashion enthusiasts and industry players alike.

WEAR ME App: A Cloth Interaction Facilitator App

WEAR ME App is a mobile application, which was born to raise awareness of the "real cost" of fashion and its effects on the environment by tracking users' activities, suggesting more sustainable practices, and encouraging them to buy and use clothing in a sustainable way.

The prototype was realised through P.E.A.S (Product Environmental Accountability System), a project developed by Politecnico di Milano in 2022, with the aim of introducing a novel and user-friendly method for clothing interaction via

smartphones. The concept involves a digital wardrobe accessible on users' phones, encompassing all their apparel. Utilizing NFC tags, the garments can connect with smartphones and exchange information.

The main goal of WEAR ME App, centers around raising awareness about the environmental impact associated with garments throughout their entire life cycle. This includes everything from fabric production to daily usage, thereby assisting users in enhancing and monitoring their eco-friendly practices concerning clothing usage and disposal. The key principles that underpin the effectiveness of the WEAR ME App in delivering these services are as follows:

- An interface that is easy to use every day.
- Explicit information about the consumption and sustainability of clothing.
- Clear and achievable goals with badges and awards to boost involvement.
- Monitoring everyday routines of users and providing them with practical advice to make them better.
- Participation in discussions on the fashion industry's sustainability through games, tasks, and news.
- The ability to communicate and the development of communities.

Key features of the homepage section include:

- "What are you wearing today?" - Users can tap the clothes they are wearing and recognize them by using the NFC tag applied to the garments. The last outfit tapped can be shared on social media to spread awareness about the app.
- "Rewards' Progress" - The app shows the progress of points earned by the user. These points can be redeemed for various rewards, motivating users to improve their behavior and use the app consistently. Users can choose the type of goal they want to reach and track their progress accordingly.
- "Badges" - Users can earn badges by completing specific tasks and activities within the app. These badges add a fun element to the user experience and can be seen below the points earned.

The second section of the app is the "Wardrobe Section," accessed by clicking the second button at the bottom of the screen. Here, users can access their virtual wardrobe, where tapped clothes are categorized based on type, material, shape, and

more. Each clothing item undergoes a Life Cycle Assessment (LCA) analysis to determine its sustainability rating, represented by stars. Users can filter their virtual wardrobe based on different criteria, including season, usability, and sustainability.

In the "LCA Statistics Section" the app educates users about LCA analysis and its importance. Users can view their overall statistics related to sustainable behaviors with all their recorded clothes. The app showcases monthly graphs indicating ECO VS STANDARD washing/dryings/ironings, as well as the decrease of overall washings/dryings/ironings over time, highlighting sustainable clothing usage.

The "Rewards Section" offers various rewards related to fashion and sustainability. Users can earn points by completing specific activities, such as downloading the app, tapping new clothing items, reusing, donating, and more. By earning points and completing specific tasks, users can obtain rewards such as free clothing patches, discounts on vintage clothes, or participation in sewing and repairing courses.

Overall, the app aims to motivate users to adopt sustainable clothing practices by providing valuable information, tracking their impact on the environment, and offering rewards for their positive behavior.
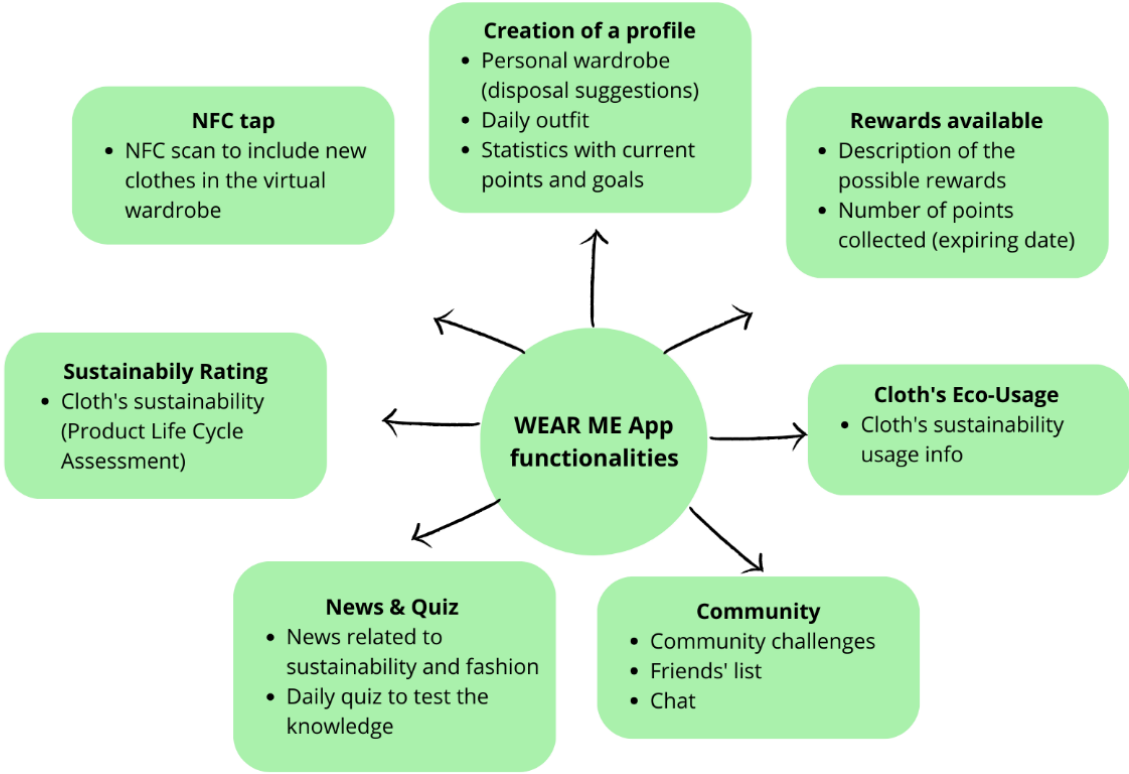
Figure 35- Summary of WEAR ME App functionalities

5.8.2   Proposed solution: GoodToWearMe App

Objective: Implement new functionalities to an already existing prototype, called WEAR ME App, to help consumers improve their daily habits through the share of information and the collaboration among users and between users and businesses. The communication approach should be informative, while the interaction should be both motivating and entertaining.

From: Brands.

Target Reach: All 4 categories of consumers: Basics, Amateurs, Experts and Negationists.

Impacted Target: Among a sample of 34 people, 57.6% would appreciate the application, believing it could have a positive impact on their daily habits. 63.3% of them would use the app to get specific detailed information, while only 6.1% would use the app daily. Probably as the personal wardrobe features develop and the social network grows, it will have a higher appeal.

GoodToWearMe App model

In order to broaden the dialogue with consumers about fashion sustainability and to address the tradeoffs coming from, both real and perceived, high cost, time and energy needed for sustainable options, the proposal envisages increasing some functionalities not yet introduced in the prototype application called WEAR ME App. In this way, an application with a holistic education objective towards sustainable purchasing and sustainable fashion in general, also intended as a lifestyle, can be created. In particular, the additional functionalities are derived from successful examples implemented in other sectors such as food or waste recycling.

To provide customers the simplest daily routine, keep them connected to the PEAS network, learn about all the benefits associated with it, and create a community of people around the service in order to be as widely adopted in the market as possible, the GoodToWearMe App should contain many services and many different features.

Taking inspiration from TooGoodToGo, GoodToWearMe should allow fashion brands to notify users of the available possibilities to buy unsold stock or samples used by quality control departments. Destroying unsold garments is a fairly common practice in the fashion industry, so an app that can connect supply and demand in a simple and effective way could be a winning choice for both parties involved, buyers and brands,

in particular belonging to mass fashion. On the other hand, for luxury companies that build their success on their products inaccessibility, to sell out products could devalue the brand.

As EdoApp, GoodToWearMe should also implement and manage a QR system that gives information about goods and brands, that could be integrated with the Educational Visual Labels solution.

From GreenApes comes the idea of fostering interaction among users and also with sustainable businesses, while, from Wear Me 30 Times, we get the importance of gamification and guiding users along the entire path of use and disposal of their garments.

Figure 36- GoodToWearMe App logo and slogan

The success of these apps lies in the immediacy of resolving people's concerns. Precisely this characteristic of immediacy and simplicity, in GoodToWearMe App will be found in the interface. In fact, the multi-screen division characteristic of WEAR ME App will be simplified and reduced to only 4 screens divided by themes:

- **Personal profile:** this section is aimed at giving the user the chance to customize his experience inside the app. In fact, each user will have a complete overview of the activities performed, the rewards received and the future goals. In addition, he/she will have the possibility to recreate his/her physical personal wardrobe also in a digital version and this will allow them not only to create daily outfits and give a number to the times of clothes worn, but also help to create new outfits with the clothes. The goal of this feature is showing users that there a so many combinations of clothes, so that even old garments could always seem new. Finally, a feature that could be really appreciated by consumers is the possibility to have access to a sustainable market where

different options of sustainable clothes can be compared and bought to complete outfits.
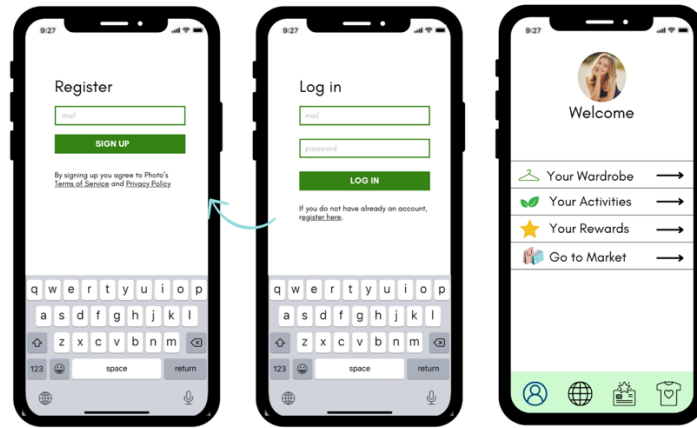
Figure 37- GoodToWearMe App Registration and first Personal profile section mockup
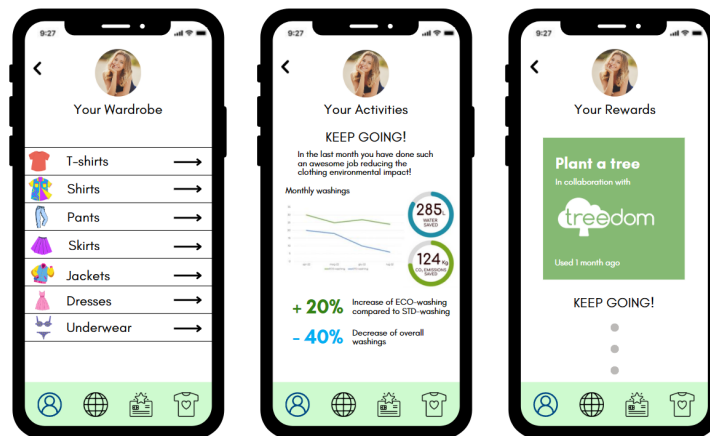
Figure 38- GoodToWearMe App Your Wardrobe, Your Activities and Your Rewards sections mockup

- **Community**: which will take the form of a real social network for sharing and learning about sustainability in fashion. The screen dedicated to the Community will include a whole section for exchanging ideas among peers, the possibility of taking tests and quizzes to test one's knowledge, reading new information and proper behavior to follow, but also informing oneself on current events and possible private sales mentioned above. In the era in which GenZ and Millenials have more and more control over purchases, it becomes essential to focus on the positive network effect, i.e., on that phenomenon that

allows for the expansion of a business starting from a progressive increase in the number of people who come into contact with it, as they are socially encouraged by those who were already customers. In this perspective, people's participation is increasingly important and obviously people want to be involved in issues that concern them. Participation can mean many things, including just having information, but people often want the opportunity to contribute to innovative ideas and positive attitudes as well. There will also be influencers who will focus on social influence and act as trend-setters of good habits.
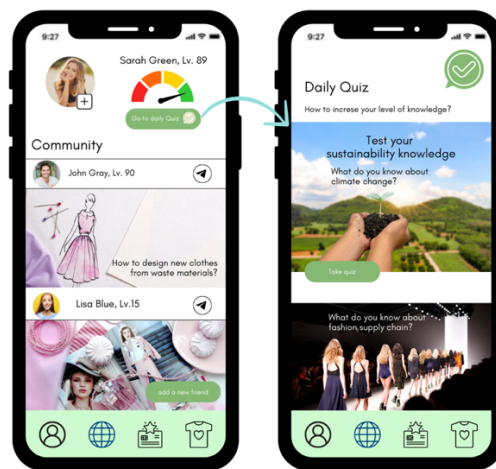
Figure 39- GoodToWearMe App Community and Daily Quiz sections mockup

- **Rewards**: this screen will aim to engage the consumer, who should feel guided and incentivized to make the 'right choice'. Initially, obtaining points in order to unlock rewards will be easier and require pleasant actions. People may have good intentions, but without practical support, actions often do not happen. If a recycling container is nearby, people are more likely to use it. If a product is not readily available, people may not look for it. Positive messages, social norms and group activities can make sustainability-related behavior seem more fun. In addition, the points system can create motivation since, through collaboration with other businesses, GoodToWearMe aims at providing rewards such as the opportunity to plant a tree with Treedom, discounts on Vinted and Domestika, or even free sewing and repairing courses on Domestika.

Figure 40- GoodToWearMe App Available Rewards section mockup

Examples of activities that users can perform to obtain points have already been provided in the WEAR ME App prototype:

Category	Activity	Points
Personal wardrobe	Tap your first clothing	10
	Add a new clothing	15
	Tap one garment from your wardrobe	20
	Add 20 clothes in your wardrobe	20
	Add 50 clothes in your wardrobe	30
	Add 100 clothes in your wardrobe	50
App usage	Download the app	50
	Use the app for 2 days in a row	10
	Use the app for 1 week	20
	Use the app for 1 month	30
	Use the app for 6 months	50
	Use the app every day	+100/month
Eco-habits	Eco-washing	5
	Eco-drying	5
	Eco-ironing	5
	Keep 5 stars of eco-habits for at least 30 days	10
	Tap 1000 eco-washings	20
	Tap 1000 eco-dryings	30
	Tap 1000 eco-ironings	50
Clothes-usage	Use one garment 20 times	10
	Use one garment 50 times	20
	Use one garment 100 times	30
	Eco-disposal of 20 clothes	50
Community	Invite 1 friend	20
	Invite 15 friends	30
	Share on social media	50
	Get at least 100 people in your community	50
	Get at least 300 people in your community	70
Other activities	Reuse	5
	Take a test	5
	Disposal into collection bin	10
	Donating	15
	Sell one garment on the app market	15
	Buy one garment on the app market	20

Table 6- GoodToWearMe App point's system

- **Product Information & Take Back Your Clothes**: this icon will allow users to scan the labels of clothes through NFC technology or QR codes if possible or to manually insert them in order to get more information about the garment: product traceability on blockchain, environmental impact (CO2 impact, toxicity index, deterioration index…), product depreciation in terms of material and consumption and environmental company report.

  In addition, this functionality can be used to find the closest place to leave the garment at the end of its life, which could be a disposal bin, a charity clothes collection spot or even the shop of origin if the brand is involved in some project of collection of used clothes and accessories. In this case, it would be possible to scan the EAN codes of products to return them to the closest shop of either the original brand or a different one. It will be through partnerships with several brands that it will be possible to also offer discounts for the purchase of other products to customers who bring back their end-of-life clothes instead of throwing them in the undifferentiated waste collection.

The additional information and disposal place will be inserted in a database by a GoodToWearMe team, researching the place of origin and composition of the garment, the level of sustainability of the respective brand, and the local solutions for clothes disposal. In the long period, thanks to information disclosure and the introduction of smart labels the information will be more detailed, and the process will become faster and could be implemented by an algorithm.
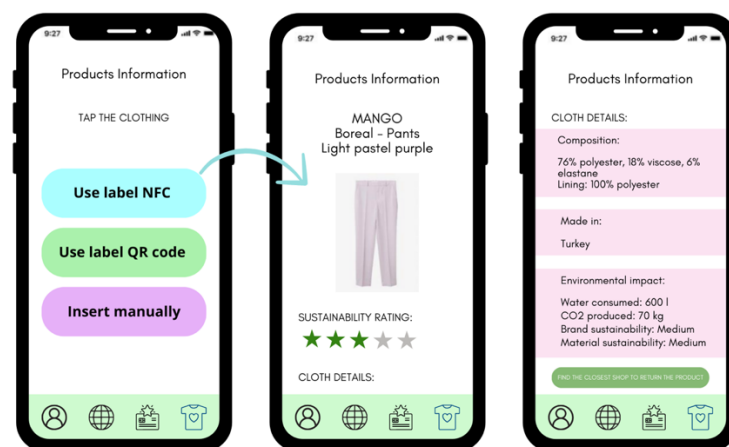
Figure 41- GoodToWearMe App Products Information section mockup
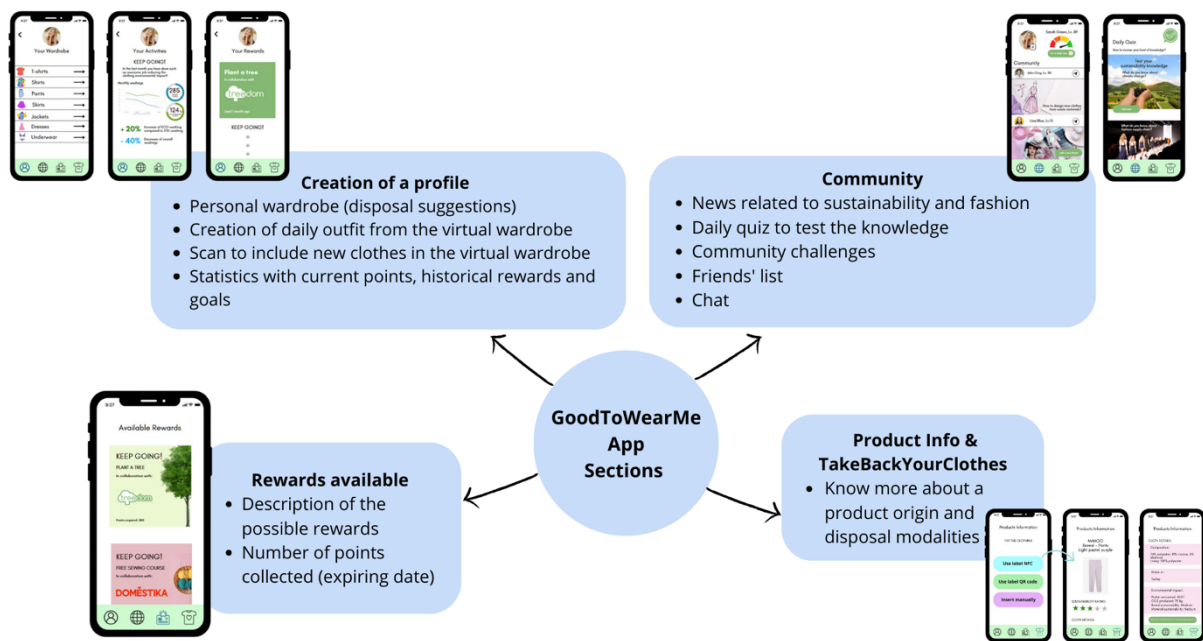
Figure 42- Summary of GoodToWearMe App functionalities

Limits

For this proposal, **the model remains deliberately generic** since the aim was to collect ideas that could be future inspiration for a more detailed study and practical implementation. The limitations surrounding the development of the application are numerous and can be divided into:

- Application development limitations due to lack of partnerships with companies in the fashion industry and lack of interest from them to participate in a similar project.

- Limitations related to lack of interest of people to use the services of the application.

On the one hand, the first type of limitation focuses on clothing companies, which could either feel advantaged or disadvantaged by the partnership with GoodToWearMe App. Specifically, the disadvantaged ones would be companies in the fast-fashion world, whose products would not be recommended for purchase and in fact might be singled out in the social community. Instead, companies in the sustainable fashion world would gain notoriety, visibility, and thus come out winners from a partnership with the app. At the same time, while mass fashion brands can earn

from an app that can connect supply and demand and allow to sell out remaining stocks, luxury companies may risk devaluing the brand.

In general, this app should be considered a tool created and supplied by brands and other entities to incentivize ethical consumption. So, there is a need for brands to become part of this project and open the door to traceability on the materials used, the working conditions of their employees, and most importantly to enter the end-of-life perspective of products by suggesting disposal methodologies or taking charge of the issue directly. As sustainable fashion comes to be regulated by the state, the application will be increasingly appreciated by different brands, who will see it as another chance to increase their turnover of people, brand image and consequently sales.

On the other hand, with regard to the limitations of people in downloading the application and subsequently using it more or less regularly, a broader discussion needs to be made.

Firstly, the main drivers that would entice an ordinary consumer to download GoodToWearMe App could be:

- Intrinsic motivation and personal curiosity fostered by various marketing initiatives.

- Positive word of mouth, i.e., talking to friends, family and acquaintances and receiving feedback good enough to be intrigued.

- Opportunity to receive benefits of various kinds, from economic to social.

Secondly, regarding the user's use of the application, the habits of people who own cell phones must be taken into consideration. On average, in Italy each person owns one or more than one phone, to be precise there are 78 million cell phones equipped with applications divided among 60 million Italians. (Canton, 2022)

Considering that on average an app is opened 14 times a month and used for a period of time of almost 5 minutes at a time, it is complex for people to get passionate about a particular app if it does not have highly engaging content and if it does not offer highly useful services that facilitate everyday life. This leads to the fact that high customer retention, as the ability to retain acquired customers/consumers by preventing them from turning to competitors or replacing the app with similar ones available in an app market, is something complex to achieve. The same goes for a low

churn rate, intended as the level of abandonment of the app by consumers/customers who had downloaded it to their device.

In conclusion, the limitations of this proposal are not modest, but they would exist with the development of any app that connects supply and demand and allows for an exchange between individuals. In addition, as digitization progresses, the use of apps and the trend of having an app for every need will become more widespread.

Impacted target

The impacted target has been evaluated starting from a **survey conducted among a sample of 34 people**, 60.6% of whom were women and 39.4% of whom were men, divided in terms of their generation as follows: 69.7% GenZ, 21.2% GenX and 9.1% Baby Boomers.

The purpose of the survey was to understand how an app could influence the habits of people in terms of fashion sustainability behavior.

Starting from an analysis about the respondents' habits of cell phone and app use, some interesting data emerged.

People are accustomed to having a large number of apps installed on their cell phones (as shown in Figure 43, about 45.5% of respondents own more than 21 apps), they consult their cell phones with a very high frequency throughout the day (27.3% of respondents look at it every 10 minutes and about 79.8% consult it more than once in a 2-hour period), and 60.6% of respondents look at their phones first thing as soon as they wake up, even before having breakfast (Figure 44). Consequently, it would not be a stumbling block for people to download GoodToWearMe App.
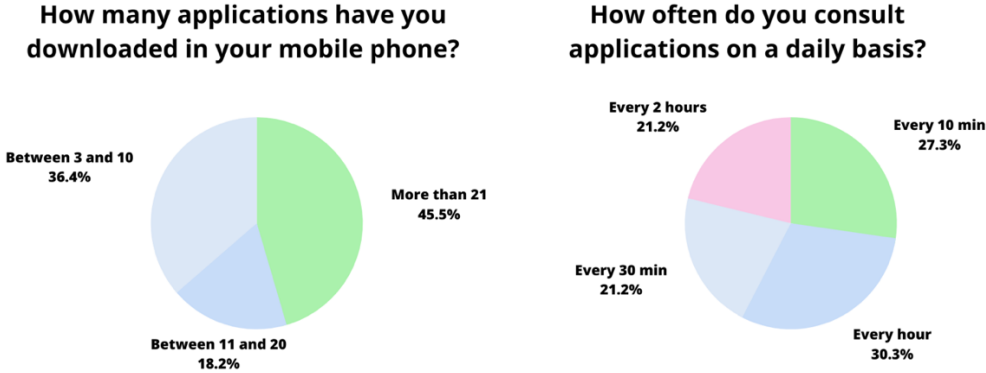
Figure 43- GoodToWearMe App's impacted target survey - Garbagnoli and Garlaschi, 2023

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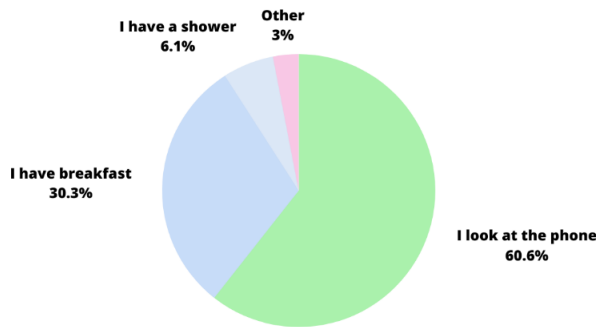
Figure 44- GoodToWearMe App's impacted target survey - Garbagnoli and Garlaschi, 2023

On the other hand, regarding how much people would feel helped in their everyday life to make the right choice by the application there are mixed responses. Although there are 15.2% who gave a score of 1 (range from 1 to 10), which equates to a total disinterest in the application, it can be said that overall respondents would appreciate the application structured as in the previous chapter, having given a positive score (> 5) to the impact on daily habits in 57.6% of cases.
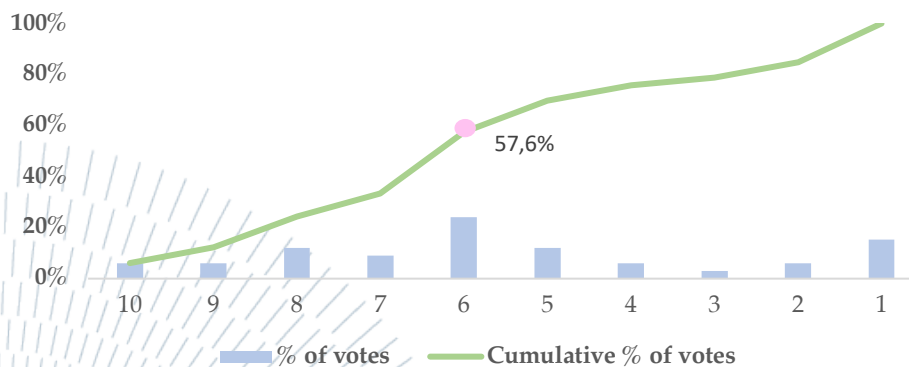
Figure 45- GoodToWearMe App's impacted target survey - Garbagnoli and Garlaschi, 2023

As evident from the graph below, the tendency would be to use GoodToWearMe app as needed, in particular in case of need for detailed information for 63.3%, followed by boredom (21.2%), or to update (9.1%). Instead, those who would be using the app

everyday would currently cover 6.1% of cases. Probably as the personal wardrobe features develop and the social network grows, people will be more enticed to receive outfit advice on a daily basis and especially to compare opinions and offers through the integrated social network. Therefore, there is no discouragement. In fact, the modest results from this first survey are probably partially due to the fact that people did not totally empathize with the application as they did not have a mockup in front of them, while, once implemented and practically tried, it will have a higher appeal.

