




Sustainable Marketing Orientation in the Clothing Industry: Slow or Fast Fashion?

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Info	Abstract
<p><i>Keywords:</i> Sustainability Slow fashion Fast fashion Consumer behavior</p>	<p>Following the principles of sustainable marketing, any organization should meet the needs of its current consumers without compromising the ability of future generations to fulfill their own needs. This concern is valid not only for the environment but also for the sustainability's economic and social dimensions. The clothing industry is adapting business models to meet environmental awareness and demand for sustainable clothing. This study aims to understand how the clothing business and consumer behavior are changing in consideration of sustainability. Specifically, it addresses how fashion consumers consider sustainability when selecting and purchasing clothing, contrasting slow and fast fashion approaches. Firstly, an exploratory quantitative study based on an online survey about slow fashion purchase intention was performed with a sample of 864 Portuguese residents. Analyses of descriptive statistics (means, frequencies, and Cronbach's alpha) and inferential statistics (chi-square, <i>t</i>-test, and ANOVA) were used. Then, a single-case study of a well-known Portuguese fashion brand concerning its strategy towards sustainability was carried out. The study concludes that there are positive associations between the consumer consideration for sustainability and slow-fashion clothing and the consumer perceived value, purchase intention, willingness to pay a price premium, and recommend slow-fashion products.</p>

Introduction

Sustainability often refers to the conscious use of natural resources and the consideration for new alternatives and actions towards the planet (de Bem Machado & Richter, 2021). The implications for the collective well-being are evident as never before.

The textile industry is one of the oldest and largest markets in the world, estimated at 1.5 trillion dollars annually (Cruz-Cárdenas, Guadalupe-Lanas & Velín-Fárez, 2019). Hence, the focus of this study is driven to the clothing industry. Due to the increasing environmental impacts created by clothing consumption, consumers' environmental awareness is growing, increasing a niche for slow fashion products that promote ethical clothing consumption (Shaw & Riach, 2011). Slow fashion is a movement focused on sustainability, which encourages brands and consumers to adopt a more ethical approach to fashion. This movement defends the purchase of clothes of better quality, greater durability, and the valorization of fair treatment of people and the planet. In addition, it encourages the purchase of vintage or second-hand clothing, the redesign of old clothing, the purchase from smaller producers, and quality clothing with longer service life (Jung & Jin, 2014).

It is inherent to talk about circular economies when addressing sustainability. According to the classical definition, a circular economy is an economy designed to regenerate itself using two types of materials: those organic or renewable, designed to be reused and re-entered at the end of their life cycle in the biosphere, and those technical or non-renewable, designed to switch cyclically from production to consumption with a minimum loss of quality or value (Dryzek, 2013).

Furthermore, sustainable marketing is indispensable in the business environment for creating challenges and opportunities and understanding and monitoring consumer behavior. With the younger generations being more demanding and more aware, consumer behavior analysis is paramount to understanding the importance of ethics and moral values in making a purchase decision (Jung & Jin, 2014). Therefore, in this study, an empirical quantitative study was carried out for such a purpose, based on an online survey questionnaire and a convenience sample of 864 cases. Each participant was questioned about his/her consideration for slow fashion.

The text is structured in three parts. Section I puts forward an exploratory literature review. Section II presents the quantitative study, namely, materials and method, results, and discussion. Section III presents a case study about Mo Fashion, an example of a fashion brand that has recently

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deployed a business model with sustainability concerns, aiming to contribute to environmental protection and economic and social balance.

I. Literature Review

This section aims to explore the dimensions of sustainability found in the literature to highlight slow fashion and emphasize a movement that calls for greater awareness of consumption in the clothing sector, alerting consumers to the way clothes are produced.

1. Sustainability

Sustainability has become an essential topic in the modern 21st-century society as the world population continues to grow, technologies evolve, and relationships between economies change. At the same time, other important topics also influence the economy, such as population, poverty, health, oil, preservation of ecosystems, food, water, and climate change (Bernyte, 2018).