How often would you use this app?

Everyday
6.1%

When I feel inspired and want to catch up
9.1%

In case of boredom in downtime
21.2%

Whenever I need a precise information
63.6%
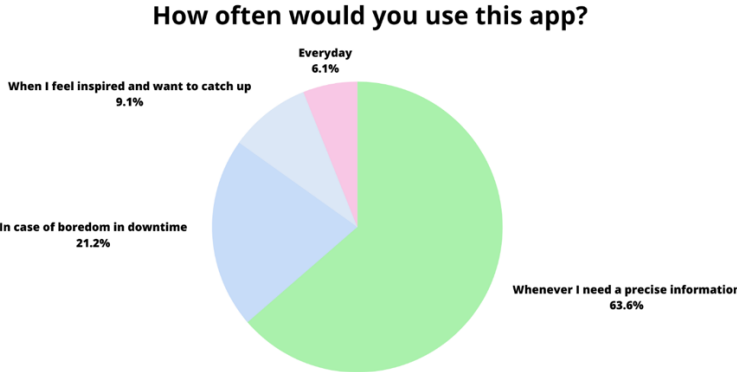
Figure 46- GoodToWearMe App's impacted target survey - Garbagnoli and Garlaschi, 2023

5.9 Fifth and Sixth Proposals: EOL Wardrobe and EOL Excise Tax

5.9.1 End of life cost overview

Product lifecycle costing

The product lifecycle costing from the consumer's perspective is the total cost of a product over its whole life, from purchasing to abandonment. At the end of their useful life, certain goods accrue expenses from storage, disassembly, specialized logistics, and recycling.

Even though some financial or environmental costs accumulated over the course of a product's lifecycle are not incurred by the supplier, the producer should still carefully consider them because informed consumers frequently take into account the total cost of ownership and product end of life, not just the initial acquisition cost, when making purchasing decisions.

This is why, to reduce a product cost across its whole life, the producer should optimize both the design and the lifetime duration. Design decisions should take into consideration all phases of a product's life, including end-of-life expenses. A Product End of Life (EOL) is the phase starting when that product can't be used anymore because it's obsolete or underperforming or out-of-trend and this period may require managing or storing hazardous materials and polluting activities like incineration or land filling.

In the fashion industry, often people feel that products reach the end of their lifecycle before it actually happens because of fast-changing fashion trends and the need to wear perfect-condition first-hand clothes. The main cause of fashion product disposal is "wear and tear", followed by sizing and fit issues. Taste and fashion were other factors found mostly in the younger population, while there are only very small concerns with the storage space.

Consumers often don't know how to manage garments in this phase. In fact, different types of products imply different issues to face and factors to consider during their EOL:

- Product description, taking into account materials, their origins and disposal needs, components, and dimensions.

- Product conditions to figure out how well the product is performing, if it's still usable or totally broken, its maintenance needs and the cost of using or reusing it.

- EOL process options and which resources they would require: remanufacture, repair/ reuse, disposal, and recycle.

- Impact on the environment for each of these options.

- Economic cost for each of these options.

- Social cost for each of these options.

- Actors affected by each of these options from an environmental, economic, and social point of view.

- Benefits for each of these options, which could lead to resource unlocking, cost saving, reputation improvement, environmental and social impact reduction, and data collection.

As a consequence, only around 2 million (38%) of the 5.4 million tons of textile items that are sold in the world are collected as post-consumer waste for reuse, recycling, or disposal. The remaining 62% is not collected separately and either burned or dumped in landfills. In Europe, only 30-35% of the 7.5 million tons of textile waste generated annually are separately collected. (Rinaldi, 2023)

Producers should create a roadmap to face these aspects strategically, lay out different choices for bringing the product through the EOL process, and define the best one. Finally, they should develop a standardized product EOL procedure to minimize and more easily predict its impacts.

Garments end of life cost reallocation

Today the fashion industry has impacts mostly on third parties that are not even involved in the clothing purchasing transactions. All around the world, particularly in Africa and South America, **poor villages pay the environmental and social EOL cost of garments bought and used in developed countries**. For instance, Ghana is one of the world's largest importers of used clothing from Europe and the United States (15 million items per week). Used garments come to Ghana to be resold, but their quality is so poor that less than 1% is recycled and the rest ends up incinerated in the slums producing toxic toxins or accumulated disproportionately in open and unplanned dumps, with repercussions for the local flora and fauna and negative consequences for the environment, infrastructure and health of the local inhabitants.

Communities are slaves to this waste, especially women and children are forced to carry piles of clothing that weigh more than their bodies, from 50 to 100 kilos, for a minimum profit, from 0.30 cents to 1 dollar per trip. (Africa, 2022)

The End-Of-Life phase is still seen as more of a company's responsibility today. For example, the Extended Producer Responsibility (EPR), already existing for various supply chains such as those related to Waste Electrical and Electronic Equipment (WEEE), is the new decree being finalized at MASE introducing new obligations for manufacturers and importers of clothing, footwear, accessories and home textiles. It provides that the "Producer", through an economic contribution, called ecocontribution, takes charge of the entire life cycle of its products from the moment it places them on the market, to the moment they become waste. The Producer must therefore fulfill through the financing and organization of a system of collection, recovery and recycling of equivalent waste generated by citizens. In this specific case we are talking about the waste of finished textile products.

However, it is the firms' duty and right to share this burden with consumers. In fact, everybody buying new garments becomes an actor of the fashion system and, given that the EOL phase is responsible for a significant portion of this industry's massive impact, it is everyone's responsibility to better distribute the cost in order to be able to share benefits in the future.

To reallocate these costs, it's necessary for businesses and governments to firstly develop a system that enables consumers to make sensible, sustainable decisions at the end of the life of the product by making accessible and available both information and means, so that individuals could be free to choose.

Once information and means are available, in order to address the need of practical individual internalization of the EOL phase externalities, two possible approaches have been identified. They are distinguished by the use of positive and negative incentives. The first creates rewards for proper behaviors, while the second requires consumers to bear the cost of wrong decisions.

Thus, the Coripet case will be presented first, as an interesting example of application of an effective tool which, by focusing on positive incentives to users, succeeds in

educating people about proper waste disposal habits. Then, the model aimed at positively incentivizing people (EOL Wardrobe) is presented.

After, another case highlighting the existing relationship between Excise Taxes and conscious consumption and awareness is presented, followed by a generic model for introducing an excise tax on all clothing that will impact on all consumers.

At the end of the presentation of the two models, the discussion resumes to jointly address the target impacted by the two solutions.

Coripet's case: a positive incentive to make the right decision

The voluntary consortium Coripet is engaged in a circular economy project, which consists of the "bottle to bottle" initiative. This is a project that involves stores, shopping centers and citizens in the collection and recycling of PET bottles, through a network of smart ecocompactors placed in different points of the Italian peninsula.

The Coripet consortium operates as a nonprofit EPR (Extended Producer Responsibility) organization, involving those who put PET bottles on the market and those who recycle them. It aims to reduce the production of new plastic by producing R-PET for new bottles from PET collected through ecocompactors.

The Coripet ecocompactor circuit takes the form of a varied and articulated reward system for the citizen, thanks to which people can place their used bottles inside the machine to be sent for recycling and be rewarded in many ways. This is done through the involvement of shopping centers, chains and retail outlets that decide to participate and install an ecocompactor. The ecocompactors are networked and an app allows citizens to track point balances, discounts, new installations and rewards.

Anyone with a business that is open to the public can install a Coripet ecocompactor for free and reap benefits including visibility to environmentally conscious consumers, increased traffic in stores, and economic incentives that drive customers to make a purchase such as discounts. Coripet has also launched the "drive change" contest, where each bottle delivered to the ecocompactors constitutes a ticket to enter monthly draws for books, gift cards, electric bicycles, and even a Fiat 500 hybrid. (Pasquarelli, 2022)

These incentives create "gentle" encouragement toward virtuous behaviors, such as plastic recycling.

In conclusion, the story of Coripet is a case of success in recycling an extremely important as well as problematic material. Coripet was able to promote PET bottle

recycling through a network of ecocompactors, engaging citizens and businesses in collective action for the environment, rewarding virtuous recycling.

5.9.2   Proposed solution: EOL Wardrobe

Objective: Implement a network of garment waste bins, which could be installed outside stores or malls, in order to incentivize consumers to properly take care of the disposal of clothes in their end-of-life phase, thanks to a system of rewards. The communication approach should be educational in order to let consumers understand the real purpose of this tool, while the interaction should be both motivating and incentivizing.

From: Government, Organizations or Private Entity.

Target Reach: All 4 categories of consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.

Impacted Target: Among a sample of 48 respondents, 84% would appreciate and would get a positive impact on solving the daily problem of end-of-life garment disposal from the introduction of the EOL Wardrobe. The type of incentive that works best would be discounts to be used in shopping centers or in pools of participating shops, followed by a monetary reward in the range of cents or a few euros.

EOL Wardrobe model

The clothing end-of-life phase is an extremely impactful issue and its knowledge is still too limited and the investment required for state-level intervention not yet attainable. Consequently, taking inspiration from Coripet's successful case, although applied to a different sector and material, the focus should be on addressing the tradeoffs that come from high cost, time and energy needed for sustainable options and instilling in people's mindsets the correct behaviors to follow when it comes to manage the disposal phase of fashion garments.

A system of machines installed outside stores where clothing that has reached the end-of-life point for the consumer can be collected could be created under the name of End of Life (EOL) Wardrobe.

On the consumers' side, a machine placed outside a store or mall would be of high convenience to take all the clothes they no longer use. Of course, it would certainly be well appreciated and immediately utilized by the more recycling-conscious population, but since this is an alternative that requires slightly more effort than

throwing clothes directly into the recycling bin, it will probably need an initial period of adjustment to be used by the majority of the population. That is why it would be necessary to introduce an incentive system, reminiscent of the "nudge economy," in fact the objective is not to force a certain decision, but to entice certain behaviors of various individuals in a tenuous way, without any form of coercion. (Viale, 2018)

The suggested incentives can be divided into 4 categories:

- Targeted economic incentives, i.e., receiving discounts in exchange for returned clothing that can be used in the store from which the clothing was purchased.
- Generalist economic incentives, i.e., discounts that can be used to purchase clothing or other items in participating malls but are not tied to specific brands.
- Money directly returned based on the types of garments returned.
- Social incentives i.e., the possibility of participation in contests, prize draws or events.

Going back to the detail of the machines, the design should be characterized by a combination of organic curves and clean lines, giving it a futuristic yet approachable aesthetic. The primary color scheme consists of pastel pink to make it attractive and calming earth tones with accents of vibrant green to symbolize sustainability.

The EOL Wardrobe features a user-friendly touchscreen interface on the front, displaying clear guidance on how to deposit clothes and interact with the machine and options for users to select.

Once clothes are deposited, the machine utilizes advanced sensors and AI-powered image recognition to sort the items based on fabric type, size, and condition. This sorting process allows for efficient recycling and repurposing, and to give proportional rewards for the consumers bringing their used clothes. This would act as an additional motivation for people to buy more sustainable and recyclable garments so that they would have a greater return once their product's end of life is over.

The collected clothes are compressed using a gentle yet effective method, maximizing the storage capacity within the machine, so that the frequency of emptying the collection compartments can be reduced.

To enable timely maintenance and ensure that the machine is operating optimally, the EOL Wardrobe is equipped with sensors and connectivity, allowing it to be remotely monitored.

Finally, to promote eco-friendliness, it should be made from sustainable materials and incorporate solar panels discreetly integrated into its design, providing a portion of the power needed for its operations and reducing energy consumption.

An LCD screen on the front of the machine displaying real-time statistics on the amount of clothes recycled, the energy saved, and the positive impact on the environment could promote awareness and encourage more people to participate.

Figure 47- Prototype of EOL Wardrobe created with AI

Concerning the profits, costs and responsibility sharing, the machines will be property of the private or governmental entities distributing them, which will also be responsible for their maintenance. The malls or stores participating in the initiative will pay a rent, they will be responsible for the safety of the machine and its content and will create the rewards in the most profitable way, for example through discounts to be used there or participations to contests. Finally, the private or governmental entity will take care of the collection and disposal of the EOL garments inside the machines through a solid logistic system.

Limits

The proposal does not plan to go into the details of the implementation of the EOL Wardrobe, but to bring to attention new study options aimed at raising awareness and encouraging consumers' sustainable behaviors for the end of life of textile products. Two types of limitations related to the implementation of this proposal can be identified:

- The first concerns the **implementation of partnerships with local stores or malls**. They would get incentives for participation in such a project, improve their image and have a greater chance to take advantage of an additional flow of people. However, the partnership requires active participation from the store or mall side, to make and then accept coupons, discounts and rewards given to the EOL Wardrobe users. This concept is connected with the brand image of brands, which is a very sensitive topic, particularly for luxury brands.

  In addition, since the EOL Wardrobe owners would take care of the logistic management of the clothes inside the bin, the brands would feel less responsible for the end-of-life phase of their own products, keeping unaltered their production habits.

- The second limitation, on the other hand, considers the **inner workings of the EOL Wardrobe machine**. There are machines on the market that can distinguish the type of fiber a garment is made of; thus, the challenge would lie in sorting out the different fabrics that make up a single garment. Unlike the machines that are used to collect PET bottles, the fabrics transformation cannot take place directly within the machine since there must be further and more complex transformation depending on the specific fabric.

Furthermore, it must be emphasized that the EOL Wardrobe proposal would not solve the problem of over-consumption of clothes by consumers but would focus on reducing the impacts of such consumption and positive re-education of people through motivating incentives.

UAE excise tax's case: relationship between excise taxes and consumption and awareness

"Impact of excise tax on consumption, brand loyalty and health awareness: Evidence from the United Arab Emirates" is an article published in 2022 by Atia Hussain, Walaa Wahid Elkelish and Muhammad Al Mahameed.

The Federal Decree-Law No. (7) of 2017 on Excise Tax in the United Arab Emirates brought about the implementation of excise tax with effect from October 1, 2017. Excise taxes were first imposed in the UAE on a number of particular products, including cigarettes and tobacco products, electronic cigarette devices, energy drinks, and carbonated beverages. The UAE government's primary goals were to produce a source of income to support the economy for advantageous public services and raise public awareness of the harmful uses of excisable goods to foster a society that values health. (Federal Tax Authority UAE, 2017)

The excise tax was extended in 2019 by imposing it on other categories, including liquids used in electronic smoking devices and products with added sugar or other sweeteners. (Federal Tax Authority UAE, 2019)

According to the kind of commodity, the UAE imposes excise taxes on importers, producers, manufacturers, and stockpilers at rates ranging from 50% to 100%. (FTA UAE, Citation 2017)

The final recipients of this burden are the end users who purchase goods from shops and pay the excise tax.

The paper first conclusion is that the introduction of excise taxes in the UAE's developing market resulted in a little, not significant, decrease in the consumption of excisable goods due to the increased costs absorbed by consumers and the resulting increase in public awareness of health issues. However, in the light of existing theoretical and empirical research, it is confirmed that there is a positive correlation between excise tax and the public's increased health awareness, which was significantly enhanced. Additionally, revenue generation through excise tax collection is actually accomplished and can contribute to useful public services.

5.9.3   Proposed solution: EOL Excise Tax

Objective: Impose a range of excise taxes on garments, leveled on each product type's production and disposal impact, as a coercive measure. The aim is to create a more homogeneous fashion market, to reduce the uncontrolled purchase and production,

and to partially reallocate the end-of-life cost of these products to the consumers. The communication approach should be educational in order to let consumers understand the real purpose of this tax.

From: Government.

Target Reach: All 4 categories of consumers: Basics, Amateurs, Experts and Negationists. In particular, all first-hand clothes buyers.

Impacted Target: Among a sample of 48 respondents, 58.4% would understand the reasons behind the tax and redirect their purchases towards more sustainable garments.

Garments Excise Tax model

This proposal suggests that, on garments, consumers should pay a higher consumption tax in the form of an excise tax, proportional to the production and disposal impact of the garment.

The consumption tax system is an already applied system in many European countries in the form of value-added taxes (VATs). A VAT is a tax that is applied to the value "added" to products and services from the point of production to the point of consumption, computed as the difference between a producer's costs for labor and raw materials and the price of completed items.

While usually a VAT tax is directly proportional to the price of the goods (in Italy, the VAT (IVA) on clothes is currently 22% charged on the price of clothes), in the case of the EOL Excise Tax, the value should be directly proportional to the amount of time, money and resources needed for the disposal and the social and environmental impacts of the production of the garment. Since usually unsustainable clothes and accessories are cheaper, the EOL Excise Tax tends to be inversely proportional to the price and to create a more homogeneous market between fast-fashion items and sustainable clothes.

Usually, this type of tax is levied on certain classes of items, such as alcohol, cigarettes, fuel, or travel to discourage not wanted behavior, the purchase or the sale of particular commodities, or to support a program or infrastructure. For instance, gasoline taxes are levied on motorists in order to maintain roads, highways, and bridges.

An excise tax on all clothing, but higher for the categories having the highest impact, would help lower the demand for these products and offset some of the financial, social, and environmental costs associated with their end-of-life. The money raised

from the consumption tax may be put to good use by helping communities cope with the effects of fabric waste management, or it could be put towards research and development to come up with new approaches to manufacturing, dumping, and recycling, such as the EOL Wardrobe solution.

In general, this proposal, introducing an additional cost on first-hand clothing purchase, pushes consumers also towards other more sustainable choices, including clothes reselling, repairing and reusing, exchange, and second-hand clothes use.
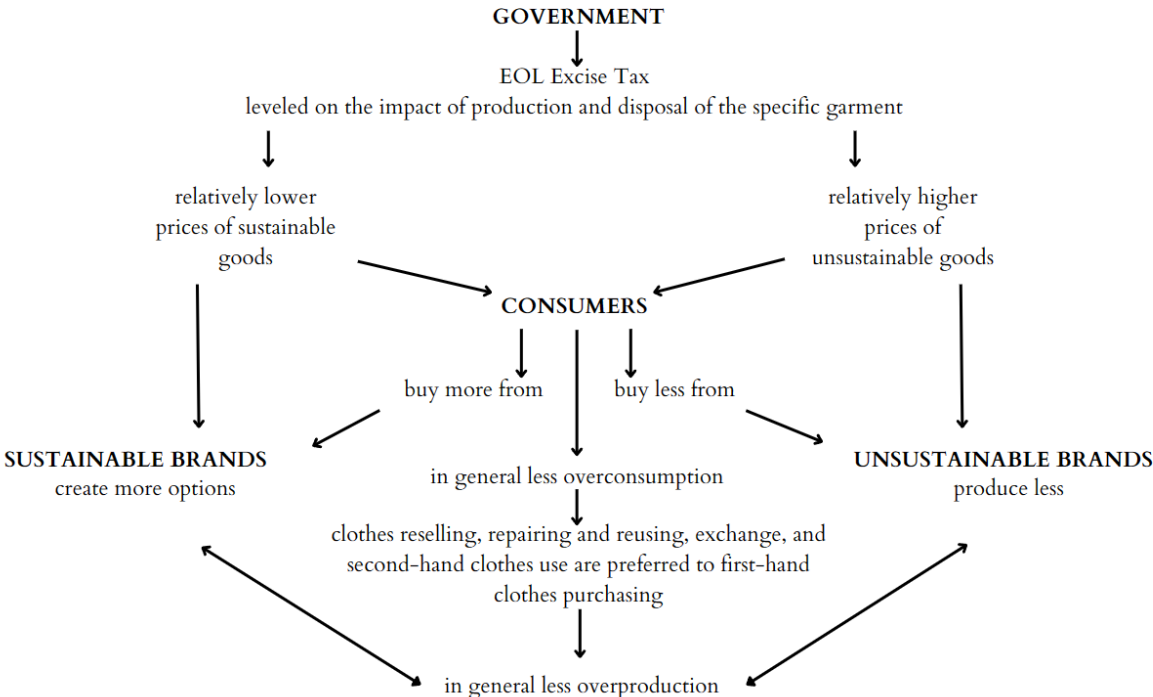
Figure 48- Visual explanation of EOL Excise Tax functioning on consumption and production

To sum up, the government should impose an EOL Excise Tax on garments leveled on the production and disposal impact of the specific product. This would relatively decrease the prices of sustainable goods and relatively increase the prices of unsustainable goods, bringing consumers to buy more of the first and less of the second. Consequently, sustainable brands will create more options for consumers, which doesn't necessarily mean to produce more but to be able to answer the demand correctly, while unsustainable brands will produce less because production becomes less profitable. However, since the tax will generally increase all prices, consumers will reduce first-hand clothes purchasing in favor of other choices, such as repairing and

reusing, clothes reselling and exchange, and second-hand clothes use. This will generally reduce overconsumption and overproduction.

This system requires a regular and clear communication among the government, which is the actor determining how excise taxes are applied in the given country, **the firms, and the consumers**, discussing the options, methods, consequences, costs, benefits, and rationales to make them all aligned and willing to collaborate. Tools to precisely explain how the EOL cost reallocation works are Educational Visual Labels and Educational Social media campaigns.

The excise tax choice and implementation

For this proposal, the model remains deliberately generic in that the possibility of imposing a tax on clothes and its level depend on a complex system of elements, each of which would need an ad hoc deepening.

Firstly, to keep stability, **the taxation choices must be adapted to the natural environment in which they reside**, which influences the level of discretion the government has in deciding its nation's tax system depending on a variety of factors, including:

- the structure and industrialization level of the economy.
- income distribution.
- the general globalization extent and the economy openness level.
- the political system.
- the use of formal accounting.
- technological advancements.

These elements affect both the types and amounts of taxes by placing restrictions on the use of some taxes or facilitating the implementation of others. For instance, income taxes cannot thrive in areas where self-employment or small businesses are prevalent and appear to be inappropriate in an economy with significant inflation. Import taxes, and in general sales taxes, instead, do not go along with a greatly inflated exchange rate.

All the direct and indirect effects of the chosen tax type and level should be addressed. In general, they can be divided into two categories:

- **Income effect**, since they reduce taxpayers' purchasing power and influence income distribution.

- **Substitution effect**, when taxed goods are replaced by untaxed goods purchase.

Consequently, both production and consumption of different products categories are affected by a tax imposed over a specific good, due to the tax's effects on the ability and will to work, save and invest, and the effects on the allocation of resources. In this context, it would be possible to reduce the purchase of clothes in general, discouraging uncontrolled fast-fashion purchases and favoring sustainable ones.

If a system to let consumers bring back their used garments in exchange for discounts on new purchases was made available, this would decrease the economic burden of the excise tax on people making sustainable choices. By doing this, the company would have access to less expensive fabrics too, and this would further reduce the industry's waste.

Limits

The limits linked to the introduction of a tax are several and can be distinguished in the ones due to the choice and adoption of the tax in the economic and political system and the ones due to the reluctance and mistrust of the population.

Firstly, **an excessive degree of mandatory due diligence could create a suffocating sustainable corporate governance system in companies**, threatening real world changes.

Also, **a tax depending on the impact of the product is difficult to compute**, also given the complex system of factors influencing cloth production. As a matter of fact, currently there is a lack of standard methods to evaluate the level of sustainability of companies, activities and goods, and it would be even more difficult to define the exact tax for each garment based on its impacts.

During our email interview with Francesca Romana Rinaldi, she agreed that "the end-of-life tax would ideally be a good tool to create awareness on the problem of overconsumption. However, today it would be hard to implement for several reasons, including the lack of common measuring tools of the environmental and social impacts of textiles and the difficulty to implement the eco-modulation related to the durability of the products since not many companies are currently working on (and measuring) eco-design criteria." She also believes that reducing overconsumption doesn't necessarily impact overproduction if it is not controlled by the government.

In addition, two of the aims of this proposal are to decrease the amount of fashion goods produced and purchased and to homogenize the fashion market in order to punish unethical practices and support ethical ones. Despite it would also reduce worker exploitation, it must be taken into account that textile and clothing production is one of the main contributors to GDP for low- and middle-income countries offering widespread and better paid employment than other industries. **The risk is that an obligatory due diligence methodology for environmental sustainability could even worsen the current social impacts.**

In conclusion, both for the businesses and the environmental and social point of view, it's better to incentivize ethical practices rather than punishing for already manifested impacts. A proactive and prevention-oriented approach would be more appropriate than enforcing legal sanctions for wrong behaviors. Empowering people and businesses would preserve their flexibility and discretion so that they will freely and successfully recognize, rethink, and mitigate their negative social and environmental impacts.

Impacted target

The impacted target has been evaluated starting from a **survey conducted among a sample of 48 people**, 64.6% of whom were women, 33.3% of whom were men and 2.1% of whom prefer not to answer, divided in terms of their generation as follows: 41.7% GenZ, 6.3% GenY, 37.5% GenX and 14.6% Baby Boomers.

The purpose of the survey was to understand how and how much people would feel incentivized by the use of EOL Wardrobes to take care of the end of life of their clothes and how much they would be impacted by the introduction of an EOL tax to reduce their consumption of clothes and the consequent necessity of taking care of larger and larger amounts of used and unwanted clothes.

Starting to analyze the beliefs of people, we understood that the concept of end of life of a garment is still confused. Half of the respondents (50%) believes it refers to the moment in which the garment is damaged and cannot be repaired, while the others have some misconceptions. 19.2% of the respondents considers a garment to be discarded when it has a problem that can be repaired only by a tailor, 13.5% when it goes out of fashion, 11.5% when the garment is not worn for more than a year and the others (5.8%) for different unspecified reasons.

How would you define the "end of life" of a garment?