Barnaby (1987:217-218) stated that sustainable development is one that “meets the needs of the present without compromising the ability of future generations to meet their own needs”. This definition was later approached by Silvius and Schipper (2014), who considered it as generic and vague. The concept is not consensual due to the complexity of the message. It does not specify the measurements, and one needs to accomplish a sustainable future. It is a sensitive subject that needs to be spread to the masses to be alert and aware of the actions needed daily, at the individual and society levels. In 1987, the World Commission on Environment and Development presented the sustainable development concept in Stockholm to unite countries around sustainable development. Sustainability is a systemic concept that results and is reflected in the attitudes of people and organizations and is directly linked to the planet’s survival. It is a set of ecologically correct, economically viable, socially just, and culturally diverse ideas, strategies, and attitudes.

Elkington (1998) postulated the 3Ps designation for people, planet, and profits as a triple goal toward true sustainability. Following this definition, industries should assess the three dimensions when planning their strategies, seeking win-win strategies (Elkington, 1994).

Economic sustainability refers to a system of production that satisfies present consumption levels without compromising future needs; a sustainable system must produce goods and services continuously, maintain manageable levels of government and external debt, and avoid extreme sectoral imbalances that damage agricultural or industrial production (Harris, 2003). Social sustainability implies a system of social organization that eliminates poverty (Muthu, 2017). It establishes the nexus between social conditions such as poverty and environmental decay (Basiago, 1998; Ruttan, 1991). A socially sustainable system must achieve fairness in distribution and opportunity, adequate provision of social services, including health and education, gender equity, and political accountability and participation (Harris, 2003). Environmental sustainability refers to ecosystem integrity, carrying capacity, and biodiversity; it demands that natural capital be preserved as a foundation of economic inputs and a sink for waste (Khan, 1995). Resources need to be extracted no faster than they can be regenerated, and waste

must be emitted no faster than they can be digested by the environment (Khan, 1995).

Bocken and colleagues (2014) argue that sustainable business models are innovations that change the way the organization creates, delivers, and captures value. Companies can make a difference for society by conducting their business towards sustainability through economic, social, and environmental dimensions. These changes demand a vision of the future and a strategy to execute this vision. The simpler, more uniform, and transparent the rules are, the easier it is for companies to focus on creating value for society.

Sustainability has recently become an important new driver in consumers’ purchasing decisions. Consumers are expecting transparency more and more across the entire value chain; they want more information about the provenience of goods and the quality of materials used. Brands are responding to these challenges, raised on the demand side, by becoming more transparent, in many cases specifying costs of materials, mark-ups, labor costs, transport, and duties (Gazzola, Pavione, Pezzetti & Grechi, 2020).

2. The clothing industry

The fashion industry is highly complex and characterized by very long and global supply chains with many agents (Dickson, Waters & López-Gydosh, 2012; Kozłowski, Bardecki & Searcy, 2012; Pedersen & Andersen, 2015). Moreover, globalization and new communication technologies have implied that fashion has become faster and less expensive (Black, 2010). Thus, the fashion industry has been driven by the need for speed, change, flexibility, and quick responsiveness (Christopher, Lowson & Peck, 2004).

Currently, the fashion industry, with extensive use of resources, short product life cycles, and over-consumption, generates many negative societal impacts (Allwood, Laursen, de Rodriguez & Bocken, 2015). Moreover, the textiles and clothing sector is highly entangled with environmental, social, economic, and governmental issues (Gardetti, 2017). However, many fashion brands are already adopting standards and are introducing codes and conduct to manage better the supply chain’s social and environmental dimensions (Ashby, Smith & Shand, 2017). Thus, producers and retailers have been focusing their efforts on reducing the environmental impacts of textiles in their entire life cycle stages. In addition, they are improving the social aspects (such as instituting fair working conditions, setting social standards, establishing minimum wages, ensuring occupational safety, and imposing a ban on child and forced labor).