When the last time I wore that garment was 1 year ago
11.5%

Others
5.8%

When it goes out of fashion
13.5%

When it is damaged and it cannot be repaired
19.2%

When it is damaged and it cannot be repaired
50%
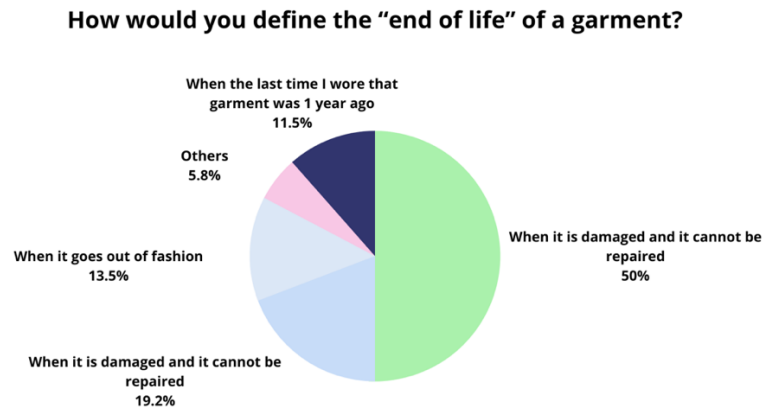
Figure 49- EOL Wardrobe's impacted target survey - Garbagnoli and Garlaschi, 2023

Clearly linked to the problem of the end-of-life of products there is the issue of their disposal and here numerous choices open up for people. In particular, also in this survey we found trends present in the survey in paragraph 3.3 Italian insights on fashion consumption awareness. There is still a minority of the population who do not think about the disposal of clothes (10.4%). However, even those who do think about it find it difficult to choose the right solution to this problem and in most cases end up either keeping them at home (50.0%), giving them to friends/other people (22.9%) or throwing them in the undifferentiated waste collection bin (16.7%).

Have you ever considered the problem of disposing your clothes once they reach their end of life?

No, I haven't
10.4%

Yes, but not finding a practical solution I end up throwing them in the undifferentiated waste collection bin
16.7%

Yes, but not finding a practical solution I end up keeping them at home
50%

Yes, I'm used to giving them to friends/other people
22.9%
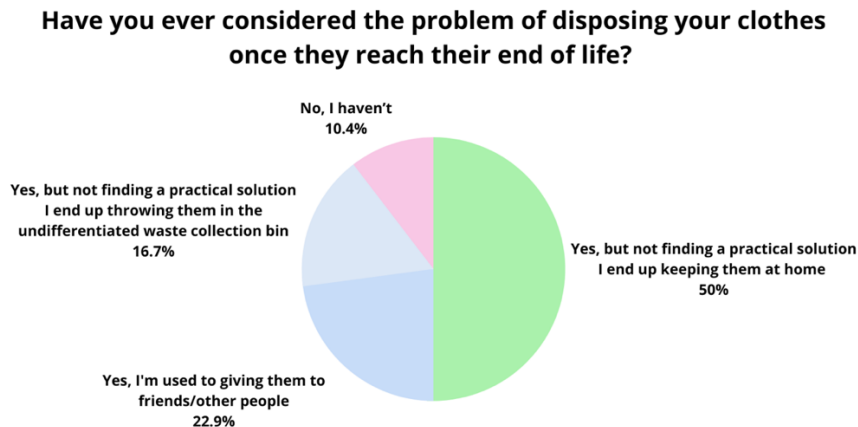
Figure 50- EOL Wardrobe's impacted target survey - Garbagnoli and Garlaschi, 2023

In this scenario, the positive incentives given by the introduction of the EOL Wardrobe would be appreciated by the respondents, who report that its introduction would have a positive impact on solving the daily problem of end-of-life garment disposal in 84% of the cases.
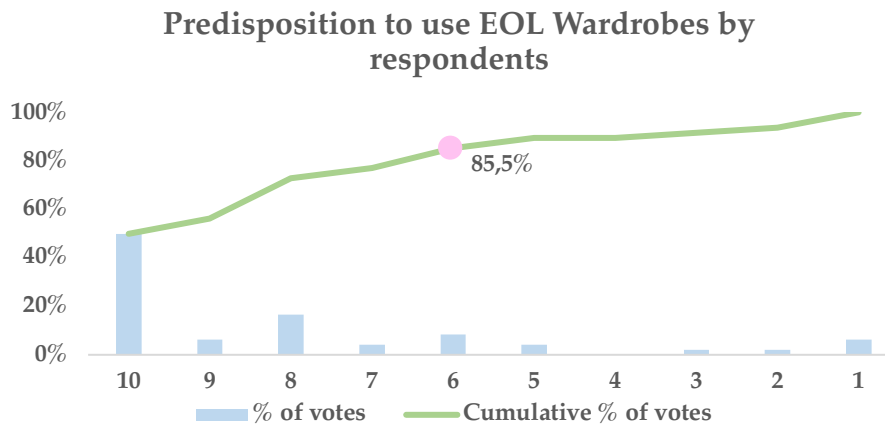
Figure 51- EOL Wardrobe's impacted target survey - Garbagnoli and Garlaschi, 2023

Furthermore, according to the respondents, the type of incentive that works best would be discounts to be used in shopping centers or in pools of participating shops. Approximately one third of the respondents believe that a monetary reward in the range of cents or a few euros would be the best incentive, while 24.4% believe that it could be useful to create a link between the brand of the item they put in the EOL Wardrobe and discounts to buy from the same brand. This last proposal could only be implemented by highly motivated brands that strongly root their values in sustainability.

On the other hand, with regard to the introduction of an End of Life Tax, there are two currents of thought among respondents. More than half (58.4%) believe that feeling that their purchasing power is being affected has an impact on their purchases and therefore they would personally buy less. The message from the majority is that such a tax would make consumers feel more aware of the value of the impact of the clothes they buy, and would promote awareness of more sustainable products, towards which many people would direct their choice.

Instead, a slight minority of the respondents would feel personally penalized when purchasing, when they are not directly responsible for making the garment and this would generate dissent.

In this case, it is important to specify that with the introduction of an End of Life Tax, all people buying any item of clothing would incur in a price increase, but the impacted

target we are referring to is the one that would change its habits according to this increase.

Impact of the EOL Tax on respondents' consumption habits
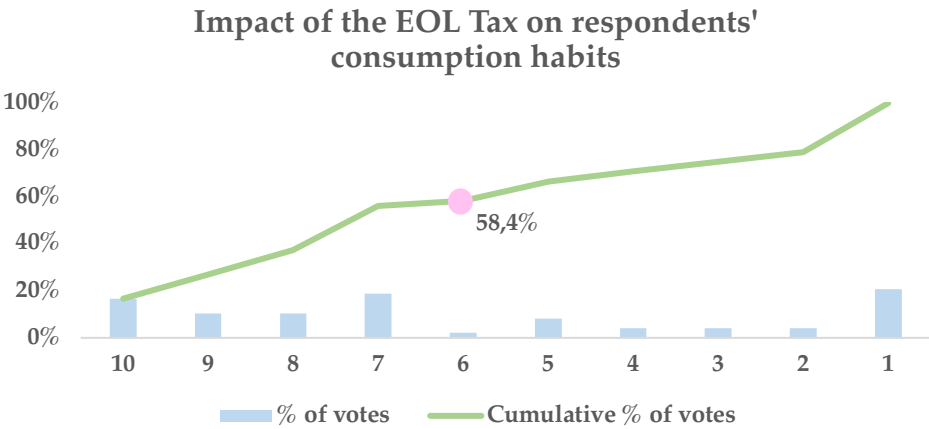
Figure 52- EOL Excise Tax's impacted target survey - Garbagnoli and Garlaschi, 2023

So basically, it can be said that although the introduction of an End of Life Tax may not be appreciated by people, they may understand the reasons for it and direct their purchases more towards garments that have been produced from sustainable materials.

Having considered both an incentive proposal that can be embraced by interested people and a tax proposal that is imposed on everyone, it is clear that people responding to the survey felt more inclined to raise their approval ratings and impact on their habits ratings for the first proposal, however, it must be considered that everything that remains voluntary is at the discretion of the person, whereas what constitutes compulsory is performed with certainty.

5.10 Creating the proper conditions to implement the proposals

While the Ad Hoc Lesson for young students and the Educational Social Media Plan are standalone proposals to directly educate large portions of the population depending on the specific target and don't need much preparation, the other proposals should be implemented in a properly organized system.

In order to give an example of this system, it is possible to merge the Educational Visual Labels, the GoodToWearMe App, the EOL Wardrobe, and the EOL Excise Tax solutions so that consumers will receive both positive and negative incentives to act in an ethical way in a context that makes sustainable choices possible, easy and even profitable.

The proposal consists in selling clothes in store with a specific markup related to the EOL Excise Tax depending on the production and disposal impact of the product itself. When it is brought back to the EOL Wardrobe by the user, the machine could pay back, with money or discounts, the part of the overcharge linked to the disposal impacts, also considering the time lapse between the purchase and the disposal, which could be identified through the informational label of the product, and the number of times the product was used, which can be identified connecting the consumer's profile on the GoodToWearMe App.

The system created in this way is too complex to be described in detail and needs a specific ad hoc study.

6. Proposals validation

The proposals validation happened through a workshop with 7 experts, who were selected basing on their experience and knowledge in different sectors:

- Alessandro Brun, Full Professor at Politecnico di Milano. He is teacher of Quality Management and High-End and Luxury Management and Director of two Masters in Luxury Management at Polimi Graduate School of Management. His interest for the Fashion & Luxury Supply Chain was lately focused on the topic of Sustainability.

- Giorgio Burini, PhD candidate of the Supply Chain Management research group at Politecnico di Milano. His research concerns the transition to circular economy business models within the fashion and textile supply chain. He is a researcher in the Made in Italy Circular and Sustainable (MICS), a project funded by MUR (Ministry of University and Research), part of the PNRR Mission 4 "Education and Research".

- Federica Celeste, PhD candidate of the Fashion, Luxury and Design Supply Chain Sustainability research group at Politecnico di Milano and Content Creator for Fabiana Andreani.

- Margherita Emma Paola Pero, Associate Professor at Politecnico di Milano. She teaches Business processes reengineering, Industrial Management and Supply chain management at both undergraduate and post-graduate level.

- Selena Russo, Senior Event Manager & Communication Specialist. She worked as Senior Event Manager for Moncler Secret events at Havas Events, as Senior Project Manager for the Vietnam Fashion Week at Multimedia JSC Company, and as Senior Project Manager for Guess Europe Fashion Show at CMD Production S.r.l.

- Gianluca Tedaldi, Assistant Professor at Politecnico di Milano. He is member of the Industry 4.0 Observatory and his research interest is on operations and supply chain management, with focus on digital technologies.

- Jinou Xu, Assistant Professor at Politecnico di Milano. Her research lies in the field of supply chain management and planning with a particular focus on the application and adoption of emerging technologies and the implication of circular economy and sustainability challenges in SCM.

The online meeting lasted one hour and a half and it was structured following the **Delphi method**.

Given a brief contextualization of the framework of proposals, all the possible solutions were presented specifying their objectives, their target, the actors involved, the forecasted impacted target and when needed the models, in order to convey a realistic idea of the proposals. Then the experts were asked to answer a Google Form questionnaire.

Five questions for each proposal covered the fundamental topics of efficacy, efficiency, potential, and limits. The questions were built in order to catch experts' opinions and the possible answers for each question were:

- 1- Totally Disagree
- 2- Partially Disagree
- 3- Indifferent
- 4- Partially Agree
- 5- Totally Agree

The validation happened in two phases. First, the respondents answered the five questions related to a proposal, then the facilitator shared a summary of the anonymous answers and whenever the results were different, the participants were left free to discuss and comment on them, influencing each other's answers to the same questions in the next phase. This happened for each solution separately.

In the second phase, the participants were given a summary of the of the statistics and discussions of the first round and were asked to answer the same questionnaires again. After the second phase, the convergence of opinions determined the final results.

6.1 First phase

The first phase started with a clarification to all panelists that they should focus on the idea and the objective of the proposal, rather than the model itself and the way it was implemented. In addition, since the framework is part of the MUSA project, it was specified that the target is referred to the Milanese population.

All the results of the questionnaires and the comments emerged during the discussion are shown in the tables below (see Table 7, Table 8, Table 9, Table 10, Table 11 and Table 12).

	Ad Hoc Lessons - Round 1				
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for the Italian government to introduce mandatory 2-hour Ad Hoc lessons about fashion sustainability in schools (5-14 years old) at least once a year.	I believe the level of expertise of the lecturer significantly influences the educative results of Ad Hoc lessons on students.
5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree					
Arguments AGREEING		Children in the future could become fashion educated consumers with conscious consumption habits		It could be recognized as important and have a impact only if it is introduced formally by the government, but it is a feasible solution.	The discussion on this question was biased. Here the bias was due to a different interpretation of the "level of expertise" of a lecturer, we are not only referring to level of knowledge possessed by the lecturer but also to his ability to be engaging and communicative with children.
Arguments DISAGREEING	No comments emerged during the validation	There is not a direct link between a person who knows more about the topic and an improvement in the fashion consumption habits. Children will become fashion consumers after a while.	No comments emerged during the validation	Fashion Sustainability is a niche topic so it is hard for a government to introduce it in the didactic program. It could be better if it is part of a bigger sustainability education program.	
Majority	Partially Agree	Partially Disagree	Indifferent	Totally Agree	Totally Agree
Convergence	Yes	No	Yes	No	Yes
Overall comments	Answers don't show a strong enthusiasm, but there is a clear and moderate optimism towards the educational impact of the tool.	The slight majority of partially disagreeing respondents believes this tool will have an impact on the consumption habits of less than 60% of people reached.	Answers show a very moderate optimism toward the social engagement power of the tool.	A slight majority stronlgy believes in the farsightedness of this tool implemented by the government.	The answers were biased, so they cannot be properly interpreted.

Table 7- Ad Hoc Lesson questionnaire summary, round 1
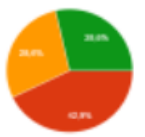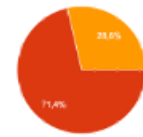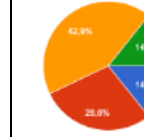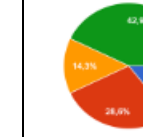
Educational Social Media Plan - Round 1					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for brands to implement an educative social media plan about sustainable fashion for their followers on Instagram using also livestreaming tools and ER.	I believe a social media campaign will NOT face an initial mistrust by people who are not used to the idea of learning valuable information and concepts on social media.
5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree					
Arguments AGREEING	The discussion on this question was biased. Here the bias was due to a different interpretation of "people reached". It should be considered as the effective number of people who will get into contact with the social media pages of a brand, so definitely a big portion will be customers or followers of those brands. This means that they could or could not be interested in sustainability topics.	No comments emerged during the validation	No comments emerged during the validation	The discussion on this question was biased. Here the bias was due to a different interpretation of "profitable", which refers to the possibility of increasing sales and economic profit in the long term. This could happen by increasing visibility and transparency consequently brand awareness, trust and loyalty, through the Educational Social Media Plan.	In the current society, there are more disadvantages rather than advantages for a company to do greenwashing (very bad reputational risk). In addition, mistrust comes mainly from people who are very aware of the topic (and at the moment there is a high % of people who are completely or mostly ignorant). If structured, the approach can be largely accepted and appreciated.
Arguments DISAGREEING				X	
Majority	Partially Agree	Partially Agree	Partially Agree	Indifferent	Partially Disagree
Convergence	No	Yes	Yes	No	No
Overall comments	The answers were biased, so they cannot be properly interpreted.	Answers show a general optimism toward the effect of this tool on consumption habits of the majority of the people reached. (>=60%)	Answers show a moderate optimism toward the social engagement power of the tool.	The answers were biased, so they cannot be properly interpreted.	Although the % of Partially Disagreeing respondents is greater than all others, the %total of people agreeing (%Partially Agree+%Totally Agree) is identical. So it can be interpreted as a very slight greater tendency of the experts to believe that lack of mistrust towards the tool is not a limitation to be considered. In any case, this is a forced intepretation.

Table 8- Educational Social Media Plan questionnaire summary, round 1

Educational Visual Labels - Round 1					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for brands to introduce Educational Visual labels on their garments.	I believe consumers will NOT have difficulties in understanding the letter (+color) indicating the level of sustainability, disposal and washing methodologies and using the QR code.
5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree					
Arguments AGREEING	X				
Arguments DISAGREEING	It is not a tool used to educate, since it has not an educative message.	No comments emerged during the validation	No comments emerged during the validation	No comments emerged during the validation	No comments emerged during the validation
Majority	Partially Agree	Partially Agree	Partially Agree	Totally Agree	Partially Agree
Convergence	No	No	No	No	Yes
Overall comments	Answers here were more homogeneous (majority of Partially and Totally Agree) since the proposal was realistic to imagine and implement. Generally, panelists believe not only in the educational role of this tool, but also on its positive effect on the consumption habits and social engagement effect on more than 60% of people reached. In addition, a strong agreement was shown considering the farsightedness of this tool and a reduced believe that it could be considered hard to understand by consumers.				

Table 9- Educational Visual Labels questionnaire summary, round 1

	GoodToWearMe App - Round 1				
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for third parties to invest in the creation of GoodToWearMe App.	I believe GoodToWearMe App will NOT face difficulties in becoming part of daily routine for users.
Legend: 5- Totally Agree; 4- Partially Agree; 3- Indifferent; 2- Partially Disagree; 1- Totally Disagree	(pie chart)	(pie chart)	(pie chart)	(pie chart)	(pie chart)
Arguments AGREEING	Considering "people reached" as the people who downloaded the App it is clear that we are talking about a niche of people who is already interested in the topic, so interested in increasing their level of education and knowledge on it.	No comments emerged during the validation	No comments emerged during the validation	The discussion on this question was biased. Here the bias was due to a different interpretation of the word "profitable", which refers to the economic profitability of the owner of the app.	X
Arguments for DISAGREEING	X				Some panelists think nowadays downloading apps is as easy as deleting them, so the only way for an app to be used with high frequency is having a clear intent and be easy to use. But they still don't believe in apps for sustainability.
Majority	Partially Agree	Partially Agree	Indifferent	Indifferent	Partially Disagree
Convergence	Yes	Yes	Yes	No	No
Overall comments	Answers don't show a strong enthusiasm, but there is a clear and moderate optimism towards the educational impact of the tool on 60% of people reached..	Answers don't show a strong enthusiasm, but there a clear and moderate optimism towards the positive impact this tool could have on the consumption habits on 60% of people reached.	Answers show a very moderate optimism toward the social engagement power of the tool.	The answers were biased, so they cannot be properly interpreted.	This question generated strong disaligment, anyway we can glimpse a tendency to believe that this tool may find difficulties in fitting into users's habits.

Table 10- GoodToWearMe App questionnaire summary, round 1

End Of Life Wardrobe - Round 1					
Questions	**I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.**	**I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.**	**I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.**	**I believe EOL Wardrobe will be profitable for the stores participating in the initiative.**	**I believe the EOL Wardrobe system will NOT have difficulties in finding brands, stores and malls willing to take part in the initiative.**
5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree					
Arguments AGREEING	No comments emerged during the validation	No comments emerged during the validation	No comments emerged during the validation	The discussion on this question was biased. Here the bias was due to a different interpretation of the word "profitable", which refers to the economic profitability. This solution could increase the flow of people around and inside the stores, wanting to use the discounts just received thanks to the use of EOL Wardrobe.	For both sides it depends on 1) how hard it is to build the machine 2) how much widespread the system will be 3) how profits, costs and risks will be shared. We ask panelists to imagine a situation where 1) the creation of machine is feasible, 2) the system of EOL machines is spread around the city of Milan and 3) the machine is rented by malls/shops and it is the tentant who will take care of the machine maintenance and disposal of clothes.
Arguments for DISAGREEING					
Majority	Partially Agree	Partially Agree	Indifferent	Indifferent	Partially Disagree
Convergence	Yes	Yes	Yes	No	Yes
Overall comments	Answers don't show a strong enthusiasm, but there is a clear and moderate optimism towards the educational impact of the tool on 60% of people reached..	Answers show optimism toward the effect of this tool on consumption habits of the majority of the people reached. (>=60%)	Answers show optimism toward the effect of this tool to increase the communication and the sharing of information between at least the 60% of the people reached.	The answers were biased, so they cannot be properly interpreted.	The answers were biased, so they cannot be properly interpreted.

Table 11- End Of Life Wardrobe questionnaire summary, round 1

	End Of Life Excise Tax - Round 1				
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable in the long term for the government to introduce an excise tax on garments to limit the overproduction and consumption of unsustainable fashion products.	I believe it is possible and feasible for the Italian government to introduce an excise tax on garments proportional to the unsustainability level of their production and disposal methodologies.
	5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree				
Arguments AGREEING	With a proper communication of information management it would be possible to let consumers understand the reasons behind the tax and at least raising awareness.	No comments emerged during the validation	No comments emerged during the validation	Here the bias was due to a different interpretation of "profitable", which refers to the economic profitability for the Italian government.	X
Arguments for DISAGREEING	A tax is not linked to the education.				The risk is related to the fact that consumers could redirect their purchases on different foreign markets, where this tax is not present.
Majority	Indifferent	Totally Agree	Partially Agree	Totally Agree/ Partially Agree/ Indifferent	Partially Agree
Convergence	No	Yes	Yes	No	Yes
Overall comments	This question generated strong disaligment and interesting trends cannot be noticed.	Answers show a strong agreeing toward the effect of this tool on consumption habits of the majority of the people reached. (>=60%)	Answers don't show a strong enthusiasm, but there is a clear and moderate optimism toward the increase of the communication and the sharing of information between at least the 60% of the people reached.	The answers were biased, so they cannot be properly interpreted.	Answers don't show a strong enthusiasm, but there is a moderate optimism toward the feasibility of the implementation of this tool by the government.

Table 12- End Of Life Excise Tax questionnaire summary, round 1

6.2 Second phase

The application of the Delphi method went correctly; the discussion that emerged at the end of the first round clarified, without affecting panelists' opinions, the points that were left open. Fortunately, while there was a possibility that the Delphi method would produce a radicalization of opposition, this did not occur with any question, having generated a general convergence for all proposed questions. In this regard, the conclusions drawn from the second round are shown in the tables below (see Table 13, Table 14, Table 15, Table 16, Table 17 and Table 18).

Ad Hoc Lessons - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for the Italian government to introduce mandatory 2-hour Ad Hoc lessons about fashion sustainability in schools (5-14 years old) at least once a year.	I believe the level of expertise of the lecturer significantly influences the educative results of Ad Hoc lessons on students.
	5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree				
Majority	Partially Agree	Partially Disagree	Indifferent	Partially Agree	Totally Agree
Convergence	Yes	Yes	Yes	Yes	Yes
Overall comments	Panelists belive this tool could influence the education on the majority (>60%) of children, who participated to this type of lessons.	Panelists don't consider this tool to be effective in the long term in shaping people reached' fashion consumption habits.	Panelists (5 out of 7) don't believe this tool as an effective solution to spread communication and engagement among people reached.	Panelists consider a good move for the governement to introduce mandatory 2-hour Ad Hoc lessons about fashion sustainability in schools (5-14 years old) at least once a year.	Panelists strongly belive that one of the main limits of this tool is the link to the level of expertise (knowledge + commication skills) possessed by le lecturer.

Table 13- Ad Hoc Lesson questionnaire summary, round 2

Educational Social Media Plan - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for brands to implement an educative social media plan about sustainable fashion for their followers on Instagram using also livestreaming tools and ER.	I believe a social media campaign will NOT face an initial mistrust by people who are not used to the idea of learning valuable information and concepts on social media.
	5- Totally Agree / 4- Partially Agree / 3- Indifferent / 2- Partially Disagree / 1- Totally Disagree				
Majority	Partially Agree	Partially Agree	Partially Agree	Indifferent	Partially Agree
Convergence	Yes	Yes	Yes	Yes	Yes
Overall comments	Panelists belive this tool could influence the education on the majority (>60%) of the people reached by the Educational Social Media Plan.	Panelists (4 out of 7) consider this tool to be effective in the long term in shaping people reached' fashion consumption habits.	Panelists (6 out of 7) believe this tool is an effective solution used by people reached to spread social engagement of other people.	Panelists don't consider this tool as an economically profitable solution for brands.	Panelists belive that the mistrust on social media campaign is not a real threath of this proposal.

Table 14- Educational Social Media Plan questionnaire summary, round 2
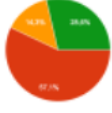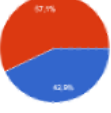
Educational Visual Labels - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for brands to introduce Educational Visual labels on their garments.	I believe consumers will NOT have difficulties in understanding the letter (+color) indicating the level of sustainability, disposal and washing methodologies and using the QR code.
● 5- Totally Agree ● 4- Partially Agree ● 3- Indifferent ● 2- Partially Disagree ● 1- Totally Disagree	(pie chart)	(pie chart)	(pie chart)	(pie chart)	(pie chart)
Majority	Partially Agree	Partially Agree	Partially Agree	Totally Agree	Partially Agree
Convergence	Yes	Yes	Yes	Yes	Yes
Overall comments	Panelists belive the levels of education of the people who saw Educational Visual Labels can increase in 60% of cases or more.	4 panelists belive and 3 panelists strongly belive that people who saw Educational Visual Labels can be positively influenced in their purchasing habits in 60% of cases or more.	Panelists belive Educational Visual Labels can increase in at least 60% of cases the interest of people reached to talk about the tool to others.	All the panelists strongly belive that it would be a good move for brands to introduce Educational Visual labels on their garments.	5 panelists belive and 2 panelists strongly belive that people will not have problems in understanding the content of the labels.

Table 15- Educational Visual labels questionnaire summary, round 2
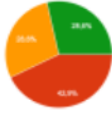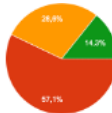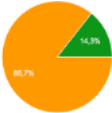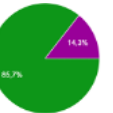
GoodToWearMe App - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for third parties to invest in the creation of GoodToWearMe App.	I believe GoodToWearMe App will NOT face difficulties in becoming part of daily routine for users.
● 5- Totally Agree ● 4- Partially Agree ● 3- Indifferent ● 2- Partially Disagree ● 1- Totally Disagree	(pie chart)	(pie chart)	(pie chart)	(pie chart)	(pie chart)
Majority	Partially Agree	Partially Agree	Partially Agree	Indifferent	Partially Disagree
Convergence	No	Yes	Yes	Yes	Yes
Overall comments		Panelists (6 out of 7) believe that people who downloaded this App can be positively influenced in their purchasing habits in 60% of cases or more.	Panelists belive this App can increase in at least 60% of cases the interest of people reached to talk about it to others.	Panelists do not see this App a good source of investment for third parties.	Panelists believe this App won't be easily able to enter in users' routine.

Table 16- GoodToWearMe App questionnaire summary, round 2

End Of Life Wardrobe - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe EOL Wardrobe will be profitable for the stores participating in the initiative.	I believe the EOL Wardrobe system will NOT have difficulties in finding brands, stores and malls willing to take part in the initiative.
	57,1% / 14,3% / 28,6%	71,4% / 28,6%	100%	28,6% / 14,3% / 57,1%	14,3% / 14,3% / 71,4%
Majority	Indifferent	Partially Agree	Partially Agree	Totally Agree	Partially Agree
Convergence	Yes	Yes	Yes	Yes	Yes
Overall comments	Panelists belive this is not the right tool to influence the level of education of people reached.	Panelists belive that people who came into contact with this tool can be positively influenced in their purchasing habits in 60% of cases or more.	Panelists belive this tool can increase in at least 60% of cases the interest of people reached to talk about it to others.	Panelists believe this tool to be a source of incremental profit for the stores participating in the initiative.	Panelists believe this tool system will not find big problems in finding stores or malls wanting to participate in the initiative.

Legend: 5- Totally Agree, 4- Partially Agree, 3- Indifferent, 2- Partially Disagree, 1- Totally Disagree

Table 17- End Of Life Wardrobe questionnaire summary, round 2

End Of Life Excise Tax - Round 2					
Questions	I believe this tool will have long-term effects on the levels of education on fashion sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable in the long term for the government to introduce an excise tax on garments to limit the overproduction and consumption of unsustainable fashion products.	I believe it is possible and feasible for the Italian government to introduce an excise tax on garments proportional to the unsustainability level of their production and disposal methodologies.
	42,9% / 57,1%	71,4% / 28,6%	14,3% / 14,3% / 71,4%	14,3% / 28,6% / 57,1%	28,6% / 71,4%
Majority	Indifferent	Totallly Agree	Partially Agree	Totally Agree	Partially Agree
Convergence	Yes	Yes	Yes	Yes	Yes
Overall comments	Panelists belive this is not the right tool to influence the level of education of people reached.	Panelists strongly belive that people who will be subjected to this tax will change their purchasing habits in 60% of cases or more.	Panelists belive this tool can increase in at least 60% of cases the interest of people reached to talk about it to others.	Panelists believe this tool to be a source of incremental profit for the government.	The majority of panelists believe that is possible and feasible for the Italian government to introduce an excise tax on garments proportional to the unsustainability level of their production and disposal methodologies. Anyway it must be considered that 2 out of 7 panelists have the opposite opinion.

Legend: 5- Totally Agree, 4- Partially Agree, 3- Indifferent, 2- Partially Disagree, 1- Totally Disagree

Table 18- End Of Life Excise Tax questionnaire summary, round 2

To sum up the results:

- Ad Hoc Lessons seem to be effective in educating younger generations. Despite their lower impact In terms of engagement and proper consumption habits, the solution model fits the identified objective of educating younger generations.

- Educational Social Media Plan demonstrates positive results in education and consumption influence, creating engagement and positive word of mouth without facing mistrust. Consequently, the solution model fits the objective of educating older generations, but it may not be cost-effective for brands to implement.

- Educational Visual Labels appear to be an excellent solution that educates, positively influences consumption, and creates engagement. It is viewed as a realistic and cost-effective solution for brands and properly addresses the objective of guiding people in their everyday garments purchasing, using and disposing choices.

- GoodToWearMe App impacts consumption, so it responds to the objective of guiding people's habits and choices. However, it is only partially educational, it may not be profitable for investors, and it could be challenging to integrate into users' daily routines.

- EOL Wardrobe impacts consumption and is not highly educational, which fits with the objective of motivating and supporting people towards sustainable fashion choices. It seems to be viewed as profitable for participating stores, so it won't face difficulties in finding participants to the initiative.

- EOL Excise Tax is not seen as educational but does influence consumption and could generate interest and engagement. Most panelists believe that it is possible, feasible, and profitable for the Italian government to introduce a tax related to sustainability in the production and disposal of clothing.

In conclusion, Ad Hoc Lessons, Educational Visual Labels, EOL Wardrobe, and EOL Excise Tax emerge as are suggested as viable strategies for promoting sustainable fashion while Educational Social Media Plan and GoodToWearMe App appear to be weaker proposals to be revised with future research.

7. Final results and observations

The first part of the thesis presents the results of a comprehensive survey conducted among 200 Italian participants, aimed at examining their knowledge of sustainable fashion and their purchasing and disposal habits. The findings shed light on the growing awareness of sustainability issues within the fashion industry. However, several significant challenges obstruct consumers from making sustainable choices, including informational overload, misinformation, the complexity of the subject matter, and limited educational opportunities.

Additionally, the analysis of existing tools and initiatives for promoting fashion sustainability revealed a disconnection between these efforts and various segments of the consumer population. As a matter of fact, they predominantly target individuals who are already partially aware and educated about fashion sustainability. Three distinct consumer segments are then excluded from the current education system:

- A portion of the population lacks proper education regarding sustainable fashion habits, the negative impacts of fast fashion, and the social and environmental consequences of current purchasing behaviors.

- A portion of the population are well-informed consumers that do not have access to the necessary resources and initiatives to facilitate sustainable choices due to limited external opportunities and initiatives.

- A portion of educated consumers that has access to sustainable options but continues to prioritize personal and short-term convenience over collective and long-term sustainability.

These results underscore the growing awareness of sustainable fashion among Italian consumers but make it clear that a more comprehensive and inclusive approach is needed to bridge the knowledge gap and promote sustainable choices across all segments of the population. By addressing the challenges and gaps identified in this research, we can work towards a more sustainable future in the fashion industry, where informed and empowered consumers drive positive change.

After identifying the areas requiring intervention, a comprehensive strategy was developed to effectively address the diverse segments of the population, with a particular focus on those currently excluded. Subsequently, a framework consisting of six proposed models was designed. These models are intended as flexible and

voluntarily general guidelines to target and rectify the specific deficiencies and needs of each population segment throughout the identified intervention process.

In order to validate the strategy and proposals, a workshop with experts chosen for their knowledge and experience has been held following the Delphi method. The logic order was approved, while the analysis of the proposed solutions revealed varying degrees of impact on target and feasibility.

The Ad Hoc Lessons are effective for educating younger generations, but in the short term they should be held as an external educational program focusing on fashion sustainability or part of a bigger formal program about sustainability in general.

The Educational Social Media Plan demonstrates positive results for educating older generations, but it may not be cost-effective for the brands that don't have the needed data or a sustainable value proposition.

The Educational Visual Labels seem to be the most realistic and likely to be implemented solution, effective in guiding consumer choices both in the short and long term.

The GoodToWearMe App impacts consumption but faces challenges in long-term profitability for the owner and user retention.

The EOL Wardrobe appears to be effective in influencing consumption and profitable for participating stores, suggesting feasibility over the long term since a complex environment of collaborations and a logistic system for garments collection and disposal need to be created.

The EOL Excise Tax influences consumption and is seen as feasible and profitable for the government, however only in the long term since it requires complex computations basing on fashion sustainability data from companies that today are not fully available and adaptations to the economic and geopolitical context. In addition, as emerged during the interview with Francesca Romana Rinaldi, reducing overconsumption doesn't necessarily impact overproduction.

In conclusion, Ad Hoc Lessons, Educational Visual Labels, EOL Wardrobe, and EOL Excise Tax emerge as promising options for sustainable fashion promotion, while Educational Social Media Plan and GoodToWearMe App appear to be weaker proposals to be revised with future research.

8. Conclusions

This final chapter aims to recap the journey taken in the dissertation, referring back to the research questions that have guided the entire analysis. Subsequently, it presents the novel contributions of this work, its possible limitations, and the potential future opportunities that open up thanks to the contribute provided by this dissertation.

8.1   Answers to the research questions

In addressing the first research question about consumers' knowledge and interest in sustainable fashion, the second chapter introduces the concept of sustainability and its implications, and the third chapter delves into the relationship between education, sustainability, and conscious consumption, particularly within the fashion industry. Education is recognized as a vital force for shaping individuals' values and behaviors and also as an enabler to adopt individual and collective sustainable habits, like conscious consumption. Conscious consumption entails choosing products with environmental and social sustainability in mind. In general, it emerges that global awareness of sustainability issues in fashion is growing, yet translating this awareness into action faces challenges, as price and aesthetics often outweigh sustainability considerations. Italian consumers surveyed express a need for further education on sustainability, highlighting not only the importance of transparent information from fashion brands but also the current barriers, people face in adopting sustainable practices, like misinformation, perceived excessive costs, and skepticism about individual impact.

Overall, these chapters underscore the significance of education and awareness in promoting sustainability within the fashion industry, emphasizing the role of brands and institutions in educating consumers and providing transparent information to facilitate sustainable choices.

The Fourth Chapter, answering to the second research question (What tools are currently being used in spreading fashion sustainability? How?), delves into tools and initiatives for promoting fashion sustainability and consumers' education, focusing on emotional and informational communication approaches.

Firstly, NGOs like Fashion Revolution and Global Shapers are analyzed since they provide resources, courses, and events for both beginners and experts to raise awareness. Secondly, while events like conferences and summits offer educational and networking opportunities in the fashion industry, laboratories such as Fashion B.E.S.T. enable hands-on learning in sustainable fashion.

Then documentaries, films, series, and TED Talks are taken into account since they combine emotional and informational elements to engage viewers, addressing topics like climate change and ethical practices. Podcasts seem to be versatile educational tools accessible to various audiences, covering diverse fashion and sustainability themes. Notable podcasts include "Solomodasostenibile," "Intrecci Etici," and "Conscious Chatter."

Finally, while sustainable fashion books, like "Overdressed" and "The Conscious Closet" remain traditional educational resources to encourage ethical consumer behavior, mobile apps are considered popular and trendy tools for education, with sustainability-focused apps like Good On You and Renoon offering information on ethical fashion choices and wardrobe organization. To conclude, it must be considered the impact of social media on education, with 96% of students using it for various purposes, including learning and news consumption. Sustainable fashion education thrives on Instagram accounts like @fash_rev and @ecowarriorprincess.

However, existing initiatives and tools often target individuals who are already aware and educated about sustainability, mainly adult Amateurs and Experts, leaving out children, teenagers, and those without exposure to sustainability concepts.

In order to address the first part of the last research question (What are the drivers to focus on in order to spread awareness about the right fashion sustainable habits?), the key drivers individuated for spreading awareness about sustainable fashion habits are education and incentives. While to answer to the second part of this last question (Which tools should be adopted to create an educational base rooted in the mentality of Italians?) a comprehensive strategy is developed to effectively address the diverse segments of the population and a framework of six initiatives is presented to give practical examples of implementation of each step. The logic order begins with educating the younger generation, extending to older demographics, and includes facilitator and motivator tools to guide consumers towards sustainable choices.

Finally, there's a coercive measure to influence everyone, regardless of their level of education.

The proposed initiatives include Ah Hoc Lessons for 5-14 years old students, leveraging social media potentiality with Educational Social Media plan, introducing Educational Visual Labels on garments, promoting positive purchasing habits with GoodToWearMe App, encouraging responsible disposal thanks to EOL Wardrobe, and implementing an EOL Excise Tax on clothes based on their environmental impact. While this framework initially targets the Milanese population, the goal is to create a model that can be implemented nationally.

The proposals have been validated through an online workshop with experts using the Delphi method.

In summary, the thesis identifies the need to broaden sustainable fashion education and provides a comprehensive strategy to promote awareness and ethical choices in the fashion industry with a framework of proposals, giving a practical exemplification of its possible implementation.

8.2 Novel contributions

The novel contributions given by this thesis can be summarized as follows:

- **Research, analysis, and reorganization of data and literature on fashion sustainability**: this phase involves an extensive examination of existing research, data, and literature related to fashion sustainability. It encompasses the collection and synthesis of information on sustainable practices in the fashion industry, consumer behaviors, and educational approaches. Through rigorous analysis, this stage serves as the foundation for the subsequent developments in the thesis.

- **Holistic educational system improvement**: the central contribution of this thesis is the identification of a systematic approach to enhance the current fashion sustainability educational system. Rather than isolated efforts, it seeks to create a comprehensive, all-encompassing strategy that addresses multiple aspects of education. This holistic approach transcends mere data analysis and takes a proactive stance towards improving sustainability education.

- **Targeted approaches and tools**: recognizing the diverse knowledge gaps and needs within the population, this thesis emphasizes the importance of employing a variety of approaches and tools. Notably, it tailors these approaches to different demographic groups. This recognition of diversity acknowledges that a one-size-fits-all strategy is insufficient for promoting sustainable fashion.

- **Foundation for sustainable fashion education:** the proposed logical order begins with establishing a robust foundation for sustainable fashion education, primarily targeting the youngest generation. This early introduction is seen as pivotal in cultivating a lifelong understanding and commitment to sustainability. It acknowledges the potential of young minds to embrace sustainable practices and serves as a long-term investment in shaping future consumer behavior.

- **Involvement of facilitators and positive motivators:** beyond imparting knowledge, this thesis underscores the role of facilitators and positive motivators in generating interest and guiding consumers in their daily choices. By actively engaging and assisting individuals, they bridge the gap between knowledge and action, making sustainability more accessible and appealing.

- **Coercive measures for wider impact**: recognizing that not all individuals will voluntarily adopt sustainable behaviors, the thesis proposes the possibility of coercive measures. These measures could affect even those who are educated but prioritize personal short-term convenience over collective long-term benefits. This approach acknowledges the need for broader, systemic changes to drive sustainability.

- **Logical Order vs. Chronological Implementation**: it's important to distinguish between the logical order of steps and the chronological order of implementation. While the steps are logically structured to build upon each other, they may not need to be implemented strictly in that sequence. Combining these steps simultaneously could reinforce their impact, as they complement and reinforce one another.

- **Framework of Proposals**: the thesis culminates in the creation of a comprehensive framework that outlines the specific proposals and models for each step in the logical order. This framework acts as a practical guide for stakeholders, educators, policymakers, and institutions interested in advancing

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fashion sustainability education. It offers a roadmap for turning theory into action and provides tangible solutions for addressing the challenges identified in the research and analysis phase.

In conclusion, this thesis offers a comprehensive approach to fashion sustainability education, emphasizing adaptability, inclusivity, and a logical sequence of actions to maximize its effectiveness. It not only identifies the issues but also provides practical solutions and a structured framework for implementation, ultimately contributing to a more sustainable fashion industry and consumer base.

8.3 Limits

It's important to acknowledge the limitations stemming from the short research duration, reliance on foreign research, the use of online surveys, and the relatively small sample sizes.

- **Temporal constraints**: one of the intrinsic limitations of this thesis is the relatively short time frame within which it was conducted, from February to September 2023. This limited time frame constrains the ability to obtain robust results, particularly when aiming to study long-term trends and behaviors. fashion sustainability is a dynamic field, and the impact of educational efforts may take years to fully manifest.

- **Reliance on foreign research**: while the dissertation primarily focuses on the Italian context, it's worth noting that, especially in the initial stages, various considerations and research findings were drawn from foreign studies and research. This reliance on international research was necessitated by the lack of local data and research material. However, cultural and contextual differences between Italy and other countries may limit the direct applicability of these findings.

- **Limitations of online surveys:** the thesis employs online surveys on multiple occasions as a data collection method. While these surveys were carefully designed, they come with inherent limitations. For instance, the first survey, "Consumers' awareness on fashion sustainability consumption," attempts to simulate the behavior of the Italian population in terms of awareness of sustainable fashion habits. However, it is based on the responses of only 200

individuals. While this constitutes a moderately sized sample, it may not accurately represent the opinions of all Italians. Additionally, there's a geographical bias as many respondents live in Northern Italy, which may not fully capture regional variations.

- **Small sample size for impact assessment**: similarly, the surveys conducted to estimate the impacted target, i.e., the people who would be positively influenced by the use of each presented tool, involve relatively small sample sizes, consistently below 100 respondents. Such small sample sizes limit the ability to draw comprehensive conclusions about the potential impact of these tools on a larger scale.

- **Generalizability and representativeness**: the limitations in sample size and territorial distribution raise questions about the generalizability and representativeness of the findings. It's important to acknowledge that the perceptions and behaviors of the respondents may not accurately mirror those of the entire Italian population. The responses may be influenced by factors specific to the individuals surveyed, which could skew the results.

These limitations should be considered when interpreting the findings and should inspire future research to delve deeper into these areas for a more comprehensive understanding of fashion sustainability education in Italy.

8.4 Future perspectives

There are many future perspectives which could be analyzed:

- **Deeper exploration of each step in the logical order**: future research and thesis endeavors should delve deeper into each of the logical order steps outlined in the previous discussion. This entails conducting more extensive investigations, refining existing models, and potentially discovering novel solutions that can better achieve the identified objectives and reach the intended targets. Such in-depth exploration is essential for advancing the field of fashion sustainability education.

- **Development of existing models:** the proposed models, such as Ad Hoc Lessons, Educational Social Media Plans, and Educational Visual Labels, have

demonstrated promise in terms of feasibility and effectiveness. Future research should focus on refining and expanding these models. This involves fine-tuning their strategies, assessing their adaptability to different contexts, and continuously updating them to remain relevant in an ever-changing fashion landscape.

- **Testing feasibility and real impact**: some proposed solutions, like the GoodToWearMe App, End-of-Life (EOL) Wardrobe, and EOL Excise Tax, remain untested in real-world scenarios. It is imperative that future research rigorously evaluates the feasibility and actual impact of these initiatives. This involves practical trials, data collection, and analysis to determine their viability as tools for promoting sustainable fashion practices.

- **Professional implementation models**: for each proposed solution, finding the most effective and sustainable model of professional implementation is crucial. This requires identifying the key stakeholders, educators, organizations, or institutions best suited to spearhead these initiatives. Additionally, it involves defining roles and responsibilities, securing necessary resources, and establishing mechanisms for ongoing monitoring and evaluation to ensure the successful execution of these solutions.

- **Iterative approach**: future research should embrace an iterative approach, recognizing that the field of fashion sustainability is dynamic and continuously evolving. This means that proposed solutions and implementation models should be open to adaptation and improvement based on real-world feedback and changing circumstances. Continuous learning and adjustment are vital components of achieving long-term success in advancing sustainable fashion education.

- **Interdisciplinary collaboration**: given the multifaceted nature of fashion sustainability, future research should encourage interdisciplinary collaboration. Researchers, educators, policymakers, industry experts, and environmental scientists should work together to tackle the complex challenges and opportunities in fashion sustainability education. This collaboration can lead to more comprehensive and effective solutions that account for various perspectives and expertise.

- **Long-term impact assessment**: beyond the initial implementation of solutions, future research should also focus on assessing their long-term impact. It's

crucial to understand how these initiatives influence consumer behavior, industry practices, and overall sustainability goals over extended periods. Longitudinal studies can provide insights into the lasting effects of education and policy interventions.

In conclusion, future research in fashion sustainability education should go beyond surface-level analysis and implementation. It should involve in-depth exploration, refinement of existing models, rigorous testing of proposed solutions, the development of professional implementation frameworks, and a commitment to adaptability and sustainability. By taking these steps, researchers can contribute to a more sustainable and responsible fashion industry for generations to come.

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Acknowledgements

Appendix

Interviews details

Day	Starting time	Ending time	Duration (min)	Person interviewed	Role
20/03/23	6:00 PM	6:30 PM	30	Margherita de Gottardo	Endelea's founder and CEO
21/03/23	6:30 PM	7:00 PM	30	Nastaran Rezaee	Pairi Daeza's founder and CEO
23/03/23	3:30 PM	4:00 PM	30	Silvia Gambi	Solomodasostenibile podcast founder and host
30/03/23	10:00 AM	10:30 AM	30	Ercole Poala Botto	CEO Reda Spa, Confindustria Moda President
02/04/23	11:30 AM	12:00 AM	30	Sara Zampollo	Social Media/Community Manager and Intrecci Etici host
10/07/23	6:30 PM	7:00 PM	30	Alessandro Galimberti	Head of Climate Change, Environment and Energy Unit and Corporate Risk Manager of AVSI Foundation

Table 19- Interviews Details

Didactic material

- Slides used for the Ad Hoc Lesson performed in the two classes of fourth grade from the "On. L. Benvenuti" School.
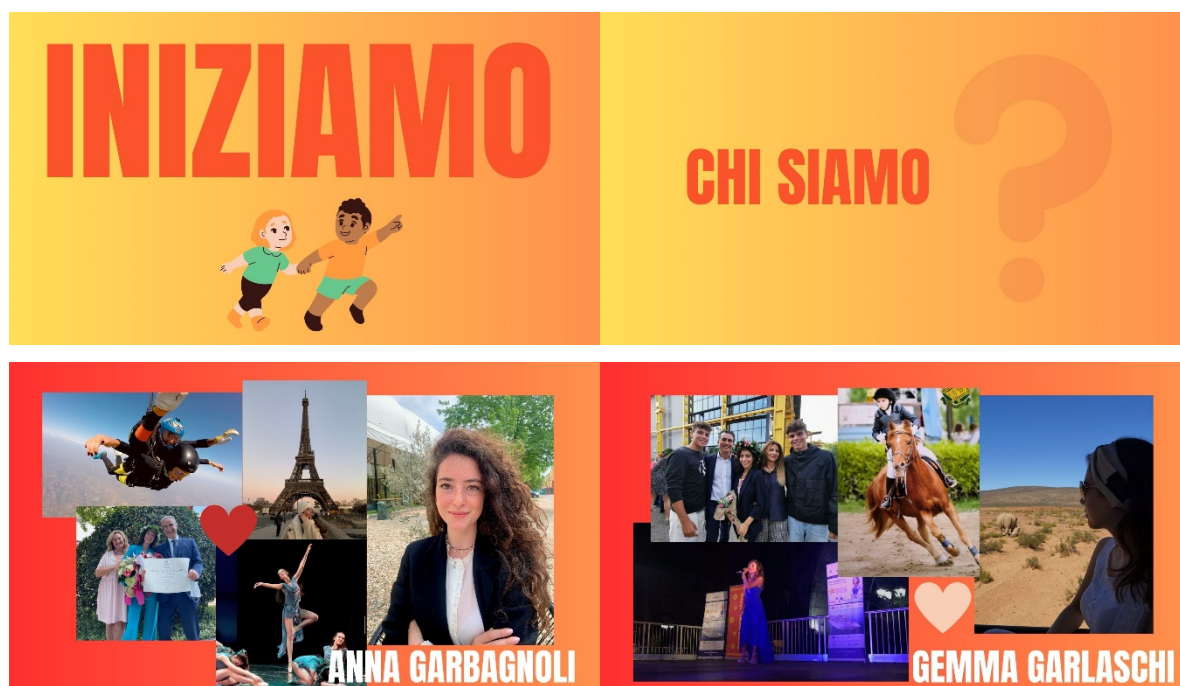
PERCHÉ SIAMO QUI?

PERCHÉ SIAMO QUI?

We Need You

GIOCO 1
LA CARTA DI IDENTITÀ

Ciao, mi chiamo ---, e il colore della mia maglietta è ---

VIDEO!

Niente fogna...

GIOCO 2
COME EVITARE DI VIVERE UN INCUBO?

PENSATE A UN MONDO IN CUI L'UOMO HA SAPUTO RICICLARE SOLO L'1% DEI VESTITI UTILIZZATI.
CI SONO ENORMI DISTESE CON MONTAGNE DI VESTITI ALTE FINO A DUE METRI.
C'È POCO SPAZIO PER LA VITA DI UOMINI E ANIMALI.
I CORSI D'ACQUA SONO BLOCCATI.
LE COMUNITÀ SONO SCHIAVE DI QUESTI RIFIUTI E PERSINO I BAMBINI SONO COSTRETTI A
TRASPORTARE PILE DI VESTITI CHE PESANO PIÙ DEL LORO CORPO.

SFORTUNATAMENTE NON È UN INCUBO IRREALE, MA IL GHANA

OGGI

1) COSA POTREBBERO FARE?

2) SECONDO VOI BISOGNA REGOLAMENTARE LE NUOVE AZIENDE CHE PRODUCONO VESTITI (PENSATE ANCHE ALLA POSSIBILITÀ DI USARE MATERIALI RICICLATI PER FARE NUOVI VESTITI?

3) INVECE LE PERSONE, COME POTREBBERO ESSERE INCENTIVATE A RICICLARE I LORO VESTITI?

4) INVECE PENSIAMO UN PO' AL MONDO DI OGGI E ALLE VOSTRE ABITUDINI? QUANTE MAGLIETTE AVETE NELL'ARMADIO?

GIOCO 3
QUANTO CI METTONO I TUOI VESTITI A SCOMPARIRE DALLA TERRA?

COMPILA IL QUESTIONARIO!

GIOCO 3
LA PROSSIMA VOLTA CHE COMPRI DEI VESTITI PROVA A CHIEDERTI:

CHI L'HA PRODOTTO? IN CHE CONDIZIONI LAVORAVA?

DOVE È STATO PRODOTTO? QUANTI KM HA PERCORSO PER ARRIVARE QUI?

QUANTE VOLTE LO USERÒ?

DI CHE MATERIALE È FATTO? QUANTO CI METTERÀ A DECOMPORSI?

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- Slides used for the Ad Hoc Lesson performed in the four classes of sixth grade from the "On. L. Benvenuti" School.

COS'É LA MODA SOSTENIBILE?