There is a considerable number of sustainability issues that challenge the textile and clothing industry (Diviney & Lillywhite, 2009; Muthu, 2017), namely:

- Significant energy and water use in the manufacturing and production stages.
- Greenhouse gas (GHG) emissions (carbon footprint) in the manufacturing processes.
- Ecotoxicity from washing and dyeing of textiles.
- Toxicity from fertilizers, pesticides in the fiber stage of natural textiles.

- Depletion of renewable resources such as fossil fuels, energy use, and associated GHG emissions in the fiber production stage of synthetic fibers.
- Release of nutrients (responsible for eutrophication).
- Toxicity (human and ecotoxicity), hazardous waste substances management and effluent treatment during the production stage, and employment of chemicals, dyes, and finishes in the manufacturing link.
- Cost of sustainable production.
- Fast fashion cycles.
- Consumer behavior.
- Social criteria including working conditions, child labor, poor wages, and safety.
- Environmental, health, and safety issues.
- Textile waste management coupled with landfill shortage.
- Non-degradable textile materials.
- Economic issues in the entire supply chain and in the trade.

Fashion is a complex business that involves long and varied supply chains, including production, raw material, textile manufacturing, clothing construction, shipping, retail, and use and ultimate disposal of the garment. Retailing, as a part of the supply chain, is facing dramatic changes in consumption. In many ways, consumerism has become a defining characteristic of modern societies, while at the same time, sustainability has been an important issue arousing social concerns around the world. In modern times, shopping is increasingly becoming a leisure activity done not out of necessity but rather of luxury. Such consumerism is in direct conflict with sustainability (Yang, Song & Tong, 2017).

In the mainstream fashion model, the number of fashion seasons has increased, and lead time has been shortened to promptly reflect trends and meet consumer needs. As a result, the manufacturing speed has become faster and faster, now taking only several weeks from initial design to delivery of finished goods to stores. Such is the core concept of the fast-fashion employed by global retailers such as Zara, H&M, Forever 21, and Top Shop (Jung & Jin, 2016).

According to Thorisdottir and Johannsdottir (2019), the fashion industry has been accused of taking limited responsibility for its behavior towards addressing sustainability-related issues, such as climate change discussion, and over-consumption of natural resources, due to its production and marketing strategies. That is a sensitive issue because the industry relies on production in low-cost countries where environmental and safety regulations may be weak. For example, cotton manufacturing requires a significant amount of water, as over 19,000 liters of water are used to produce one pair of jeans and a t-shirt (Thorisdottir & Johannsdottir, 2019). That is a significant issue given the scarcity of clean water in some parts of the world. The constant growth of the fashion industry and its unsustainable behavior are negatively affecting the environment. The industry controls the clothing life cycle where relatively new garments are thrown away, not because they are worn out but because they become out of fashion due to the industry marketing strategies.

Within the current context, there are two types of fashion models: fast fashion and slow fashion. Slow fashion is the answer for sustainability; in contrast, fast fashion exists to fulfill consumer luxury. Fast fashion emphasizes massive production, low price, and marketing, aiming to deliver new trends every other week in stores all year round; it is leading the way in actual disposable clothing. The demand for cheap clothing ultimately produces and constantly churns massive textile waste, accelerating carbon emissions and global warming (Yang et al., 2017).

It is undeniable that the fashion industry is one of the biggest that emits more waste and generates discard. In contrast, slow fashion focuses on quality instead of quantity. More and more companies (e.g., Veja and Patagonia) have started to adopt different sustainable strategies and practices (e.g., use of eco-friendly materials, reuse and recycling of materials, clean production, green certifications, and green products) to pursue green manufacturing and supply chains. The development and production of new products require strategies that allow the minimization of natural resources consumption, which implies the analysis of the product life cycle and seeking sustainable ideas to adopt in each production stage whenever possible (Yang et al., 2017).