L'INDUSTRIA DELLA MODA È RESPONSABILE DI:

- 8 -10% DELLE EMISSIONI GLOBALI PER UN TOTALE DI 4,000-5,000 MILLIONI DI TONNELLATE DI CO2 ALL'ANNO
- UN TERZO DELLE MICROPLASTICHE DISPERSE NEGLI OCEANI
- 20% DELLA CONTAMINAZIONE INDUSTRIALE DELLE ACQUE
- 92,000 TONNELLATE DI SPRECHI TESSILI ALL'ANNO

L'INDUSTRIA DELLA MODA È RESPONSABILE DI:

- GRAN PARTE DEI 45.8 MILLIONI DI VITTIME DELLA SCHIAVITÙ MODERNA, SOPRATTUTTO DONNE E BAMBINI, IN CONDIZIONI DI SFRUTTAMENTO, PAGHE INSUFFICIENTI, CONDIZIONI MALSANE E PERICOLOSE
- ACCRESCERE LA DISUGUAGLIANZA DI PAESI AVANZATI E IN VIA DI SVILUPPO

GIOCO 1

VIVERE UN INCUBO

PENSATE A UN MONDO IN CUI L'UOMO HA SAPUTO RICICLARE SOLO L'1% DEI VESTITI UTILIZZATI. CI SONO ENORMI DISTESE CON MONTAGNE DI VESTITI ALTE FINO A DUE METRI. C'È POCO SPAZIO PER LA VITA DI UOMINI E ANIMALI. I CORSI D'ACQUA SONO BLOCCATI. LE COMUNITÀ SONO SCHIAVE DI QUESTI RIFIUTI E PERSINO I BAMBINI SONO COSTRETTI A TRASPORTARE PILE DI VESTITI CHE PESANO PIÙ DEL LORO CORPO.

GIOCO 1

VIVERE UN INCUBO

QUANTO TEMPO CI METTEREMO AD ARRIVARE A QUESTO PUNTO?

SFORTUNATAMENTE NON È UN POTENZIALE FUTURO DA INCUBO, MA IL GHANA

OGGI

IL GHANA È UNO DEI MAGGIORI IMPORTATORI MONDIALI DI ABITI USATI DALL'EUROPA E DAGLI STATI UNITI: 15 MILIONI DI CAPI A SETTIMANA.

SONO DETTI "VESTITI DEI BIANCHI MORTI" PERCHÉ IN AFRICA NON SI USA BUTTARE I PROPRI VESTITI FINCHÉ NON SI MUORE, ALL'INIZIO NONCAPIVANO LE ABITUDINI DELLA CULTURA CONSUMISTA E PENSAVANO CHE MOLTI UOMINI BIANCHI STESSERO MORENDO.

LA QUALITÀ DI QUESTI CAPI È COSÌ SCADENTE CHE MENO DELL'1% VIENE RICICLATO E IL RESTO FINISCE INCENERITO O ABBANDONATO SULLE SPIAGGE CHE DIVENTANO DISCARICHE A CIELO APERTO. SUCCEDE ANCHE IN ALTRE PARTI DEL MONDO (CILE...).

SI È INIZIATO A PARLARE DI ULTRA FAST FASHION CON LA PIATTAFORMA CINESE DI E-COMMERCE SHEIN. OGNI GIORNO AGGIUNGE 1.000 NUOVI CAPI, CHE DI SOLITO VENGONO SCARTATI PRIMA DI UN ANNO O ADDIRITTURA DOPO UN SOLO UTILIZZO.

LE CRITICITÀ PRINCIPALI SONO:
- IL PREZZO, ESSENDO POCO COSTOSO RISULTA PIÙ CONVENIENTE COMPRARE UN CAPO NUOVO CHE CURARE IL VECCHIO, MA HA ANCHE UN IMPATTO SOCIALE.
- LO STILE, CHE SEGUE TENDENZE IN COSTANTE EVOLUZIONE PER I SOCIAL
- LA QUALITÀ DEI MATERIALI, CHE FA DURARE MENO I VESTITI, AUMENTA L'IMPATTO AMBIENTALE DELLA PRODUZIONE E LI RENDE PIÙ DIFFICILI DA RICICLARE

E VOI?

QUANTE MAGLIETTE AVETE NELL'ARMADIO?

COSA FATE QUANDO QUALCOSA NON VA PIÙ BENE, SI ROMPE O NON VI PIACE PIÙ?

COSA POTRESTE FARE?

GIOCO 2

NEL TUO OUTFIT

COSA CI METTE PIÙ TEMPO PER ESSERE SMALTITO?

Indossi una maglietta di cotone?		
Indossi una felpa con/senza cappuccio di cotone?		
Indossi un maglione pesante di lana?		
Indossi un paio di jeans?		
Indossi un paio di pantaloni di cotone?		
Indossi un paio di scarpe sportive con la suola in gomma?		
Indossi un paio di stivaletti/ballerine di pelle?		
Indossi un giubbotto tipo piumino?		
Indossi un giubbotto di simil pelle?		

Indossi una maglietta di cotone?		2 anni
Indossi una felpa con/senza cappuccio di cotone?		30 anni
Indossi un maglione pesante di lana?		8 mesi
Indossi un paio di jeans?		10 anni
Indossi un paio di pantaloni di cotone?		1 anno
Indossi un paio di scarpe sportive con la suola in gomma?		50 anni
Indossi un paio di stivaletti/ballerine di pelle?		30 anni
Indossi un giubbotto tipo piumino?		40 anni
Indossi un giubbotto di simil pelle?		35 anni

GIOCO 2

LA PROSSIMA VOLTA CHE COMPRI DEI VESTITI PROVA A CHIEDERTI:

CHI L'HA PRODOTTO? IN CHE CONDIZIONI LAVORAVA?

DOVE È STATO PRODOTTO? QUANTI KM HA PERCORSO PER ARRIVARE QUI?

QUANTE VOLTE LO USERÒ?

DI CHE MATERIALE È FATTO? QUANTO CI METTERÀ A DECOMPORSI?

GIOCO 3 LO SCAMBIO CHE VINCE

OGNI CLASSE DEVE FORMARE 8 GRUPPI DI 2/3/4 PERSONE

OGNI COPPIA/TRIO AVRÀ 4 CARTE
- TEAM 1: 4 MAGLIETTE
- TEAM 2: 4 MAGLIETTE
- TEAM 3: 4 GIACCHE
- TEAM 4: 4 GIACCHE
- TEAM 5: 4 PANTALONI
- TEAM 6: 4 PANTALONI
- TEAM 7: 4 SCARPE
- TEAM 8: 4 SCARPE

MAGLIETTA
90 costo ambientale
150 stile

GIOCO 3 LO SCAMBIO CHE VINCE

SCOPO DEL GIOCO

SCAMBIARE LE CARTE CON ALTRI GRUPPI PER POTER VESTIRE IL MANICHINO CON:
- 1 MAGLIETTA
- 1 GIACCA
- 1 PAIO DI PANTALONI
- 1 PAIO DI SCARPE

ATTENZIONE ALLA SOSTENIBILITÀ E ALLO STILE!

GIOCO 3 LO SCAMBIO CHE VINCE

IL TEAM VINCITORE SARÀ QUELLO CHE RIESCE A VESTIRE IL MANICHINO CON
- IL MINOR NUMERO DI COSTO AMBIENTALE (RAPPRESENTA INQUINAMENTO)
- IL MAGGIOR NUMERO DI PUNTI STILE

NB: SOSTENIBILITÀ PIÙ IMPORTANTE!!!

MAGLIETTA	PANTALONI	SCARPE	GIACCA
90 costo ambientale 150 stile	450 costo ambientale 20 stile	180 costo ambientale 90 stile	400 costo ambientale 15 stile

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GIOCO 3 RIFLESSIONI

- LE SCELTE DI OGNI GIORNO: TRADE-OFF TRA PREZZO, STILE ED ETICA

- QUALCUNO HA PROVATO A BARARE? SI CHIAMA GREENWASHING!

SE QUALCUNO HA CERCATO DI COPRIRE I PUNTI SOSTENIBILITÀ CON IL DITO, HA FATTO ESATTAMENTE COME LE AZIENDE, ORGANIZZAZIONI O ISTITUZIONI POLITICHE CHE ADOTTANO UNA STRATEGIA DI COMUNICAZIONE PER DARE UNA FINTA IMMAGINE POSITIVA DI SÉ IN TERMINI DI IMPATTO AMBIENTALE, MA CHE IN REALTÀ VUOLE DISTOGLIERE L'ATTENZIONE DELL'OPINIONE PUBBLICA DAGLI EFFETTI NEGATIVI CHE I SUOI PRODOTTI E ATTIVITÀ HANNO SULL'AMBIENTE.

ORA TOCCA A VOI

VI SIETE DIVERTITI?
QUAL È STATA LA VOSTRA PARTE PREFERITA?

USERETE QUELLO CHE AVETE IMPARATO LA PROSSIMA VOLTA CHE COMPRERETE DEI VESTITI?

QUESTIONARIO

GRAZIE

Surveys

- Data from the Italian fashion consumption survey, conducted on 200 respondents in the period between 22-03-2023 and 24-03-2023.

Informazioni cronologiche	Quanti anni hai?	In quale genere ti identifichi?	Hai sentito parlare di sostenibilità in ambito fashion?	Se si, dove ne hai sentito parlare? Se no, seleziona "non ne ho sentito parlare" (anche più di una risposta)	Hai sentito parlare di fast fashion e delle sue conseguenze?	Se si, dove ne hai sentito parlare? Se no seleziona "non ne ho sentito parlare" (anche più di una risposta)	Si tratta di un argomento su cui ti piace tenerti informato?	Se si, quali mezzi usi per tenerti informato? Se no, seleziona "non mi interessa" (anche più di una risposta)	Se hai risposto si prima, puoi specificare il nome del social/piattaforma/programma/libro/rivista/podcast/evento che usi per tenerti aggiornato?	Ti piacerebbe avere la possibilità di saperne di più sull'argomento? Quale mezzo preferiresti?	Quando compri un prodotto di abbigliamento (comprese scarpe, borse, cinture...) ti preoccupi di conoscerne la provenienza?	Se hai risposto si prima, ti informi sulle modalità di smaltimento?	Hai mai pensato che su un capo di abbigliamento c'è l'etichetta per le modalità di lavaggio, ma non quelle di smaltimento?	Vorresti che le aziende fossero più trasparenti sulla provenienza e lo smaltimento dei loro prodotti?	Hai qualche idea su come potrebbero comunicare le informazioni (sul loro sito web, etichette, conferenze dedicate, pubblicità...)? (non è necessaria una risposta)	Se avessi più informazione sull'impatto ambientale e/o sociale che il prodotto fashion che vuoi comprare ha, cosa saresti disposto a fare per ridurre questo impatto? (anche più di una risposta)	Hai idee su come le persone possano essere educate all'impatto dei loro consumi fashion (corsi a scuola, programmi televisivi...)? (non è necessaria una risposta)

Timestamp	Età	Genere		Canali		Canali usati	Frequenza	Interesse		Provenienza		Info						
22/02/2023 12.34.2	0-25	Femmina	Sì	Instagram, Facebook, Eventi		Instagram, TikTok, Eventi, ho fatto la mia tesi triennale su questboo	Sì, a volte	Social media		Sì, partecipando ad eventi	Sì, solo sulla provenienza		No	Sì			Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 12.35.3	0-25	Maschio	Sì	Instagram, TikTok, YouTube	Sì	Instagram, TikTok, YouTube	Sì, a volte	Podcast, Social media		Sì, con i social media	Sì, solo sullo smaltimento		Sì	Sì			Comprare meno, Attendere più tempo tra una collezione e l'altra	
22/02/2023 12.35.4	0-25	Maschio	Sì	Instagram, Podcast	Sì	Instagram, Podcast	Sì, a volte	Podcast, Social media		Sì, con film e documentari	Sì, solo sulla provenienza	Ricerche sul web	No	Sì			Spendere di più, ma non troppo, Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	
22/02/2023 12.38.0	0-25	Maschio	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare		Film, Programmi televisivi, Podcast, Social media	outpump	Sì, con i social media	No, non lo faccio		No	No			Spendere di più, ma non troppo	
22/02/2023 12.45.5	0-25	Femmina	Sì	Televisione	No	Non ne ho sentito parlare	No, mai	Non mi interessa			Sì, solo sullo smaltimento		Sì	Sì			Parlare dell'importanza del tema ad altre persone	
22/02/2023 12.45.5	0-25	Preferisco non dirlo	No	Non ne ho sentito parlare	Sì	Instagram, Facebook		Social media	instagram	No	No, non lo faccio		Sì	Sì			Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 12.51.2	0-25	Maschio	Sì	Instagram, Podcast, Eventi	Sì	Instagram, Podcast, Eventi	Sì, raramente	Social media	Instagram	Sì, con i social media	No, non lo faccio	Comunicato al cliente al momento dell'acquisto, perché unico momento nel quale il cliente darebbe attenzione (o su etichetta o nell'e-shop)	Sì	Sì		Spendere di più, ma non troppo, Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	Pubblicità e social media
22/02/2023 12.52.5	0-25	Femmina	Sì	Instagram, TikTok, Università		Instagram, TikTok, Università	Sì, raramente	Social media		Sì, con i social media	No, non lo faccio	Penso che eventare sia un buon esempio di brand che informa le persone riguardo al ciclo di vita di un prodotto	No	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	
22/02/2023 12.53.0	0-25	Maschio	Sì	Instagram, Radio	Sì	Instagram, Televisione, Radio	No, ma capita	Non mi interessa		Sì, con i social media	No, non lo faccio		No	Sì			Attendere più tempo tra una collezione e l'altra, Consigliare mezzi di informazione anche ad altre persone, Impegnarsi di più per un corretto smaltimento	
22/02/2023 12.53.1	0-25	Maschio	Sì	Instagram, Televisione	Sì	Instagram, Televisione	No, mai	Non mi interessa		No	Sì, solo sulla provenienza	Etichetta	No	Sì			Comprare meno	
22/02/2023 12.53.2	26-45	Maschio	Sì	Internet	Sì	Internet	Sì, a volte	Internet		Sì, partecipando ad eventi	Sì, mi informo sia su provenienza sia su smaltimento		Sì	Sì			Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	
22/02/2023 12.54.4	0-25	Femmina	Sì	Instagram, Televisione	Sì	Instagram, Televisione	Sì, a volte	Giornali e riviste, Documentari, Social media	Instagram/Netflix	Sì, con i social media	No, non lo faccio	Etichette	Sì	Sì	Etichette	Spendere di più, ma non troppo	Corsi a scuola
22/02/2023 12.56.5	0-25	Maschio	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		Sì	Sì		Spendere di più, ma non tanto, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	Workshops, Porte aperte nelle discariche per illustrare come vengono smaltiti i capi, pubblicità televisive ma non annunci di YouTube (chi non ha YouTube premium gli annunci li salta)
22/02/2023 13.02.1	0-25	Maschio	Sì	Instagram, Televisione, Podcast, Radio	Sì	Facebook, Podcast, Radio	No, ma capita	Programmi televisivi, Podcast, Eventi, Social media		No	Sì, solo sulla provenienza	Label	No	Sì	Report	Niente perché non mi interessa	No
22/02/2023 13.02.3	0-25	Maschio	Sì	Twitter	Sì	Twitter	No, mai	Non mi interessa		No	No, non lo faccio		No	No		Niente perché non mi interessa	No
22/02/2023 13.06.3	61+	Femmina	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	Sì, a volte	Programmi televisivi, Giornali e riviste, Documentari, Social media		Sì, con programmi televisivi	Sì, mi informo sia su provenienza sia su smaltimento	Social, internet	Sì	Sì	Etichette, pubblicità, conferenze, siti web	Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	Corsi scolastici, programmi televisivi, pubblicità, personaggi conosciuti di varia estrazione che tramite Tv, radio, web, eventi, documentari, giornali ecc. sensibilizzando questi argomenti
22/02/2023 13.06.4	0-25	Femmina	Sì	Instagram, TikTok, Televisione, Università	Sì	Instagram, TikTok, Televisione	Sì, a volte	Giornali e riviste, Social media	Business of Fashion	Sì, partecipando ad eventi	Sì, solo sulla provenienza	Etichetta del prodotto, conoscendo il brand, guardando i materiali	No	Sì	Programmi ad hoc - es. blockchain	Spendere di più, ma non troppo, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	Educazione (dalle basi e dai piccoli), programmi dedicati televisivi e non, i brand stessi in prima persona
22/02/2023 13.13.5	0-25	Maschio	Sì	Instagram, Televisione, Radio	Sì	Instagram, Televisione, Radio	Sì, raramente	Programmi televisivi, Giornali e riviste, Radio, Social media	Le Iene	Sì, con programmi televisivi	Sì, solo sulla provenienza	Dall'etichetta	No	Sì	Pubblicità	Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarsi di più per un corretto smaltimento	Porre un limite agli acquisti
22/02/2023 13.14.1	0-25	Maschio	Sì	Instagram, Televisione	No	Non ne ho sentito parlare	Sì, raramente	Programmi televisivi, Social media		Sì, con programmi televisivi	No, non lo faccio		No	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra	
22/02/2023 13.14.1	61+	Femmina	Sì	Eventi	Sì	Eventi	Sì, a volte	Film, Programmi televisivi, Giornali e riviste, Eventi, Social media		Internet	Sì, mi informo sia su provenienza sia su smaltimento	Leggendo l'etichetta	No	Sì		Comprare meno, Impegnarsi di più per un corretto smaltimento	Mass media
22/02/2023 13.15.1	26-45	Femmina	Sì	Instagram, Televisione, Podcast	Sì	Instagram, Televisione, Radio	Sì, a volte	Giornali e riviste		Sì, con film e documentari	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra	
22/02/2023 13.17.0	0-25	Maschio	No	Televisione	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa		No	No, non lo faccio		No	Sì		Niente perché non mi interessa	
22/02/2023 13.17.5	0-25	Maschio	Sì	Instagram, Televisione	Sì	Instagram, TikTok, Televisione	Sì, raramente	Giornali e riviste, Documentari, Social media	Instagram	Sì, con i social media	No, non lo faccio		No	Sì	Area dedicata ad un sustainability report dei prodotti	Comprare meno, Attendere più tempo tra una collezione e l'altra	
22/02/2023 13.19.3	26-45	Femmina	Sì	Instagram, Televisione	No	Non ne ho sentito parlare	Sì, spesso	Social media		Sì, con i social media	Sì, solo sulla provenienza		No	Sì		Comprare meno, Impegnarsi di più per un corretto smaltimento	
22/02/2023 13.20.4	0-25	Maschio	Sì	Instagram	Sì	Instagram	Sì, a volte	Documentari		Sì, con i social media	Sì, solo sulla provenienza		No	Sì		Spendere di più, ma non tanto, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 13.26.0	0-25	Femmina	Sì	Instagram, TikTok, Facebook, Podcast, Eventi	Sì	Instagram, TikTok, Facebook, Podcast, Eventi	Sì, a volte	Podcast, Documentari, Social media		Sì, con radio e podcast	No, non lo faccio		No	Sì		Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarsi di più per un corretto smaltimento	
22/02/2023 13.33.0	0-25	Maschio	Sì	Instagram, Televisione, Eventi	Sì	Instagram, Eventi	No, ma capita	Non mi interessa		Sì, partecipando ad eventi	Sì, mi informo sia su provenienza sia su smaltimento	Internet	Sì	Sì		Spendere di più, ma non tanto, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarsi di più per un corretto smaltimento	Far vedere nelle scuole ma anche in televisione la immagini di bambini che sono costretti a lavorare per sila cucire abiti sia su montagne di rifiuti per selezionare gli abiti.
22/02/2023 13.40.2	61+	Femmina	Sì	Instagram, Televisione	Sì	Televisione	Sì, spesso	Programmi televisivi, Social media	Programmi vari di intrattenimento	Sì, con programmi televisivi	Sì, mi informo sia su provenienza sia su smaltimento	Leggendo le etichette e chiedendo in discarica	Sì	Sì	Etichette	Spendere di più, ma non troppo, Consigliare mezzi di informazione anche ad altre persone	
22/02/2023 13.42.3	46-60	Maschio	Sì	Instagram, Televisione	Sì	Televisione	Sì, a volte	Programmi televisivi, Giornali e riviste		Sì, con programmi televisivi	No, non lo faccio		Sì	Sì		Spendere di più, ma non troppo, Impegnarsi di più per un corretto smaltimento	
22/02/2023 13.42.4	Preferisco non dirlo	Sì		Instagram, TikTok, Podcast	Sì	Instagram, TikTok, Televisione, Podcast	Sì, raramente	Programmi televisivi, Giornali e riviste, Podcast, Social media	Sì	No	Sì, solo sulla provenienza	L'etichetta	No	No	Etichette	Comprare e indossare vestiti/altri prodotti fashion usati, Niente perché non ho le possibilità economiche, Niente perché non ho tempo	No
22/02/2023 13.47.0	0-25	Maschio	Sì	Instagram	Sì	Instagram	No, mai	Non mi interessa		Sì, con i social media	Sì, solo sulla provenienza		Sì	Sì		Spendere di più, ma non troppo, Impegnarsi di più per un corretto smaltimento	
22/02/2023 13.52.4	0-25	Maschio	Sì	Instagram	Sì	Instagram	Sì, raramente	Social media	Instagram	Sì, con i social media	No, non lo faccio		No	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarsi di più per un corretto smaltimento	
22/02/2023 13.59.2	0-25	Femmina	Sì	Instagram, TikTok, Eventi	Sì	Instagram, TikTok, Televisione, Eventi	Sì, a volte	Eventi, Documentari, Social media		Sì, con i social media	No, non lo faccio		Sì	Sì		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 13.59.3	0-25	Maschio	Sì	Instagram, Televisione	Sì	Instagram, Televisione	No, mai	Non mi interessa		Sì, con film e documentari	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra	
22/02/2023 14.06.5	0-25	Maschio	No	Instagram, Televisione	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		Sì	No		Niente perché non mi interessa	
22/02/2023 14.22.3	26-45	Femmina	Sì	Instagram, Televisione	Sì	Instagram	Sì, a volte	Podcast, Social media		Sì, con film e documentari	Sì, solo sulla provenienza		No	Sì		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 14.23.4	0-25	Maschio	Sì	Podcast, Radio, Eventi	Sì	Podcast, Radio, Eventi	Sì, raramente	Giornali e riviste, Podcast, Eventi, Documentari, Libri		Sì, con film e documentari	Sì, solo sulla provenienza	Etichetta, reputazione dell'azienda produttrice in ambito fast fashion	No	Sì	Etichette, sito web	Spendere di più, ma non troppo, Comprare meno	