3. Slow fashion

In 2008, the term slow fashion was first introduced by a sustainable design consultant Kate Fletcher as an opposite approach to fast fashion (Phelan & Mau, 2014). Slow fashion refers to timeless apparel that lasts a long time and is not affected by rapidly changing fashion trends (Gardetti, 2017). Phelan and Mau (2014) also states that beyond mere adoption of organic materials, slow fashion includes environmentally sustainable fashion usage based on consumers' environmental awareness of impacts generated throughout the entire life cycle of textile products. Following the increasing environmental impacts created by clothing consumption (especially fast-fashion), consumers' environmental awareness is growing, increasing a niche for slow fashion products that promote ethical clothing consumption (Shaw & Riach, 2011).

In environmentally sustainable business approaches, slow fashion companies focus on product durability and reusability when designing their clothing (Fletcher, 2010). Hence, slow fashion trends allow consumers to purchase timeless designs that can last a long time, maintain high product quality, and encourage designers to create seasonless sellable products over time (Adamczyk, 2014; Lee, 2017). These new slow fashion products appeal to consumers seeking unique styles with a willingness to pay premiums. In addition, slow fashion can reduce the textile industry's carbon footprint through subtle alternative ways without overloading environmental pressures on textile companies (Adamczyk, 2014).

It is challenging for the fashion industry to allow the mass market to affordably enjoy fashions sustainably, especially in developing markets where consumers are more price-sensitive (Yang et al., 2017).

Forbes introduced the slow fashion movement as helpful for the environment, workers, materials, and the country's economy and claimed that the fashion industry might be slowing down yet moving in the right direction (Adamczyk, 2014). Likewise, Kane (2017) stressed that

changing consumers' mindsets is necessary, encouraging them to focus more on quality over convenience.

Low-speed production enables raw materials to grow naturally, and items are produced slowly in small batches, which reduces the consumption of resources and the amount of waste. Since laborers do not have to work overtime to meet short lead times, they can spend more time on each item, thus improving their welfare and making high-quality production possible. Furthermore, slow fashion also intends to prolong the lifespan of clothing from acquisition to discard by helping people buy less at a higher and more durable quality. Notably, high quality is not only about the physical garment, but also about design, which is less influenced by fleeting fashion trends. As a result, people can wear timeless designs which are made of durable materials for a long time. Consequently, this longer product lifespan reduces fashion waste.

Furthermore, slow fashion helps consumers to better understand their clothing by capitalizing on local culture or local resources, which shortens the distance between producers and consumers. Less intermediation between producer and consumer results in more transparent production systems and facilitates collaboration between designers, producers, and consumers. Consequently, the local orientation and transparent system ensure community development and diversity, the main components of social sustainability. Local production also enhances environmental sustainability by significantly reducing the carbon footprint compared to global production, which requires long-distance transport between countries.

Slow fashion takes more time to produce a piece of clothing, so it should be produced in small quantities. To sustain profitability, slow fashion firms focus on high quality, thereby requiring high pricing. The high quality and high pricing strategy would make consumers perceive more value for what they pay, encouraging them to keep the item longer rather than discarding it shortly. Instead of pushing consumers to pay for helping society and the environment, when several slow fashion firms capable of providing highly valued products become economically sustainable, the apparel industry overall will significantly enhance its sustainability beyond the material and recycle approach (Jung & Jin, 2016).

There is an extreme need for the entire industry to accelerate the process of change. Brands such as H&M and Zara have already started to launch in lines that seek to revolutionize how one looks at fast fashion and gain by leading both in quality and innovative design. Industries, production methods, and business models need to be reformulated to ensure a better future. Consumers also need to change their mindset and consumption habits, valuing quality instead of convenience and better understanding their clothing to make conscious long-term choices (Seo & Suh, 2019).

4. Fashion consumer behavior

Ethics and moral values are becoming increasingly important for consumers, affecting their purchasing decisions. Environment, sustainability, animal welfare, production and labor practices, positive impact on communities are all elements now considered when buying a product, and luxury goods are not an exception.