Timestamp	Età	Genere	C1	Media 1	C2	Media 2	Frequenza	Fonti	Brand	Social	Info	Fonte info	C3	C4	Etichetta	Azione	Altro
22/02/2023 14.27.3	26-45	Femmina	Si	LinkedIn	Si	Eventi, LinkedIn	Si, spesso	Giornali e riviste, Eventi, Social media	LinkedIn	Si, con i social media	Si, mi informo sia su provenienza sia su smaltimento	Passaparola e linkedin o blogs	No	Si	Etichette	Comprare meno	Corsi a scuola e SoMe x adolescenti
22/02/2023 14.28.1	0-25	Maschio	Si	Instagram	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		No	Si		Consigliare mezzi di informazione anche ad altre persone	
22/02/2023 14.33.1	0-25	Femmina	Si	Instagram, Televisione, Podcast, Radio, Eventi	Si	Instagram, Televisione, Podcast, Radio, Eventi	Si, spesso	Giornali e riviste, Podcast, Eventi, Social media		Si, partecipando ad eventi	Si, solo sulla provenienza	Internet	Si	Si	Etichette	Spendere di più, ma non troppo, Spendere di più, anche tanto, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone	Corsi
22/02/2023 14.33.2	0-25	Maschio	Si	Instagram, TikTok, Facebook, Televisione, Radio, Università	Si	Instagram, TikTok, Facebook, Televisione, Radio, Università	Si, raramente	Giornali e riviste, Social media	Instagram, repubblica	No	Si, solo sulla provenienza	Etichetta	Si	Si		Spendere di più, ma non troppo, Comprare meno, Impegnarmi di più per un corretto smaltimento	
22/02/2023 14.44.4	46-60	Femmina	Si	Televisione, Radio	No	Non ne ho sentito parlare	Si, a volte	Programmi televisivi, Giornali e riviste, Social media	Instagram tweeter	Si, con i social media	Si, solo sulla provenienza	Etichette	No	Si	Etichette e sito	Niente perché non ho le possibilità economiche	
22/02/2023 14.52.0	61+	Maschio	Si	Instagram, Televisione, Radio, Eventi	No	Non ne ho sentito parlare	Si, a volte	Programmi televisivi, Giornali e riviste, Eventi, Social media	Instagram	Si, partecipando ad eventi	No, non lo faccio		No	Si	Appunto, sull'etichetta. Mi sembra un ottimo veicolo di informazione	Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra, Parlare dell'importanza del tema ad altre persone	Media assolutamente
22/02/2023 14.55.5	0-25	Femmina	Si	Instagram, TikTok	Si	Instagram, TikTok	Si, a volte	Documentari, Libri, Social media	Instagram e Tiktok, documentari su Netflix	Si, con film e documentari	Si, mi informo sia su provenienza sia su smaltimento		No	Si		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
22/02/2023 14.55.1	46-60	Femmina	Si	Televisione, Podcast, Radio, Eventi	No	Podcast	No, ma capita	Podcast		No	Si, mi informo sia su provenienza sia su smaltimento	Etichetta e provenienza	Si	Si	Etichette	Impegnarmi di più per un corretto smaltimento	
22/02/2023 15.27.5	26-45	Femmina	Si	Instagram, Televisione, Radio	Si	Instagram	No, ma capita	Social media		No	No, non lo faccio		Si	Si		Attendere più tempo tra una collezione e l'altra	
22/02/2023 16.01.4	0-25	Femmina	Si	Instagram	Si	Instagram	Si, raramente	Social media	Instagram	Si, partecipando ad eventi	Si, solo sullo smaltimento	Di solito cerco di dare, in qualche modo, una seconda vita ai vestiti che non uso più	No	Si	Sull'etichetta e/o pubblicità	Spendere di più, ma non troppo, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	Forse documentari che mostrino i danni, l'impatto e gli effetti negativi del fast fashion e quali sono le aziende più dannose. In questo modo la gente sarebbe più informata e le aziende sentendosi prese in causa, farebbero delle riforme per migliorare il loro impatto.
22/02/2023 16.22.3	0-25	Maschio	Si	Instagram, Televisione, Radio	Si	Instagram, Televisione, Podcast, Radio	Si, raramente	Programmi televisivi, Giornali e riviste, Radio, Social media		Si, con film e documentari	No, non lo faccio		No	Si		Comprare meno	
22/02/2023 16.39.4	0-25	Femmina	Si	Instagram, Televisione, Eventi	Si	Instagram, Televisione	Si, a volte	Programmi televisivi, Social media		Si, con film e documentari	Si, solo sulla provenienza		Si	Si		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
22/02/2023 17.04.0	0-25	Femmina	Si	Instagram, TikTok, Facebook, Televisione, Podcast, Articoli	Si	Instagram, TikTok, Facebook, Televisione, Podcast, Articoli	Si, a volte	Programmi televisivi, Giornali e riviste, Social media		Si, con programmi televisivi	Si, solo sulla provenienza	Etichetta	No	Si		Spendere di più, ma non troppo, Impegnarmi di più per un corretto smaltimento	
22/02/2023 17.10.5	26-45	Femmina	Si	Instagram, Televisione, Radio	Si	Instagram, Televisione, Radio	Si, spesso	Programmi televisivi, Documentari, Libri, Radio, Social media	Instagram	Si, con film e documentari	Si, solo sulla provenienza	Mi informo sul brand	No	Si	Etichette	Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
22/02/2023 17.26.4	0-25	Femmina	Si	Instagram, Eventi	Si	Instagram, Eventi	Si, spesso	Social media	Ig	Si, con i social media	Si, solo sulla provenienza		No	Si		Niente perché non ho le possibilità economiche	
22/02/2023 17.26.5	26-45	Maschio	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	Si, solo sulla provenienza		No	No		Attendere più tempo tra una collezione e l'altra	
22/02/2023 17.30.1	0-25	Femmina	Si	Instagram, TikTok, Televisione, Radio, Amici	Si	Instagram, TikTok, Televisione, Radio, Amici	Si, a volte	Programmi televisivi, Social media, Google	Instagram, Tiktok	Si, con film e documentari	Si, solo sulla provenienza	Guardo l'etichetta, principalmente	Si	Si	Siti web, etichette e pubblicità, ma trovo comunque difficile capire quale azienda sia trasparente e quali abbiano solo buone strategie di marketing	Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Programmi tv, Social, Film
22/02/2023 17.32.3	0-25	Femmina	Si	Instagram, TikTok, Televisione, Radio, Amici	Si	Instagram, TikTok, Televisione, Radio, Amici	Si, a volte	Film, Programmi televisivi, Radio, Social media, Google	Instagram e Tiktok principalmente	Si, con programmi televisivi	Si, solo sulla provenienza	Leggendo l'etichetta	No	Si	Etichette, pubblicità, siti web, anche se a volte è difficile riconoscere i brand realmente interessati al sostenibile da brand che hanno solo una buona strategia di marketing	Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Social, programmi tv
22/02/2023 17.47.3	46-60	Femmina	Si	Instagram, Facebook, Televisione, Eventi	Si	Facebook, Televisione	Si, a volte	Programmi televisivi, Social media	Facebook	Si, con programmi televisivi	Si, mi informo sia su provenienza sia su smaltimento	Cercando informazioni sulle case produttrici e i metodi usati in produzione e la qualità delle materie usate	Si	Si	Sui siti e sulle etichette	Attendere più tempo tra una collezione e l'altra, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Più informazione anche a scuola e sulle piattaforme più usate dai giovani che sono i maggiori consumatori di articoli alla moda
22/02/2023 18.30.5	0-25	Femmina	Si	Instagram, Televisione, Podcast, Eventi, Università, LinkedIn	Si	Instagram, Televisione, Podcast, Radio, Eventi, Università	Si, spesso	Giornali e riviste, Documentari, Social media		Si, con i social media	Si, solo sulla provenienza	Internet	Si	Si	Etichette, web, canali social	Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
22/02/2023 19.06.0	0-25	Maschio	Si	Azienda	Si	Azienda	No, ma capita	Non mi interessa		No	Si, solo sulla provenienza	Etichetta	No	Si		Comprare meno	
22/02/2023 19.26.1	61+	Femmina	No	Instagram, Televisione	No	Non ne ho sentito parlare	No, ma capita	Social media		Si, con i social media	Si, solo sulla provenienza		Si	Si	etichette	Consigliare mezzi di informazione anche ad altre persone, Impegnarmi di più per un corretto smaltimento	
22/02/2023 19.54.5	Preferisco non dirlo	Instagram, TikTok, Scuola	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		No	No		Niente perché non ho le possibilità economiche, Niente perché non mi interessa			
22/02/2023 20.16.2	0-25	Femmina	Si	Università, LinkedIn	Si	Università, LinkedIn	Si, a volte	Giornali e riviste, Social media		Si, con i social media	Si, solo sulla provenienza	Etichetta	No	Si	Pubblicità	Spendere di più, ma non troppo, Parlare dell'importanza del tema ad altre persone	Corsi a scuola
22/02/2023 20.48.3	0-25	Femmina	Si	Instagram, Podcast, Radio, Università	Si	Instagram, TikTok, Televisione, Podcast, Radio	Si, a volte	Giornali e riviste, Social media		Si, con i social media	Si, solo sulla provenienza		No	Si		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone	
22/02/2023 20.48.4	46-60	Femmina	Si	Televisione, Radio	Si	Instagram, TikTok, Podcast	Si, raramente	Giornali e riviste, Social media		Si, con programmi televisivi	Si, solo sullo smaltimento		Si	Si	Pubblicità e sul loro sito	Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone	
22/02/2023 21.10.4	0-25	Maschio	Si	Instagram, Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		No	No		Niente perché non mi interessa	
22/02/2023 21.25.0	46-60	Femmina	Si	Televisione	Si	Televisione	Si, raramente	Programmi televisivi	Tg	Si, con programmi televisivi	No, non lo faccio		No	Si		Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati	
22/02/2023 22.22.3	61+	Maschio	Si	Facebook, Televisione	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa		No	No, non lo faccio		Si	Si		Impegnarmi di più per un corretto smaltimento	
22/02/2023 22.35.5	0-25	Maschio	Si	Instagram, Facebook, Televisione, Podcast, Radio, Eventi	Si	Instagram, Facebook, Televisione, Podcast, Radio, Eventi	Si, spesso	Podcast, Libri, Social media	Principalmente Instagram con influencer su questo tema come Cotrozzi	Si, con i social media	Si, mi informo sia su provenienza sia su smaltimento	Internet	Si	Si		Spendere di più, ma non troppo, Spendere di più, anche tanto, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
22/02/2023 22.35.5	46-60	Femmina	Si	Podcast	No	Non ne ho sentito parlare	Si, spesso	Podcast		Si, con radio e podcast	Si, mi informo sia su provenienza sia su smaltimento	Leggendo le etichette e seguendo le indicazioni del mio comune	Si	Si	Etichette	Comprare meno	Informazioni dalla stampa e a scuola
22/02/2023 23.14.2	26-45	Maschio	Si	Instagram, Televisione, Podcast	Si	Instagram, Televisione, Podcast	Si, a volte	Podcast, Social media	Instagram	Si, con programmi televisivi	No, non lo faccio		No	Si	Etichette e pubblicità (tu tutti i canali che utilizzano)	Spendere di più, ma non troppo, Spendere di più, anche tanto, Attendere più tempo tra una collezione e l'altra, Consigliare mezzi di informazione anche ad altre persone, Impegnarmi di più per un corretto smaltimento, Mettere in commercio vestiti riconfezionati (come fanno con tablet e pc) che ovviamente devono avere un impatto ambientale sostenibile	Sicuramente la scuola, i social media e la televisione devono essere i primi canali ad aderire a questa iniziativa
23/02/2023 7.28.28	0-25	Maschio	Si	Instagram, Televisione	No	Non ne ho sentito parlare	Si, raramente	Social media	Instagram	No	Si, solo sullo smaltimento	Google	Si	Si		Spendere di più, ma non troppo, Impegnarmi di più per un corretto smaltimento	

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Timestamp	Età	Genere		Canali social												
23/02/2023 8.12.10	0-25	Femmina	Sì	Instagram, TikTok, Podcast	Sì	Instagram, Podcast, Articoli	Sì, a volte	Giornali e riviste, Documentari, Social media		Sì, con film e documentari	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
23/02/2023 8.47.18	0-25	Maschio	Sì	Instagram, Televisione, Podcast	Sì	Instagram, Televisione, Podcast	Sì, a volte	Podcast, Documentari, Social media	Pagina Instagram Wii e relativi podcast	Sì, partecipando ad eventi	Sì, solo sulla provenienza	Leggo l'etichetta	No	Sì	Etichette e pubblicità	Spendere di più, ma non troppo, Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Mostrare gli effetti di ciò a cui porta il fast fashion
23/02/2023 9.33.31	0-25	Maschio	Sì	Instagram, Televisione, Podcast, LinkedIn	Sì	Instagram, Televisione, Podcast	Sì, spesso	Giornali e riviste, Podcast, Social media	LinkedIn	Sì, partecipando ad eventi	Sì, solo sullo internet	Leggo l'etichetta del capo	No	Sì	QR nell'etichetta collegata al sito internet dell'azienda	Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 10.52.5	0-25	Maschio	No	Non ne ho sentito parlare	Sì	Instagram, Articoli online	Sì, raramente	Giornali e riviste, Social media		Sì, con i social media	Sì, solo sullo smaltimento		No	Sì		Attendere più tempo tra una collezione e l'altra, Impegnarmi di più per un corretto smaltimento	
23/02/2023 11.02.4	0-25	Maschio	Sì	Instagram, TikTok, Podcast, Eventi	Sì	Instagram, TikTok, Televisione, Podcast, Eventi	Sì, spesso	Libri, Social media	tiktok e instagram	Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	controllando l'etichetta del prodotto (se è un mix di tessuti è più difficile da smaltire), informandomi su internet sull'etica dell'azienda e su come trattano i lavoratori e come si pongono sulle questioni ambientali	No	Sì	etichette e punti d'informazione nei negozi	Comprare meno, Attendere più tempo tra una collezione e l'altra, Parlare dell'importanza del tema ad altre persone	
23/02/2023 11.43.5	61+	Femmina	Sì	Instagram, Televisione	Sì	Instagram, Televisione	Sì, spesso	Programmi televisivi, Documentari, Social media	Instagram	Sì, con programmi televisivi	Sì, solo sulla provenienza	Leggo etichette	Sì	Sì	Etichette	Spendere di più, ma non troppo, Consigliere mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Programmi televisivi
23/02/2023 11.52.2	46-60	Femmina	Sì	Instagram, Televisione, Radio	Sì	Instagram, Televisione, Radio, Eventi	Sì, a volte	Documentari, Radio, Social media		Sì, con radio e podcast	Sì, solo sulla provenienza	Etichette	No	Sì		Comprare meno	
23/02/2023 11.53.3	0-25	Femmina	Sì	Instagram, Podcast, Eventi	Sì	TikTok, Podcast, Eventi	Sì, spesso	Giornali e riviste, Podcast, Social media		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Lista acquisti sostenibili, online, bof	Sì	Sì		Spendere di più, anche tanto, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 11.53.5	0-25	Femmina	Sì	Instagram, TikTok	Sì	Instagram, TikTok, Televisione	Sì, a volte	Social media	TikTok, Instagram	Sì, con i social media	Sì, solo sulla provenienza	Etichette, sito web	No	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
23/02/2023 11.54.4	0-25	Femmina	Sì	Instagram, Podcast, Eventi, brand di moda	Sì	Instagram, Televisione, Podcast, siti di informazione	Sì, a volte	Giornali e riviste, Podcast, Documentari, Social media	instagram, articoli wall street journal	Sì, con radio e podcast	Sì, solo sulla provenienza	leggo etichette	No	Sì	sito e nei punti vendita	Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	corsi a scuola, informazioni più chiare al momento della vendita, passaparola
23/02/2023 12.03.3	0-25	Femmina	Sì	Instagram, Podcast	Sì	Instagram, Podcast	Sì, a volte	Giornali e riviste, Podcast, Documentari, Social media		Sì, con film e documentari	Sì, solo sulla provenienza	Dalle etichette	No	Sì		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Sicuramente bisognerebbe iniziare a discuterne a scuola
23/02/2023 12.17.5	46-60	Femmina	No	Non ne ho sentito parlare	Sì	Instagram, Televisione, Eventi	Sì, a volte	Programmi televisivi, Giornali e riviste, Social media	Instagram	Sì, con programmi televisivi	Sì, solo sulla provenienza	Leggo la provenienza su etichetta	No	Sì	Con etichetta	Impegnarmi di più per un corretto smaltimento	
23/02/2023 12.51.1	0-25	Femmina	Sì	Instagram, TikTok, Podcast, Radio, Eventi	Sì	Instagram, TikTok, Televisione, Podcast, Radio, Eventi	Sì, spesso	Giornali e riviste, Podcast, Eventi, Documentari, Libri, Social media	BoF, Vogue, Instagram, business case in università	Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Etichetta, store managers, sito web	Sì	Sì		Spendere di più, ma non troppo, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 13.02.5	0-25	Femmina	Sì	Instagram, Podcast	Sì	Instagram, Podcast	Sì, a volte	Podcast, Social media		Sì, con i social media	No, non lo faccio		Sì	Sì		Spendere di più, ma non troppo	
23/02/2023 13.11.5	0-25	Femmina	Sì	Instagram	Sì	Instagram, Televisione	No, ma capita	Non mi interessa		Sì, con film e documentari	Sì, solo sulla provenienza	Etichetta	No	Sì		Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 13.13.2	0-25	Femmina	Sì	Instagram, TikTok, Podcast, Eventi	Sì	Instagram, TikTok, Podcast, Radio, Eventi	Sì, spesso	Programmi televisivi, Giornali e riviste, Podcast, Social media	Instagram (profilo di Silvia Stella, Torcha, Factanza, LifeGate), Spotify (podcast di LifeGate)	Sì, con radio e podcast	Sì, mi informo sia su provenienza sia su smaltimento	A partire dall'etichetta faccio una ricerca su internet dei materiali/faccio riferimento alle piattaforme social che parlano dell'argomento	Sì	Sì	Etichette	Spendere di più, anche tanto, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 13.22.5	61+	Sì	Radio	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa		Sì, con programmi televisivi	No, non lo faccio		Sì	Sì	Etichette	Spendere di più, ma non troppo		
23/02/2023 13.49.3	0-25	Sì	Instagram, Eventi	Sì	Instagram, Eventi	Sì, spesso	Podcast, Documentari, Social media		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Conoscenza delle catene di produzione, uso second-hand, tendo a non buttare	No	Sì	Lo smaltimento dei prodotti non dovrebbe essere un'opzione, meglio opzioni di collect and reuse	Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati		
23/02/2023 14.01.5	0-25	Maschio	No	Radio, Passaparola	No	Non ne ho sentito parlare	No, mai	Non mi interessa		Sì, con i social media	No, non lo faccio		No	Sì		Impegnarmi di più per un corretto smaltimento	
23/02/2023 14.13.4	26-45	Femmina	Sì	Instagram, Radio	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Etichetta e internet	Sì	Sì	Sito ed etichette	Attendere più tempo tra una collezione e l'altra, Consigliare mezzi di informazione anche ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 14.46.2	0-25	Femmina	No	Instagram, Televisione, Eventi	No	Giornali e riviste, Podcast, Eventi, Documentari	Sì, raramente			Sì, partecipando ad eventi	Sì, solo sulla provenienza	Guardando l'etichetta	No	Sì		Spendere di più, ma non troppo, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 14.47.1	0-25	Femmina	Sì	Instagram, Podcast, Eventi, Università	Sì	Stesso di sopra	Sì, a volte	Programmi televisivi, Giornali e riviste, Eventi, Social media		Sì, con radio e podcast	No, non lo faccio		No	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
23/02/2023 14.49.2	26-45	Femmina	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		Sì, con i social media	No, non lo faccio		Sì	Sì		Niente perché non ho tempo	
23/02/2023 14.51.3	26-45	Femmina	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa,		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Internet ed etichetta capo	Sì	Sì	Etichette	Spendere di più, ma non troppo, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 15.24.2	0-25	Femmina	Sì	Instagram	Sì	Instagram, Facebook	Sì, a volte	Documentari, Social media		Sì, con i social media	Sì, solo sulla provenienza	Leggo l'etichetta	No	Sì		Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati	
23/02/2023 15.42.0	61+	Maschio	Sì	Televisione	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	No, non lo faccio		Sì	Sì		Niente perché non ho tempo	
23/02/2023 17.30.3	0-25	Maschio	Sì	Instagram, Televisione	No	Non ne ho sentito parlare	No, mai	Non mi interessa		Sì, con i social media	No, non lo faccio		No	Sì		Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 18.32.1	0-25	Maschio	Sì	LinkedIn	No	Non ne ho sentito parlare	Sì, raramente	Social media		Sì, con i social media	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
23/02/2023 20.22.3	46-60	Maschio	Sì	Televisione	No	Non ne ho sentito parlare	No, ma capita	Non mi interessa		Sì, con programmi televisivi	No, non lo faccio		No	Sì	Etichette	Spendere di più, ma non troppo, Impegnarmi di più per un corretto smaltimento	
23/02/2023 20.27.4	0-25	Femmina	Sì	TikTok, libro di scuola	No	Non ne ho sentito parlare	Sì, raramente	Giornali e riviste, Social media	tik tok, Google	Sì, con i social media	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Comprare meno, Parlare dell'importanza del tema ad altre persone	corsi a scuola
23/02/2023 20.28.3	0-25	Maschio	No	Non ne ho sentito parlare	Sì	Scuola in un libro d'inglese	No, ma capita	Non mi interessa		No	No, non lo faccio		No	No		Niente perché non mi interessa	

Data	Età	Genere														
23/02/2023 20.28.4	0-25	Maschio	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		Sì, con i social media	No, non lo faccio	No	Sì		Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Impegnarmi di più per un corretto smaltimento	
23/02/2023 20.33.3	26-45	Femmina	Sì	Tra la gente	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	Sì, solo sullo smaltimento	No	Sì		Niente perché non ho le possibilità economiche	
23/02/2023 20.34.1	26-45	Femmina	Sì	Instagram	Sì	Instagram	No, ma capita	Social media	Instagram	Sì, con radio e podcast	No, non lo faccio	No	Sì		Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone	
23/02/2023 21.05.4	0-25	Femmina	Sì	Instagram, Podcast, Youtube	Sì	Instagram, Podcast, Yt	Sì, spesso	Podcast, Documentari, Social media	Docu su youtube	Sì, con programmi televisivi	Sì, solo sulla provenienza	In realtà non so come farlo comodamente quindi cerco di comprare poco e second hand	No	Sì	Qualcosa che non si perde eg no etichetta e web	Spendere di più, ma non troppo, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	sensibilizzare i giovani con i canali di loro più utilizzati
23/02/2023 22.44.1	0-25	Femmina	Sì	Instagram, Televisione, Podcast, Radio, Eventi	Sì	Televisione, Podcast, Radio, Eventi	Sì, spesso	Film, Programmi televisivi, Giornali e riviste, Podcast, Eventi, Documentari, Libri		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Materiali utilizzati, paese di produzione e per il riciclo, principalmente dono ad associazioni non governativi o smaltisco il prodotto nei cassonetti gialli	No	Sì		Spendere di più, anche tanto, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone	Se ne dovrebbe parlare di più in tutte le piattaforme disponibili per sensibilizzare l'impatto ambientale e sociale dei prodotti, e già ci sono attivisti sui social che stanno facendo un lavorone (ad esempio, coloronr).
23/02/2023 23.02.0	0-25	Femmina	Sì	Instagram, Eventi		Instagram, TikTok, Facebook, Televisione, Radio	Sì, a volte	Giornali e riviste, Libri, Social media	Giuliana Matarrese	Sì, con i social media	Sì, solo sulla provenienza	Vedo dove è stato prodotto e con che materiali	No	Sì		Spendere di più, ma non troppo, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone	
24/02/2023 11.13.5	0-25	Maschio	Sì	TikTok, Televisione, Podcast	Sì	TikTok, Podcast	No, ma capita	Non mi interessa		No	No, non lo faccio	No	Sì		Spendere di più, Impegnarmi di più per un corretto smaltimento	
24/02/2023 14.19.3	26-45	Maschio	No	Non ne ho sentito parlare	No	Non ne ho sentito parlare	No, mai	Non mi interessa		Sì, con programmi televisivi	No, non lo faccio	No	Sì		Niente perché non ho tempo	
25/02/2023 23.24.1	26-45	Femmina	Sì	Televisione	No	Non ne ho sentito parlare	Sì, a volte	Programmi televisivi	X style	No	Sì, solo sulla provenienza	Guardando l'etichetta del prodotto	No	Sì	Etichette o brochure	Spendere di più, Impegnarmi di più per un corretto smaltimento	Pubblicità
26/02/2023 12.16.4	0-25	Femmina	Sì	Instagram, Televisione	Sì	Instagram, Televisione	Sì, a volte	Programmi televisivi, Podcast, Social media		Sì, con film e documentari	Sì, mi informo sia su smaltimento	Evito marchi come Shein, provo a evitare marchi come Zara, cerco di scegliere materiali naturali. I vestiti che non uso più li porto su Vinted o li porto alla Caritas	No	Sì		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	A scuola soprattutto
26/02/2023 13.18.0	0-25	Femmina	Sì	Instagram, TikTok, Podcast	Sì	Instagram, TikTok, Televisione, Podcast, Radio	Sì, spesso	Giornali e riviste, Podcast, Documentari, Libri, Social media		Sì, con radio e podcast	Sì, mi informo sia su provenienza sia su smaltimento		No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati	
26/02/2023 13.44.4	0-25	Femmina	Sì	Instagram, TikTok	Sì	Instagram, TikTok, Televisione, Podcast	Sì, spesso	Film, Giornali e riviste, Social media		Sì, con radio e podcast	Sì, solo sulla provenienza		No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
28/02/2023 11.58.4	26-45	Maschio	Sì	Tra amici / colleghi, università	Sì	Radio, Università	No, ma capita	Non mi interessa		Sì, con radio e podcast	No, non lo faccio	In negozio potrebbero esporre materiale informativo come anche sul loro sito e tramite sintetiche etichette	No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Impegnarmi di più per un corretto smaltimento	Non so come mai espone statistiche sull'impatto del loro consumi sul lungo termine e propone piccoli ma fattibili accorgimenti di come ridurre e migliorare questo impatto
02/03/2023 18.55.4	26-45	Maschio	Sì	Instagram, Eventi	Sì	Instagram	Sì, raramente	Social media	Instagram	Sì, con i social media	Sì, solo sulla provenienza	Sito del produttore	No	Sì		Spendere di più, ma non troppo, Comprare meno, Attendere più tempo tra una collezione e l'altra, Impegnarmi di più per un corretto smaltimento	
02/03/2023 19.22.0	0-25	Femmina	Sì	Amici	Sì	Amici	No, ma capita	Social media	Instagram	Sì, con i social media	No, non lo faccio		No	No	Etichette, sito web	Comprare meno, Attendere più tempo tra una collezione e l'altra, Comprare e indossare vestiti/altri prodotti fashion usati	Pubblicità, programmi tv
03/03/2023 6.57.51	0-25	Femmina	Sì	Instagram, Podcast	Sì	Instagram, TikTok, Podcast	Sì, a volte	Giornali e riviste, Podcast, Libri, Social media		Sì, con radio e podcast	Sì, solo sulla provenienza		No	Sì	Qr code	Spendere di più, ma non troppo, Comprare meno, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone	
03/03/2023 14.15.4	26-45	Femmina	No	Instagram, Televisione, Radio, Eventi	Sì	Instagram,	Sì, spesso	Programmi televisivi, Giornali e riviste, Podcast, Documentari, Radio, Social media		Sì, con film e documentari	No, non lo faccio		No	Sì		Comprare meno	
03/03/2023 14.23.1	0-25	Maschio	Sì	Facebook, Eventi, LinkedIn	Sì	Eventi	Sì, a volte	Giornali e riviste, Social media		Sì, partecipando ad eventi	Sì, mi informo sia su provenienza sia su smaltimento	Sito del produttore, sito dell'azienda responsabile dello smaltimento nel mio comune	No	Sì	Etichette, come per i prodotti alimentari	Comprare meno, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	Influencer
03/03/2023 16.43.0	0-25	Femmina	Sì	Instagram, Eventi	Sì	Instagram	No, ma capita	Non mi interessa		No	Sì, solo sulla provenienza	Etichette	No	Sì		Spendere di più, ma non troppo	
08/03/2023 8.18.00	0-25	Femmina	Sì	Instagram, Giornali	Sì	Instagram, Giornali	Sì, a volte	Giornali e riviste, Social media		Sì, con i social media	Sì, mi informo sia su provenienza sia su smaltimento	Mi informo sul brand	Sì	Sì		Comprare meno, Attendere più tempo tra una collezione e l'altra, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
09/03/2023 11.07.5	0-25	Maschio	Sì	Instagram, Facebook		Instagram, Facebook, Televisione, Podcast	Sì, a volte	Giornali e riviste, Podcast, Documentari, Social media		Sì, con film e documentari	Sì, solo sulla provenienza	ricercando il brand su google	No	Sì	pubblicità, sarebbe un metodo molto valido per informare	Comprare meno, Parlare dell'importanza del tema ad altre persone	Corsi a scuola
10/03/2023 11.36.4	0-25	Maschio	Sì	Instagram, TikTok, uni	Sì	Instagram, TikTok	Sì, raramente	Social media	tiktok, instagram	Sì, con i social media	No, non lo faccio		No	Sì		Spendere di più, ma non troppo, Comprare meno, Comprare e indossare vestiti/altri prodotti fashion usati	
13/03/2023 8.31.02	0-25	Maschio	No	Instagram, Eventi	No	Non ne ho sentito parlare	No, mai	Non mi interessa		No	Sì, solo sulla provenienza	Etichette	No	Sì		Niente perché non ho tempo, Niente perché non mi interessa	
13/03/2023 9.25.04	26-45	Maschio	Sì	Instagram, TikTok, Televisione, Amici	Sì	Instagram, TikTok, Podcast	Sì, a volte	Social media	Instagram tik tok	Sì, con i social media	No, non lo faccio		No	Sì		Comprare e indossare vestiti/altri prodotti fashion usati, Consigliare mezzi di informazione anche ad altre persone, Parlare dell'importanza del tema ad altre persone, Impegnarmi di più per un corretto smaltimento	
14/03/2023 18.34.1	26-45	Maschio	Sì	Instagram, Podcast	Sì	Instagram, Podcast, Divulgazione Youtube	Sì, raramente	Giornali e riviste, Social media	Divulgazione scientifica su Youtube, Instagram	Sì, con i social media	No, non lo faccio		No	No		Spendere di più, ma non troppo	
21/03/2023 8.12.56	0-25	Femmina	Sì	Instagram, Televisione	Sì	Instagram, Televisione	Sì, spesso	Giornali e riviste, Documentari, Social media	LinkedIn	Sì, con film e documentari	No, non lo faccio		No	Sì	Etichette	Spendere di più, ma non troppo, Comprare meno	

- Data from the Ad Hoc Lesson's Impacted target survey, conducted on 36 students, their teacher and 24 parents, in the period between 19-05-2023 and 02-05-2023.
  https://drive.google.com/drive/folders/1EeN3gPRf7GpKszdwzf8M_rJE4xB7Xp4I

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• Data from the Educational Social Media Plan survey conducted on 43 respondents, in the period between 02-08-2023 and 04-08-2023.

Data	Tempo	Completato nel	Provenienza	Ciao, ti identifichi in?	Di che generazione sei?	Hai Instagram? Segui su instagram i brand da cui normalmente compri o che da cui ti piacerebbe comprare vestiti?	Quanto pensi di poter apprendere... da 1=non ritengo sia un mezzo adatto a 10=ritengo sia il miglior mezzo possibile per l'apprendimento	Se il brand X organizzasse live (Instagram)... 1=no, mai; 10= non me ne perderei una	Se il brand X organizzasse live (Instagram)... 1=no, mai; 10= non me ne perderei una	Se il brand mettesse a disposizione un video 360°... da 1 a 10	Se il brand X organizzasse live (Twich)... da 1 a 10, 1=no, mai; 10=non me ne perderei	Quanto ritieni che Instagram possa influenzare la tua educazione... da 1 a 10 (1= zero influenza; 10=è l'unico modo)
2023-08-04 09:49:20	00:01:07	Link diretto	Uomo	GenX-nati tra il 1964 e il 1980	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	2	2	1	1	1	2
2023-08-03 17:52:00	00:01:49	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	5	4	8	1	7
2023-08-03 16:04:03	00:01:50	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	4	3	4	1	2	3
2023-08-03 15:55:07	00:00:55	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì, Sì	7	1	1	6	1	7
2023-08-03 15:49:50	00:01:39	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	8	5	5	6	7	6
2023-08-03 15:45:18	00:02:36	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	5	5	5	8	1	10
2023-08-03 15:31:02	00:02:22	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	6	8	8	6	5	6
2023-08-03 15:30:29	00:01:42	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	9	1	1	5	1	8
2023-08-03 14:57:07	00:01:10	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	9	10	9	10	10	10
2023-08-03 14:52:01	00:01:05	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	Non ho Instagram	5	1	1	1	1	1
2023-08-03 14:40:27	00:01:27	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì, Sì	10	3	2	4	1	5
2023-08-03 14:40:11	00:01:41	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	8	6	6	8	4	9
2023-08-03 14:31:18	00:03:47	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	1	1	1	1	1	1
2023-08-03 14:04:15	00:01:31	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	1	1	5	1	3
2023-08-03 13:57:15	00:03:36	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	7	2	2	5	1	3
2023-08-03 13:53:40	00:00:54	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì, Sì	9	5	5	10	9	8
2023-08-03 13:50:22	00:00:55	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	5	3	3	5	2	4
2023-08-03 13:49:39	00:01:14	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	7	4	5	8	1	4
2023-08-03 13:49:19	00:00:41	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Sì, Sì	4	1	1	1	1	1
2023-08-03 13:47:22	00:01:13	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	4	2	2	4	1	4
2023-08-03 13:41:14	00:00:47	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Non ho Instagram	1	1	1	1	1	1
2023-08-03 13:38:18	00:01:27	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	7	6	6	8	4	7
2023-08-03 13:33:45	00:02:06	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	8	10	10	10	1	1
2023-08-03 13:33:40	00:04:37	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964		3	3	3	4	1	1
2023-08-03 13:33:26	00:01:57	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	5	4	3	4	2	5
2023-08-03 13:33:21	00:00:42	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	3	1	1	7	1	4
2023-08-03 13:26:42	00:01:08	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	3	3	8	4	8
2023-08-03 13:23:15	00:02:17	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	4	3	4	3	1	1
2023-08-03 13:22:05	00:00:54	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	7	8	7	4	8
2023-08-03 13:21:42	00:01:45	Link diretto	Uomo	Baby Boomer- nati tra il 1945 e il 1964	Non ho Instagram	5	4	4	8	4	1
2023-08-03 13:21:16	00:01:24	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	Non ho Instagram	1	1	1	1	1	1
2023-08-03 13:20:39	00:01:12	Link diretto	Uomo	GenX-nati tra il 1964 e il 1980	Non ho Instagram	8	7	7	8	7	7
2023-08-03 13:20:37	00:01:14	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì, Sì	6	4	5	4	5	5
2023-08-03 13:19:54	00:01:20	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	1	1	1	1	1	2
2023-08-03 13:19:02	00:02:03	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché penso che non vengano fornite nozioni interessanti	1	4	4	7	2	8
2023-08-03 13:18:20	00:01:33	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	5	1	1	4	1	3
2023-08-03 13:13:28	00:01:18	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	10	6	6	6	1	8
2023-08-03 13:13:20	00:01:55	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	3	4	8	3	8
2023-08-03 13:12:25	00:00:56	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010		7	3	6	8	1	6
2023-08-03 13:11:41	00:01:32	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	8	4	4	6	4	7
2023-08-03 13:11:01	00:01:44	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Sì ho Instagram ma non i brand da cui compro/mi piacerebbe comprare perché non sono un'appassionata* di fashion	4	3	4	4	1	3
2023-08-03 13:09:36	00:01:40	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì ho Instagram ma non seguo i brand da cui compro/mi piacerebbe comprare perché non vengano fornite nozioni interessanti	8	6	6	8	1	6
2023-08-03 12:46:57	00:02:32	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Sì, Sì	8	8	8	9	7	8

- Data from the Educational Visual Label's impacted target survey, conducted on 59 respondents in the period between 02-08-2023 and 04-08-2023.

Data	Tempo	Completato nel	Provenienza	Ciao, ti identifichi in quale genere?	Di che generazione sei?	Qual è lo scopo principale per cui guardi il cartellino attaccato ai vestiti (quelli in cui c'è il prezzo, il nome del brand,...)?	Se esistessero dei cartellini attaccati ai vestiti che con un indicazione visuale come un bollino colorato con una lettera scritta sopra, indicassero il livello di sostenibilità del prodotto (così come i bollini che indicano la classe energetica degli elettrodomestici), le guarderesti prima di fare un acquisto?	Se fosse esplicitamente e chiaramente spiegato come ad esempio riportato nel negozio da cui lo si è comprato, seguiresti le istruzioni?	Se ci fosse un codice qr da scannerizzare che porta al sito del brand in cui sono spiegate informazioni aggiuntive su origini dei materiali, condizioni dei lavoratori, istruzioni per uso, lavaggio e riciclo, e altre iniziative da parte del brand, andresti a leggerle?	Quanto ritieni che un tipo di etichetta come quella mostrata possa educarti al momento dell'acquisto verso una maggiore consapevolezza nei confronti della sostenibilità?
2023-08-0 13:41:11	00:01:46		Link diretto	Donna	GenX	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	7
2023-08-0 09:47:59	00:02:40		Link diretto	Uomo	GenX	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	5
2023-08-0 08:02:27	00:01:13		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	5
2023-08-0 17:49:58	00:02:29		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Più si che no, a volte potrebbe capire di leggerle	8
2023-08-0 17:34:17	00:07:22		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	8
2023-08-0 17:09:06	00:02:01		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	5
2023-08-0 16:01:48	00:01:52		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	8
2023-08-0 15:53:56	00:01:42		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	8
2023-08-0 15:48:31	00:01:10		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	No, non penso ci farei caso e con	Più si che no, a volte potrebbe capire di leggerle	5
2023-08-0 15:47:56	00:01:48		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si, con piacere	Si, le leggerei una volta arrivati* a casa	8
2023-08-0 15:28:35	00:02:39		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	6
2023-08-0 15:28:22	00:02:57		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 14:55:42	00:04:50		Link diretto	Uomo	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	No, non penso ci farei caso e con	Più si che no, a volte potrebbe capire di leggerle	5
2023-08-0 14:55:32	00:01:37		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	6
2023-08-0 14:49:42	00:01:53		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	7
2023-08-0 14:38:46	00:02:00		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	9
2023-08-0 14:38:11	00:02:10		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Si, le leggerei una volta arrivati* a casa	8
2023-08-0 14:35:43	00:03:37		Link diretto	Donna	GenX	Quando torno a casa per vedere se ci sono informazioni aggiuntive sull'etichetta	Si ci farei caso ma non influenzerebbe assolutamente il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	1
2023-08-0 14:27:07	00:05:02		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si ci farei caso ma non influenzerebbe assolutamente il mio acquisto	Si le seguirei solo se incentivat*	No, non leggerei mai queste informazioni	6
2023-08-0 14:23:03	00:01:37		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	6
2023-08-0 14:10:58	00:01:15		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Più si che no, a volte potrebbe capire di leggerle	7
2023-08-0 14:02:26	00:01:33		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 13:59:08	00:02:07		Link diretto	Donna	GenZ	Mai	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Si, le leggerei volentieri direttamente in negozio	1
2023-08-0 13:53:20	00:03:27		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	5
2023-08-0 13:49:07	00:01:11		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si, con piacere	Più no che si, le leggerei in rarissimi casi	2
2023-08-0 13:48:24	00:01:02		Link diretto	Donna	Baby Boomers	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si, con piacere	No, non leggerei mai queste informazioni	2
2023-08-0 13:48:13	00:01:12		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	6
2023-08-0 13:45:54	00:01:51		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 13:43:49	00:01:43		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	9
2023-08-0 13:40:03	00:06:58		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	1
2023-08-0 13:39:37	00:04:56		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 13:36:38	00:01:18		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 13:32:23	00:00:45		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	9
2023-08-0 13:31:23	00:02:09		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	7
2023-08-0 13:29:41	00:01:56		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si ci farei caso ma non influenzerebbe assolutamente il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	7
2023-08-0 13:26:14	00:04:08		Link diretto	Donna	Baby Boomers	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	7
2023-08-0 13:25:21	00:01:13		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	7
2023-08-0 13:25:16	00:03:17		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	6
2023-08-0 13:22:58	00:03:59		Link diretto	Donna	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	8
2023-08-0 13:20:59	00:01:16		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più si che no, a volte potrebbe capire di leggerle	5
2023-08-0 13:20:36	00:03:21		Link diretto	Donna	GenX	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più si che no, a volte potrebbe capire di leggerle	6
2023-08-0 13:19:33	00:06:58		Link diretto	Donna	Baby Boomers	La composizione del materiale e il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	No, non penso ci farei caso e con	Si, le leggerei volentieri direttamente in negozio	1
2023-08-0 13:19:01	00:01:14		Link diretto	Uomo	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	8
2023-08-0 13:18:05	00:01:09		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	7
2023-08-0 13:18:05	00:01:22		Link diretto	Uomo	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	6
2023-08-0 13:16:30	00:01:23		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	8
2023-08-0 13:16:11	00:02:34		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	8
2023-08-0 13:14:24	00:00:58		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	7
2023-08-0 13:12:02	00:03:23		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si le seguirei solo se incentivat*	Più no che si, le leggerei in rarissimi casi	5
2023-08-0 13:11:57	00:01:32		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	10
2023-08-0 13:11:15	00:01:20		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	8
2023-08-0 13:11:10	00:01:32		Link diretto	Uomo	GenY-Millenial	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	7
2023-08-0 13:10:00	00:01:53		Link diretto	Uomo	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più no che si, le leggerei in rarissimi casi	8
2023-08-0 13:08:58	00:02:13		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	No, probabilmente non ci farei anche caso	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	4
2023-08-0 13:08:43	00:01:54		Link diretto	Donna	GenZ	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	10
2023-08-0 13:07:44	00:01:26		Link diretto	Donna	GenX	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	7
2023-08-0 13:04:16	00:03:00		Link diretto	Donna	GenX	Quando compro un vestito e sono ancora in negozio per vedere il prezzo	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei una volta arrivati* a casa	1
2023-08-0 12:48:51	00:01:31		Link diretto	Donna	GenY-Millenial	Mai	Si, le guarderei e potrebbe aiutarmi a distinguere capi sostenibili da capi non sostenibili, ma non influenzerebbe più di tanto il mio acquisto	Si, con piacere	Più si che no, a volte potrebbe capire di leggerle	8
2023-08-0 09:23:18	00:01:12		Link diretto	Donna	GenZ	Origine, materiale	Si, le guarderei e influenzerebbe il mio acquisto	Si, con piacere	Si, le leggerei volentieri direttamente in negozio	8

- Data from the GoodToWearMe App's impacted target survey, conducted on 34 respondents, in the period between 02-08-2023 and 04-08-2023.

Data	Tempo	Completato nel	Provenienza	Ciao, ti identifichi in?	Di che generazione sei?	Quante applicazioni hai scaricato nel tuo cellulare?	Qual è la frequenza con cui consulti le applicazioni a livello giornaliero?	Qual è la prima cosa che fai quando ti svegli la mattina?	Metti in ordine le priorità quando apri il telefono la mattina x Aggiornamento circa le notizie dell'Italia o del mondo	Metti in ordine le priorità quando apri il telefono la mattina x Social Network di condivisione come Instagram e Tik Tok	Metti in ordine le priorità quando apri il telefono la mattina x Consultazione del meteo	Metti in ordine le priorità quando apri il telefono la mattina x Messaggistica (whatsapp, telegram...)	Ritieni che un'applicazione che in maniera olistica riassuma tutto ciò che riguarda la sostenibilità potrebbe realmente aiutarti ad apprendere nozioni e formarti alla sostenibilità in ambito fashion? In particolare mi riferisco ad un'applicazione che ha le seguenti funzionalità: 1) profilo personale con guardaroba realmente posseduto digitalizzato e con le diverse proprietà del capo, comprese le modalità di lavaggio e smaltimento 2) community di persone che posseggono quest'applicazione e che si informano di temi sostenibili, con relativi influencer che insegnano i "trucchi del mestiere" 3) sezione di informazione circa venti, vendite private e libero stock 4) sezione di scan dell'etichetta degli abiti nei negozi per avere una visione rapida delle caratteristiche del capo in termini di produzione. Dai un voto da 1=non mi aiuterebbe a 10=la adorerei	Con quale frequenza useresti questa applicazione?	Ti vengono in mente altre funzionalità che ti piacerebbe trovare in questa applicazione?
2023-08-0 09:51:36	00:01:59		Link diretto	Uomo	GenX-nati tra i	Un numero maggiore di 21	Ogni 30 minuti	Guardo il cellulare	4	3	2	1	1	In caso di noia nei momenti morti	No
2023-08-0 17:56:07	00:03:54		Link diretto	Uomo	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni ora	Guardo il cellulare	4	3	1	2	4	In caso di noia nei momenti morti	Abbinamenti possibili dei vestiti contenuti
2023-08-0 16:06:47	00:02:27		Link diretto	Donna	Baby Boomer -	Un numero compreso tra 11 e 20	Ogni due ore	Faccio la doccia	4	2	3	1	3	Quando mi sento ispirata e voglio aggiornarmi	No
2023-08-0 15:53:39	00:03:21		Link diretto	Donna	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni 10 minuti	Guardo il cellulare	2	3	1	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	Sinceramente no
2023-08-0 15:47:07	00:01:26		Link diretto	Donna	GenZ-nati tra i	Un numero compreso tra 11 e 20	Ogni ora	Guardo il cellulare	1	3	2	4	5	All'occorrenza quando ho bisogno di qualche informazione precisa	No nessuna
2023-08-0 15:33:39	00:02:20		Link diretto	Donna	GenX-nati tra i	Un numero compreso tra 11 e 20	Ogni due ore	Faccio colazione	3	2	4	1	6	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0 15:33:07	00:02:22		Link diretto	Donna	GenZ-nati tra i	Un numero maggiore di 21	Ogni ora	Guardo il cellulare	1	3	2	4	2	All'occorrenza quando ho bisogno di qualche informazione precisa	Non mi viene in mente niente.
2023-08-0 14:58:52	00:01:31		Link diretto	Uomo	GenZ-nati tra i	Un numero maggiore di 21	Ogni ora	Faccio la doccia	4	1	3	2	10	Quando mi sento ispirata e voglio aggiornarmi	quanto materiale è stato utilizzato per produrre quello specifico capo in modo tale da comprendere cosa danneggia più l'ambiente
2023-08-0 14:49:41	00:03:49		Link diretto	Donna	Baby Boomer -	Un numero compreso tra 3 e 10	Ogni due ore	Faccio colazione	4	3	2	1	6	Ogni giorno	Sa
2023-08-0 14:47:03	00:02:36		Link diretto	Uomo	GenZ-nati tra i	Un numero maggiore di 21	Ogni due ore	Faccio colazione	2	3	1	4	8	All'occorrenza quando ho bisogno di qualche informazione precisa	Durata e resistenza del capo, origine dei materiali con cui è prodotto
2023-08-0 14:42:30	00:02:00		Link diretto	Donna	GenZ-nati tra i	Un numero compreso tra 11 e 20	Ogni ora	Guardo il cellulare	1	3	2	4	8	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0 14:34:51	00:03:18		Link diretto	Uomo	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni 30 minuti	Faccio colazione	4	3	2	1	5	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0 14:06:34	00:01:57		Link diretto	Uomo	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni 10 minuti	Faccio colazione	2	3	1	4	8	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0 14:01:48	00:04:13		Link diretto	Uomo	GenZ-nati tra i	Un numero maggiore di 21	Ogni 30 minuti	Guardo il cellulare	4	2	1	3	7	All'occorrenza quando ho bisogno di qualche informazione precisa	-
2023-08-0 13:51:35	00:01:07		Link diretto	Donna	GenZ-nati tra i	Un numero maggiore di 21	Ogni ora	Faccio colazione	2	3	1	4	5	All'occorrenza quando ho bisogno di qualche informazione precisa	no
2023-08-0 13:50:42	00:01:05		Link diretto	Donna	GenX-nati tra i	Un numero maggiore di 21	Ogni due ore	Faccio colazione	4	3	2	1	1	In caso di noia nei momenti morti	.
2023-08-0 13:49:13	00:01:36		Link diretto	Donna	GenX-nati tra i	Un numero maggiore di 21	Ogni due ore	Guardo il cellulare	3	2	1	4	4	In caso di noia nei momenti morti	No
2023-08-0 13:43:40	00:02:08		Link diretto	Uomo	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni ora	Guardo il cellulare	2	3	1	4	1	In caso di noia nei momenti morti	No
2023-08-0 13:40:46	00:02:13		Link diretto	Donna	GenZ-nati tra i	Un numero maggiore di 21	Ogni 30 minuti	Guardo il cellulare	2	3	1	4	9	All'occorrenza quando ho bisogno di qualche informazione precisa	Come smaltire al meglio il prodotto; punti di raccolta adatti
2023-08-0 13:36:22	00:02:17		Link diretto	Donna	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni ora	Guardo il cellulare	1	4	2	3	10	Ogni giorno	Una funzionalità che mi piacerebbe possedesse è L abbinamento tra i capi, in modo tale da non dover sprecare tempo la mattina
2023-08-0 13:34:33	00:00:58		Link diretto	Donna	GenZ-nati tra i	Un numero compreso tra 3 e 10	Ogni 10 minuti	Guardo il cellulare	1	3	2	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	Boh
2023-08-0 13:26:15	00:02:44		Link diretto	Donna	GenX-nati tra i	Un numero maggiore di 21	Ogni 10 minuti	Guardo il cellulare	1	2	3	4	2	All'occorrenza quando ho bisogno di qualche informazione precisa	Nessuna
2023-08-03					Baby Boomer - nati tra il 1945 e il 1964	Un numero compreso tra 3 e								In caso di noia nei momenti morti	No
														All'occorrenza quando ho bisogno	Consigli su articoli simili. Evidenziare se rapporto qualità prezzo è valido (anche in comparazione con altri prodotti sul mercato) tramite anche bollettini (rosso, giallo,

| 2023-08-03 | | | | | Un numero compreso tra 3 e GenZ- nati tra il 1995 e il 2010 | | Guardo il cellulare | | | | | | Ogni giorno | Una funzionalità che mi piacerebbe possedesse è L. abbinamento tra i capi, in modo tale da non dover sprecare tempo la mattina |
| 2023-08-03 | | | | | Un numero compreso tra 3 e GenZ- nati tra il 1995 e il 2010 | | Guardo il cellulare | | | | | | All'occorrenza quando ho bisogno di qualche informazione precisa | Boh |

Data	Ora	Durata	Canale	Sesso	Generazione	Frequenza	Attività						Occasione	Commento
2023-08-0	13:24:50	00:02:21	Link diretto	Donna	GenZ- nati tra il 10	Ogni 10 minuti	Guardo il cellulare	1	3	2	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	informazioni su dove si possono trovare i capi e quanto effettivamente conviene comprarli se messi a confronto con quelli che compriamo sempre
2023-08-0	13:24:09	00:02:38	Link diretto	Donna	Baby Boomer - 10	Ogni due ore	Faccio colazione	4	3	2	1	1	In caso di noia nei momenti morti	No
2023-08-0	13:23:45	00:03:26	Link diretto	Uomo	GenZ- nati tra il maggiore di 21	Ogni 10 minuti	Yoga	1	3	2	4	9	All'occorrenza quando ho bisogno di qualche informazione precisa	Consigli su articoli simili. Evidenziare se rapporto qualità prezzo è valido (anche in comparazione con altri prodotti sul mercato) tramite anche bollettini (rosso, giallo, verde)
2023-08-0	13:22:58	00:02:04	Link diretto	Uomo	GenX-nati tra il maggiore di 21	Ogni 10 minuti	Faccio colazione	3	1	2	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0	13:22:41	00:01:33	Link diretto	Uomo	GenZ- nati tra il maggiore di 21	Ogni 30 minuti	Guardo il cellulare	4	3	1	2	5	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-08-0	13:20:58	00:09:01	Link diretto	Donna	GenZ- nati tra il maggiore di 21	Ogni 30 minuti	Faccio colazione	2	3	1	4	7	Quando mi sento ispirata e voglio aggiornarmi	-info tracciabilità prodotto su blockchain-> impatto ambientale(co2 impact, indice tossicità), reportistica e ammortamento prodotto in termini di materiale, consumo e costo. Aggiungerei indice di deterioramento prodotto (alcuni materiali dopo X lavaggi si deteriorano in modo importante, rilasciando microplastiche). Aggiungerei inoltre reportistica ambiendelle aziende da dove
2023-08-0	13:20:57	00:02:23	Link diretto	Uomo	GenZ- nati tra il maggiore di 21	Ogni 30 minuti	Guardo il cellulare	2	3	1	4	7	All'occorrenza quando ho bisogno di qualche informazione precisa	no
2023-08-0	13:15:40	00:01:56	Link diretto	Uomo	GenZ- nati tra il e 20	Ogni 10 minuti	Guardo il cellulare	1	3	2	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	Armocromia
2023-08-0	13:13:00	00:01:33	Link diretto	Donna	GenX-nati tra il e 20	Ogni ora	Guardo il cellulare	1	2	3	4	1	In caso di noia nei momenti morti	Non saprei
2023-08-0	13:11:34	00:01:44	Link diretto	Donna	GenZ- nati tra il 10	Ogni ora	Guardo il cellulare	2	3	1	4	6	All'occorrenza quando ho bisogno di qualche informazione precisa	No
2023-07-3	21:52:32	00:06:24	Link diretto	Donna	GenZ- nati tra il 10	Ogni 10 minuti	Guardo il cellulare	1	4	2	3	8	All'occorrenza quando ho bisogno di qualche informazione precisa	No

- Data from the EOL Wardrobe and EOL Excise Tax survey conducted on 48 respondents, in the period between 17-08-2023 and 30-08-2023.