Specifically, younger generations admit taking diverse actions to reduce their environmental impact, including changing clothing purchase habits (Deloitte, 2021).

Consumers are changing their habits and lifestyles. LOHAS (Lifestyle of Health and Sustainability), as described by Choi and Feinberg (2021:1), is a "perceptual, attitudinal, and behavioral lifestyle that emphasizes personal health and well-being as well as environmental and social sustainability in the pursuit of balanced prosperity between the individual, the environment, and society". LOHAS consumers, or LOHASians, are concerned about the product's environmental impact throughout its lifecycle – how it is manufactured, sold, consumed, and disposed of, and whether the process is carried out without harm or depletion to the environment. They pay close attention to the origin of packaging materials or their recyclability and biodegradability. In addition, LOHASians carefully focus on information such as license marks or eco-labels to purchase a product that meets environmental standards. LOHAS consumers are interested in social issues related to what they eat and wear. They have a strong preference for buying products from companies with social values similar to those they stand for, namely, equality in the workplace, human rights, and care for minorities, including children and women.

Consumers have evolved over the time and have become educated about the materials and manufacturing process, which results in their growing interest in making socially responsible choices while updating their wardrobes with a value tag. As a result, international brands like Patagonia, People Tree, H&M, Thought, Indigenous, Rent the Runway, or Stella McCartney have become more focused on approaching fashion in as ethical and transparent a manner as possible, considering both the environment and customers (Gardetti, 2017).

New generations of consumers are becoming more interested in brands that embody sustainable practices as part of the brand's values. There is evidence of changes in consumer behavior in switching from a focus on self-indulgence to community concerns, from conspicuous consumption to conscientious consumption, and from immediate gratification to concern for future generations (Truong, Simmons, McColl & Kitchen, 2008).

However, while some consumers are willing to pay for organic clothes, others hesitate to pay as they perceive organic clothes or clothes made of recycled material to be of lower quality, out of trend and highly-priced (Armstrong, Niinimäki, Kujala, Karell & Lang, 2015; Dickson, 1999). Limited knowledge and awareness about the sustainability impacts of clothing amongst consumers have also been reported as a consumer-driven barrier. As a result, many ecologically conscious consumers do not have the appropriate knowledge to compare assorted products based on ecological footprints and select a more environment-friendly product (Karaalp & Yilmaz, 2013). Desore and Narula (2018) claim that mandating eco-labels for apparel products and making them available to consumers can help overcome awareness and knowledge-based barriers, thereby promoting organic clothes. Providing correct information will also help build trust between the manufacturer and consumer (Diviney & Lillywhite, 2009).

Internal factors such as the managers' ethical commitment and values towards sustainability (Niinimäki & Hassi, 2011), and their desire to gain a unique green position in the market to improve the company's reputation (Arora, Jaju, Kefalas & Perenich, 2004; Darnall & Edwards Jr, 2006; González-Benito & González-Benito, 2006; Ho & Choi, 2012; Min & Galle, 2001; Wu, Ding & Chen, 2012) are some of the organizational factors which help firms implement green practices. In addition, market pressure in demand from foreign buyers and manufacturers (Daub & Ergenzinger, 2005) and pressure from regulatory bodies towards environmental clearance also influence firms to take up environmental decisions.