Data	Tempo	Completato nel	Provenienza	Ciao, ti identifichi in?	Di che generazione sei?	Come definiresti il "fine vita di un prodotto di abbigliamento"? x Il momento in cui non indosso più un capo da più di un anno	Come definiresti il "fine vita di un prodotto di abbigliamento"? x Il momento in cui va "fuori moda"	Come definiresti il "fine vita di un prodotto di abbigliamento"? x Il momento in cui il capo risulta rovinato (anche se riparabile grazie ad un intervento di un° sart°)	Come definiresti il "fine vita di un prodotto di abbigliamento"? x Il momento in cui il capo risulta rovinato e non riparabile neanche da un sarto	Come definiresti il "fine vita di un prodotto di abbigliamento"? x Altro...	Ti sei mai post° il problema di come smaltire i tuoi indumenti una volta raggiunto il loro fine vita?	Quanto ritieni che utilizzeresti delle macchinette poste al di fuori di negozi o centri commerciali, che ritirino i tuoi capi in cambio di un incentivo per invogliare le persone a riciclare i propri capi?	Secondo te qual è la tipologia di incentivo che funzionerebbe maggiormente per invogliare le persone a riciclare i propri capi?	invece, se fosse imposta una tassa aggiuntiva per il consumatore (quindi per te) sull'acquisto di nuovi vestiti (un'accisa) che alza il prezzo in maniera PROPORZIONALE alla DIFFICOLTÀ di SMALTIMENTO del prodotto, ritieni che saresti indotto ad acquistarne meno? Quanto ritieni che questa tassa possa indurre te e i tuoi conoscenti nella lotta contro l'over produzione e l'over consumo?	Perché hai risposto così alla domanda 7?
2023-08-30	20:36:46	00:18:44	Link diretto	Donna	GenY-nati tra il 1980 e il 1995	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	9	Denaro (nell'ordine di centesimi o pochi euro)	7	I capi nuovi continuerei ad acquistarli ma qualora il loro prezzo aumentasse (accisa) sarei molto più attenta ed opterei per i capi acquistabili negli outlet o second hand.
2023-08-22	18:49:41	00:03:28	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	Si	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	utilizzare in centri commerciali in un pool di negozi convenzionati	10	I capi di abbigliamento sono molto costosi e di buona qualità, trovo assurdo applicare un ulteriore accisa oltre al prezzo d'acquisto
2023-08-22	18:44:07	00:03:47	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	Si	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	6	Denaro (nell'ordine di centesimi o	8	Se ci fosse una tassa, credo si rifletterebbe maggiormente prima di fare un acquisto
2023-08-22	06:09:31	00:09:52	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	Si	No	No, non ci ho mai pensato	10	Denaro (nell'ordine di centesimi o	5	Dipende dal capo di abbigliamento
2023-08-21	11:41:35	00:03:16	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Denaro (nell'ordine di centesimi o pochi euro)	7	Personalmente non acquisto compulsivamente e a qualche anno a questa parte quasi mai fast fashion, con l'aggiunta di
2023-08-19	00:51:09	00:06:12	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Si	No	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Denaro (nell'ordine di centesimi o pochi euro)	5	Incertezza
2023-08-18	17:56:55	00:05:42	Link diretto	Donna	Baby Boomer-nati tra il 1945 e il 1964	No	Si	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	8	Sconti relativi ai brand di cui si riporta un capo	9	Perché cambia totalmente il modo di compravendita e smaltimento
2023-08-18	16:31:32	00:03:35	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	Si	No	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Denaro (nell'ordine di centesimi o	5	Se una persona desidera un capo lo compra anche ad un prezzo leggermente superiore
2023-08-18	15:56:31	00:18:34	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	Si	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Sconti relativi ai brand di cui si riporta un capo	5	non ritengo sia corretto che il cliente debba pagare un prezzo maggiore visto il costo eccessivo di certi capi di abbigliamento che dipendono solo dal brand. È chi mette sul mercato il prodotto che deve prevedere e trovare una soluzione per un eventuale riciclo del capo al termine del suo utilizzo
2023-08-18	15:56:23	00:01:55	Link diretto	Donna	GenY-nati tra il 1980 e il 1995	No	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Denaro (nell'ordine di centesimi o pochi euro)	10	Perché ritengo importante ridurre lo spreco ed i consumi inutili
2023-08-18	13:49:12	00:05:02	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Inserire una tassa potrebbe far scendere il potere d'acquisto.. si invece al riciclo
2023-08-18	13:21:44	00:10:05	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	Si	No	No	Il momento in cui il capo non è più portabile causa cambio taglia	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	5	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	1	Acquisto ciò che mi serve
2023-08-18	11:47:45	00:02:56	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	Si	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	6	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Cambierebbe sicuramente ma se poi avessi bisogno la pagherei comunque!
2023-08-18	11:42:51	00:07:40	Link diretto	Donna	Baby Boomer-nati tra il 1945 e il 1964	No	No	No	No	Semplicemente il capo non mi piace più	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	10	Perché è un mio pensiero, discutibile ma rimane un mio pensiero
2023-08-18	11:33:38	00:06:15	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	1	Perché il consumismo è la base del nostro mondo
2023-08-18	11:08:33	00:04:16	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	No	Se è rovinato non riparabile o di una taglia diversa da quella cge porto o non adeguato all'età	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	7	Denaro (nell'ordine di centesimi o	3	Perché credo che le tasse siano già alte, se desidero un capo comunque lo acquisterei e danneggerebbe soprattutto le persone meno abbienti quindi sarebbe una imposizione ingiusta ed inutile
2023-08-18	11:01:39	00:05:31	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	8	Perché voglio essere libera di acquistare e buttare i vestiti che voglio
2023-08-18	10:47:07	00:05:16	Link diretto	Donna	GenX-nati tra il 1964 e il 1980	No	Si	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	10	Denaro (nell'ordine di centesimi o pochi euro)	8	È importante produrre merci facilmente biodegradabili o comunque non inquinanti
2023-08-18	10:10:46	00:04:46	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	3	Sconti relativi ai brand di cui si riporta un capo	1	Non cambierebbe nulla perché per ovviare al consumo eccessivo di vestiti prediligo acquistare meno indumenti ma di qualità che durano nel tempo
2023-08-18	02:26:05	00:01:55	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	No	No	Si	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Mi sembrava ragionevole
2023-08-18	00:49:58	00:08:34	Link diretto	Donna	Baby Boomer-nati tra il 1945 e il 1964	No	Si	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	1	Sconti relativi ai brand di cui si riporta un capo	1	Perché se mi piace lo acquisterei ugualmente
2023-08-17	21:07:41	00:04:37	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	9	Denaro (nell'ordine di centesimi o pochi euro)	9	Il prezzo di un capo di fast fashion raggiungerebbe prezzi notevolmente superiori e non avrebbe più senso comprarne.
2023-08-17	19:23:10	00:01:21	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	No	No	No	Si	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	6	Denaro (nell'ordine di centesimi o pochi euro)	10	Perché il costo del fast fashion si avvicinerebbe a prodotti più sostenibili
2023-08-17	18:23:04	00:06:58	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	No	No	No	Si	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	4	Secondo me il costo di smaltimento non dovrebbe essere a carico del cliente ma interamente coperto dal venditore. L'over produzione e l'over consumo non penso vengano disincentivati dall'aumento di prezzo.
2023-08-17	18:03:41	00:03:23	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	No	No	Si	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	9	Sconti relativi ai brand di cui si riporta un capo	8	Perché il prezzo è una leva d'acquisto universale. Laddove il prodotto non è haute-couture e un driver indiscusso di acquisto. E la segnalazione del rincaro sul prezzo di listino al pubblico dovrebbe segnalata sullo scontrino.
2023-08-17	17:55:24	00:03:56	Link diretto	Uomo	GenZ-nati tra il 1995 e il 2010	Si	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	7	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Proverei fastidio dover pagare un sovrapprezzo di cui non sono io responsabile ma le aziende produttrici di tali indumenti
2023-08-17	17:54:37	00:02:37	Link diretto	Donna	GenZ-nati tra il 1995 e il 2010	Si	No	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti relativi ai brand di cui si riporta un capo	10	L'aumento del prezzo mi spronerebbe ad acquistare meno

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Data	Ora	Durata	Canale	Genere	Generazione						Smaltimento	N1	Incentivo	N2	Commento
2023-08-18	02:26:05	00:01:55	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Mi sembrava ragionevole
2023-08-18	00:49:58	00:08:34	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	No	Sì	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	1	Sconti relativi ai brand di cui si riporta un capo	1	Perché se mi piace lo acquisterei ugualmente
2023-08-17	21:07:41	00:04:37	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	9	Denaro (nell'ordine di centesimi o pochi euro)	9	Il prezzo di un capo di fast fashion raggiungerebbe prezzi notevolmente superiori e non avrebbe più senso comprarne.
2023-08-17	19:23:10	00:01:21	Link diretto	Donna	1995 e il 2010	No	No	No	Sì	No	l'ho regalato ad amici		pochi euro		più sostenibili
2023-08-17	18:33:06	00:11:47	Link diretto	Donna	GenX- nati tra il 1964 e il 1980	Sì	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	6	Perché sono favorevole allo smaltimento selezionato ma non dovrebbe gravare troppo sul prezzo del capo
2023-08-17	18:23:04	00:06:58	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	4	Secondo me il costo di smaltimento non dovrebbe essere a carico del cliente ma interamente coperto dal venditore. L'over produzione e l'over consumo non penso vengano disincentivati dall'aumento di prezzo.
2023-08-17	18:03:41	00:03:23	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	9	Sconti relativi ai brand di cui si riporta un capo	8	Perché il prezzo è una leva d'acquisto universale. Laddove il prodotto non è haute-couture è un driver indiscusso di acquisto. E la segnalazione del rincaro sul prezzo di listino al pubblico dovrebbe segnalata sullo scontrino.
2023-08-17	17:55:24	00:03:56	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	Sì	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	7	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Proverei fastidio dover pagare un sovrapprezzo di cui non sono io responsabile ma le aziende produttrici di tali indumenti
2023-08-17	17:54:37	00:02:37	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	Sì	No	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti relativi ai brand di cui si riporta un capo	10	L'aumento del prezzo mi spronerebbe ad acquistare meno
2023-08-17	17:47:28	00:10:29	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	Sì	No	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	1	Denaro (nell'ordine di centesimi o pochi euro)	7	Penso che una tassa di questo tipo farebbe percepire maggiormente al consumatore il valore del problema, favorendo la sensibilizzazione verso prodotti più sostenibili, verso i quali molte persone orienterebbero la loro scelta; porterebbe molte persone ad "aprire gli occhi" e ad essere più consapevoli dell'impatto dei vestiti che comprano
2023-08-17	17:31:24	00:00:54	Link diretto	Preferisco non rispondere	Baby Boomer- nati tra il 1945 e il 1964	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	2	Denaro (nell'ordine di centesimi o pochi euro)	1	Perché non voglio spendere
2023-08-17	14:27:04	00:03:43	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	1	Una tassa sul prodotto non mi coinvolge nella lotta all'overconsumo, al contrario mi allontana dalla causa. Ritengo che un incentivo come quello proposto nella domanda precedente sia più idoneo.
2023-08-17	14:08:26	00:03:34	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	Sì	No	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	5	Sconti relativi ai brand di cui si riporta un capo	7	Perché sicuramente inciderebbe sulle decisioni di acquisto, ma sicuramente dipenderebbe dalla percentuale applicata e sopratutto dal grado di conoscenza del consumatore (i.e., se compro con un sovrapprezzo senza sapere che tale cifra contiene anche l'accisa proposta, sicuramente ci farei meno caso; tutti i prezzi sarebbero rialzati a prescindere e tenderei a scegliere sulla base delle stesse motivazioni di prima).
2023-08-17	13:21:48	00:03:56	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	No	Sì	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	8	Sconti relativi ai brand di cui si riporta un capo	8	Sono Ligure e non voglio pagare, belin
2023-08-17	13:11:46	00:03:57	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	No	Sì	No	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	1	Denaro (nell'ordine di centesimi o pochi euro)	1	Praticità
2023-08-17	12:43:47	00:03:39	Link diretto	Uomo	Baby Boomer- nati tra il 1945 e il 1964	No	No	Sì	No	No	No, non ci ho mai pensato	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	4	Convinto
2023-08-17	12:38:23	00:01:33	Link diretto	Uomo	GenX- nati tra il 1964 e il 1980	No	No	No	Sì	No	No, non ci ho mai pensato	10	Sconti relativi ai brand di cui si riporta un capo	2	Non la ritengo la soluzione più efficace
2023-08-17	12:35:20	00:01:40	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	No, non ci ho mai pensato	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	9	Perché a nessuno piace buttar via soldi
2023-08-17	12:33:24	00:03:51	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	No	No	No	Sì	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	8	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	9	Un'accisa potrebbe essere l'unico vero mezzo per raggiungere un numero maggiore di persone e sensibilizzarle sull'impatto provocato dallo shopping in generale. Tuttavia non credo sia il mezzo giusto per interiorizzare tali effetti a lungo andare
2023-08-17	12:33:13	00:04:44	Link diretto	Donna	GenX- nati tra il 1964 e il 1980	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	9	Per evitare il rialzo dei prezzi
2023-08-17	12:32:18	00:05:41	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Denaro (nell'ordine di centesimi o pochi euro)	1	Sarebbe meglio, piuttosto, non impostarla come tassa, ma alzare il prezzo del vestito senza questa specifica per il consumatore. Lo stesso sarebbe demotivato a realizzare di dover pagare l'ennesima tassa, a prescindere dal fine di quest'ultima.
2023-08-17	12:30:45	00:02:36	Link diretto	Uomo	GenX- nati tra il 1964 e il 1980	No	No	Sì	Sì	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho buttato nell'indifferenziato	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	3	Perché abbiamo già troppe tasse e tendiamo ad abituarci a pagarle senza farci troppe domande sul perché
2023-08-17	12:28:42	00:01:28	Link diretto	Donna	GenY- nati tra il 1980 e il 1995	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Denaro (nell'ordine di centesimi o pochi euro)	10	Perché permetterebbe di rendere omogenei i mercati fast fashion e sustainable, andando a pareggiare i gap di prezzo presenti e favorendo lo sviluppo di pratiche di produzione e distribuzione sostenibili
2023-08-17	12:21:54	00:11:27	Link diretto	Donna	Baby Boomer- nati tra il 1945 e il 1964	No	No	No	Sì	No	Sì, ci ho pensato ma non avendo trovato una soluzione rapida, l'ho regalato ad amici	10	Denaro (nell'ordine di centesimi o pochi euro)	10	Perché i costi possono essere ampiamente compensati dai guadagni provenienti dal riciclo del materiale da impegnarsi in molteplici comparti industriali ed automobilistico
2023-08-17	11:54:33	00:05:42	Link diretto	Uomo	GenX- nati tra il 1964 e il 1980	No	No	No	Sì	No	No, non ci ho mai pensato	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	1	Perché ritengo che per quanto giusto il concetto di una tassa non avrebbe nessun effetto se non quello di penalizzare le fasce più povere
2023-08-17	11:45:27	00:04:47	Link diretto	Donna	GenZ- nati tra il 1995 e il 2010	No	No	No	Sì	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	6	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	7	Perché ritengo si acquisti troppo e inutilmente e questo metodo (seppur discutibile) potrebbe disincentivare (forse sarebbe più adatta una tassa oltre un tot di capi, ma immagino difficile da realizzare)
2023-08-17	11:43:08	00:06:19	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti relativi ai brand di cui si riporta un capo	1	La tassa non la ritengo una soluzione idonea in quanto non mi incentiva ad abbracciare la lotta contro l'over produzione.
2023-08-17	11:38:52	00:02:39	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	8	Sconti relativi ai brand di cui si riporta un capo	2	Perché sarebbe una soluzione corretta, ma difficilmente applicabile. Porterebbe persone che non hanno nulla ad avere ancora più difficoltà a procurarsi quei beni primari
2023-08-17	11:30:41	00:03:00	Link diretto	Uomo	GenZ- nati tra il 1995 e il 2010	No	No	Sì	No	No	Sì, ma spesso mi ritrovo a tenere i capi a casa sebbene inutilizzati in attesa di trovare una sistemazione	10	Sconti da utilizzare in centri commerciali in un pool di negozi convenzionati	10	Perché nella situazione in cui si trova il mondo oggi credo che abbia senso sensibilizzare il consumatore facendogli mettere mano al portafoglio. Credo sia l'unico modo per creare un vero cambiamento in questo mondo consumista a livelli assurdi. Però ho messo 8 su 10 perché ovviamente neanche a me piace spendere di più 😅😅

- Data from the first-round surveys conducted on 7 respondents, using Google Forms, during the online validation meeting on 04-09-2023.

Ad Hoc Lessons

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for the Italian government to introduce mandatory 2-hour Ad Hoc lessons about fashion sustainability in schools (5-14 years old) at least once a year.	I believe the level of expertise of the lecturer significantly influences the educative results of Ad Hoc lessons on students.
04/09/2023 15.48.13	4- Partially Agree	2- Partially Disagree	4- Partially Agree	5- Totally Agree	4- Partially Agree
04/09/2023 15.51.56	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	5- Totally Agree
04/09/2023 15.52.26	4- Partially Agree	3- Indifferent	3- Indifferent	2- Partially Disagree	5- Totally Agree
04/09/2023 15.52.44	4- Partially Agree	2- Partially Disagree	3- Indifferent	5- Totally Agree	5- Totally Agree
04/09/2023 15.53.14	3- Indifferent	3- Indifferent	4- Partially Agree	4- Partially Agree	5- Totally Agree
04/09/2023 15.53.21	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree	3- Indifferent
04/09/2023 15.53.55	4- Partially Agree	2- Partially Disagree	3- Indifferent	3- Indifferent	4- Partially Agree

Educational Social Media Plan

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for brands to implement an educative social media plan about sustainable fashion for their followers on Instagram using also livestreaming tools and ER.	I believe a social media campaign will NOT face an initial mistrust by people who are not used to the idea of learning valuable information and concepts on social media.
04/09/2023 16.12.01	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	2- Partially Disagree
04/09/2023 16.12.26	2- Partially Disagree	2- Partially Disagree	3- Indifferent	4- Partially Agree	4- Partially Agree
04/09/2023 16.12.56	4- Partially Agree	5- Totally Agree	4- Partially Agree	2- Partially Disagree	5- Totally Agree
04/09/2023 16.13.15	3- Indifferent	4- Partially Agree	4- Partially Agree	3- Indifferent	3- Indifferent
04/09/2023 16.13.28	3- Indifferent	4- Partially Agree	3- Indifferent	3- Indifferent	2- Partially Disagree
04/09/2023 16.14.27	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree
04/09/2023 16.15.27	2- Partially Disagree	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree

Educational Visual Labels

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is forward-looking for brands to introduce Educational Visual labels on their garments.	I believe consumers will NOT have difficulties in understanding the letter (+color) indicating the level of sustainability, disposal and washing methodologies and using the QR code.
04/09/2023 16.28.23	3- Indifferent	3- Indifferent	3- Indifferent	3- Indifferent	5- Totally Agree
04/09/2023 16.28.32	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree	4- Partially Agree
04/09/2023 16.28.36	5- Totally Agree	5- Totally Agree	5- Totally Agree	4- Partially Agree	4- Partially Agree
04/09/2023 16.29.06	2- Partially Disagree	5- Totally Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
04/09/2023 16.29.13	4- Partially Agree	4- Partially Agree	5- Totally Agree	5- Totally Agree	4- Partially Agree
04/09/2023 16.29.38	3- Indifferent	3- Indifferent	4- Partially Agree	5- Totally Agree	4- Partially Agree
04/09/2023 16.29.49	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	2- Partially Disagree

GoodToWearMe App

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for third parties to invest in the creation of GoodToWearMe App.	I believe GoodToWearMe App will NOT face difficulties in becoming part of daily routine for users.
04/09/2023 16.38.19		4- Partially Agree	4- Partially Agree	2- Partially Disagree	2- Partially Disagree
04/09/2023 16.38.36	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
04/09/2023 16.38.46	3- Indifferent	2- Partially Disagree	3- Indifferent	2- Partially Disagree	1- Totally Disagree
04/09/2023 16.38.49	3- Indifferent	4- Partially Agree	3- Indifferent	4- Partially Agree	3- Indifferent
04/09/2023 16.38.59	4- Partially Agree	3- Indifferent	3- Indifferent	3- Indifferent	3- Indifferent
04/09/2023 16.39.15	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree
04/09/2023 16.39.43	4- Partially Agree	4- Partially Agree	3- Indifferent	3- Indifferent	2- Partially Disagree

End Of Life Wardrobe

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe EOL Wardrobe will be profitable for the stores participating in the initiative.	I believe the EOL Wardrobe system will NOT have difficulties in finding brands, stores and malls willing to take part in the initiative.
04/09/2023 16.49.05	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
04/09/2023 16.49.18	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree	2- Partially Disagree
04/09/2023 16.49.20	3- Indifferent	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
04/09/2023 16.49.23	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
04/09/2023 16.49.32	4- Partially Agree	4- Partially Agree	4- Partially Agree	2- Partially Disagree	3- Indifferent
04/09/2023 16.49.47	3- Indifferent	5- Totally Agree	5- Totally Agree	4- Partially Agree	4- Partially Agree
04/09/2023 16.50.41	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree

End Of Life Excise Tax

Chronological information	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable in the long term for the government to introduce an excise tax on garments to limit the overproduction and consumption of unsustainable fashion products.	I believe it is possible and feasible for the Italian government to introduce an excise tax on garments proportional to the unsustainability level of their production and disposal methodologies.
04/09/2023 16.58.55	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	5- Totally Agree
04/09/2023 16.59.19	3- Indifferent	5- Totally Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
04/09/2023 16.59.30	2- Partially Disagree	5- Totally Agree	3- Indifferent	5- Totally Agree	2- Partially Disagree
04/09/2023 16.59.48	3- Indifferent	5- Totally Agree	3- Indifferent	1- Totally Disagree	4- Partially Agree
04/09/2023 17.00.06	5- Totally Agree	5- Totally Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
04/09/2023 17.00.58	3- Indifferent	4- Partially Agree	3- Indifferent	4- Partially Agree	4- Partially Agree
04/09/2023 17.01.03	1- Totally Disagree	4- Partially Agree	4- Partially Agree	3- Indifferent	3- Indifferent

- Data from the second-round surveys conducted on 7 respondents, using Google Forms, in the period between 04-09-2023 and 9-09-2023.

Ad Hoc Lessons - Round 2					
Chronological information	**I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.**	**I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.**	**I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.**	**I believe it is forward-looking for the Italian government to introduce mandatory 2-hour Ad Hoc lessons about fashion sustainability in schools (5-14 years old) at least once a year.**	**I believe the level of expertise of the lecturer significantly influences the educative results of Ad Hoc lessons on students.**
04/09/2023 18.09.40	4- Partially Agree	2- Partially Disagree	3- Indifferent	4- Partially Agree	5- Totally Agree
05/09/2023 8.53.42	4- Partially Agree	3- Indifferent	4- Partially Agree	4- Partially Agree	5- Totally Agree
05/09/2023 10.01.11	3- Indifferent	2- Partially Disagree	3- Indifferent	4- Partially Agree	5- Totally Agree
05/09/2023 14.32.12	4- Partially Agree	4- Partially Agree	3- Indifferent	3- Indifferent	5- Totally Agree
06/09/2023 23.26.38	4- Partially Agree	3- Indifferent	4- Partially Agree	4- Partially Agree	4- Partially Agree
07/09/2023 15.40.22	4- Partially Agree	2- Partially Disagree	3- Indifferent	5- Totally Agree	5- Totally Agree
09/09/2023 19.23.01	4- Partially Agree	2- Partially Disagree	3- Indifferent	4- Partially Agree	5- Totally Agree

Educational Social Media Plan - Round 2					
Informazioni cronologiche	**I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.**	**I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.**	**I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.**	**I believe it is profitable for brands to implement an educative social media plan about sustainable fashion for their followers on Instagram using also livestreaming tools and ER.**	**I believe a social media campaign will NOT face an initial mistrust by people who are not used to the idea of learning valuable information and concepts on social media.**
04/09/2023 18.11.21	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
05/09/2023 8.54.24	3- Indifferent	3- Indifferent	4- Partially Agree	4- Partially Agree	4- Partially Agree
05/09/2023 10.03.18	2- Partially Disagree	3- Indifferent	2- Partially Disagree	4- Partially Agree	3- Indifferent
05/09/2023 14.33.51	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
06/09/2023 23.27.17	3- Indifferent	3- Indifferent	4- Partially Agree	2- Partially Disagree	1- Totally Disagree
07/09/2023 15.43.30	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree
09/09/2023 19.25.03	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree

Educational Visual Labels - Round 2					
Informazioni cronologiche	**I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.**	**I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.**	**I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.**	**I believe it is forward-looking for brands to introduce Educational Visual labels on their garments.**	**I believe consumers will NOT have difficulties in understanding the letter (+color) indicating the level of sustainability, disposal and washing methodologies and using the QR code.**
04/09/2023 18.12.57	2- Partially Disagree	5- Totally Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
05/09/2023 8.54.48	4- Partially Agree	5- Totally Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
05/09/2023 10.13.17	4- Partially Agree	4- Partially Agree	3- Indifferent	5- Totally Agree	5- Totally Agree
05/09/2023 14.35.24	3- Indifferent	4- Partially Agree	5- Totally Agree	5- Totally Agree	4- Partially Agree
06/09/2023 23.27.52	2- Partially Disagree	4- Partially Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
07/09/2023 15.44.08	4- Partially Agree	4- Partially Agree	4- Partially Agree	5- Totally Agree	4- Partially Agree
09/09/2023 19.26.51	4- Partially Agree	5- Totally Agree	4- Partially Agree	5- Totally Agree	5- Totally Agree

GoodToWearMe App - Round 2					
Informazioni cronologiche	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable for third parties to invest in the creation of GoodToWearMe App.	I believe GoodToWearMe App will NOT face difficulties in becoming part of daily routine for users.
04/09/2023 18.15.14	2- Partially Disagree	4- Partially Agree	2- Partially Disagree	3- Indifferent	2- Partially Disagree
05/09/2023 8.55.30	3- Indifferent	4- Partially Agree	4- Partially Agree	2- Partially Disagree	2- Partially Disagree
05/09/2023 10.14.32	2- Partially Disagree	2- Partially Disagree	3- Indifferent	3- Indifferent	2- Partially Disagree
05/09/2023 14.36.05	3- Indifferent	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree
06/09/2023 23.28.22	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	1- Totally Disagree
07/09/2023 15.44.54	4- Partially Agree	4- Partially Agree	3- Indifferent	3- Indifferent	2- Partially Disagree
09/09/2023 19.27.43	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent	2- Partially Disagree

End Of Life Wardrobe - Round 2					
Informazioni cronologiche	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe EOL Wardrobe will be profitable for the stores participating in the initiative.	I believe the EOL Wardrobe system will NOT have difficulties in finding brands, stores and malls willing to take part in the initiative.
04/09/2023 18.16.09	3- Indifferent	4- Partially Agree	4- Partially Agree	2- Partially Disagree	2- Partially Disagree
05/09/2023 8.56.00	4- Partially Agree	5- Totally Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
05/09/2023 10.16.08	3- Indifferent	4- Partially Agree	4- Partially Agree	3- Indifferent	4- Partially Agree
05/09/2023 14.37.20	3- Indifferent	4- Partially Agree	4- Partially Agree	4- Partially Agree	3- Indifferent
06/09/2023 23.28.56	2- Partially Disagree	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
07/09/2023 15.45.21	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
09/09/2023 19.28.36	3- Indifferent	5- Totally Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree

End Of Life Excise Tax - Round 2					
Informazioni cronologiche	I believe this tool will have long-term effects on the levels of education on Fashion Sustainability of at least 60% of people reached.	I believe this tool will have long-term effects on fashion consumption habits of at least 60% of people reached.	I believe this tool will create enough engagement that people will communicate their interest and knowledge about the initiative and suggest it to others in at least 60% of the reached consumers.	I believe it is profitable in the long term for the government to introduce an excise tax on garments to limit the overproduction and consumption of unsustainable fashion products.	I believe it is possible and feasible for the Italian government to introduce an excise tax on garments proportional to the unsustainability level of their production and disposal methodologies.
04/09/2023 18.17.40	3- Indifferent	4- Partially Agree	3- Indifferent	4- Partially Agree	4- Partially Agree
05/09/2023 8.56.50	3- Indifferent	5- Totally Agree	4- Partially Agree	2- Partially Disagree	4- Partially Agree
05/09/2023 10.17.19	2- Partially Disagree	5- Totally Agree	2- Partially Disagree	3- Indifferent	2- Partially Disagree
05/09/2023 14.37.55	2- Partially Disagree	5- Totally Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree
06/09/2023 23.29.33	2- Partially Disagree	4- Partially Agree	4- Partially Agree	4- Partially Agree	2- Partially Disagree
07/09/2023 15.46.26	3- Indifferent	5- Totally Agree	4- Partially Agree	2- Partially Disagree	4- Partially Agree
09/09/2023 19.29.55	3- Indifferent	5- Totally Agree	4- Partially Agree	4- Partially Agree	4- Partially Agree