The consumer-driven barriers can be addressed by working on each of the five stages of the consumer buying decision process. At the initial stages of need recognition (i) and information search (ii), the negative consumer perception towards sustainable clothes and issues such as the lack of knowledge and awareness about green or sustainable clothes can be changed by providing more information about product composition and making consumers aware of the environmental impacts through various eco-labels, as suggested in the literature (Goworek, Fisher, Cooper, Woodward & Hiller, 2012). At this stage, support from the government, non-governmental organizations, and commercial sources can play a significant role. In the following stages of alternative evaluation (iii) and purchase (iv), consumers compare conventional product benefits with green products, and the purchase decision is predominantly governed by the consumers' willingness to pay. At this stage, the style and price of ethical clothes often lead to the gap between purchase intention and final purchase (Butler & Francis, 1997; Chan & Wong, 2012). Consumers' trust plays a vital role at this stage. Brands, eco-labels, and standards provide additional information to consumers along with building their trust (Dickson, 2000; Rex & Baumann, 2007). The last stage of buying decision process is the post-purchase behavior (v), which bridges the gap between the consumers' purchase intention and actual purchase. It is highly determined by the quality and durability of the product; therefore, the retailers' prime responsibility is to ensure that ethical clothes provide the same satisfaction to consumers as traditional clothes (Desore & Narula, 2018). Providing complete information about product composition with eco-labels that highlight where and how a product was made could be a potential solution in increasing visibility of the product and thereby making it easier and much more convenient for consumers to make sustainable buying decisions (Ottman, 2011).

In this context, a study by Jung and Jin (2016) tested a model that specifies the slow fashion attributes that create perceived customer value, which subsequently increases the consumer's intention to buy and pay a price premium for slow fashion products. Furthermore, the same study validates the Consumer Orientation to Slow Fashion (COSF), which includes five factors that form slow fashion: Equity, Authenticity, Functionality, Localism, and Exclusivity (Jung & Jin, 2016), and establishes a model that relates COSF with the consumers' *Perceived customer value*, *Purchase intention*, and *Willingness to pay a price premium*.

Consumers are finding ways to embrace sustainable fashion in the real world. They realize that it is not as

expensive as people may think, and they can explore various options for doing their part (Gardetti, 2017). Although the clothing industry tends to work with faster and faster cycles due to consumer anxiety for new updates, industries are increasingly aware of the ecological footprint, and so are consumers.

5. Circular economy

The attention to sustainability has undoubtedly been one of the most critical trends in recent years (Spaargaren, 2003); closely connected to the theme of sustainability is circularity: new initiatives based on a circular economy have arisen recently in the global market. For example, the Ellen McArthur Foundation has created the "Circular Fibers Initiative", an initiative that promotes the transition from the traditional production system to renewable energy sources. The circular model builds economic, natural, and social capital based on three principles: minimizing waste and pollution, keeping products and materials in use (circular system), regenerating natural systems (McHattie & Ballie, 2018). Furthermore, circularity subverts traditional business models, leading companies to focus on managing resources within markets rather than in production alone; the circular economy, therefore, becomes a paradigm that balances economic development with the protection of the environment and resources (Korhonen, Nuur, Feldmann & Birkie, 2018).

A circular economy is an economy designed to be able to regenerate itself, using two types of materials: those organic or renewable, designed to be reused and re-entered at the end of their life cycle in the biosphere, and technical or non-renewable ones, designed to switch cyclically from production to consumption with a minimum loss of quality or value (Dryzek, 1998). Consequently, circular economy and the sustainability approach are the basis for generating long-lasting benefits by guaranteeing an economic system capable of creating lasting growth, originating income, and work for sustenance (Pradhan, Costa, Rybski, Lucht & Kropp, 2017). Sustainability and circular economy impact all sectors of the economy, and the fashion world is strongly affected by these new approaches to economic development (Jung & Jin, 2014). On the one hand, leading fashion companies are encouraged to collaborate with governments to develop better circular systems and, on the other hand, to develop innovative technologies that can transform textile waste into high-quality fibers.

The fashion industry is still far from being circular, where materials are designed and recycled to generate "additional value" rather than "additional waste". Nevertheless, many pioneer companies are exploring "circular models", but unfortunately it is a slow transition due to regulatory deficiencies, logistical problems, the lack of technical and economic resources and comprehensive solutions, and an adequate infrastructure (Gazzola et al., 2020).

In a linear economy, growth depends on the consumption of finite resources, which carries the imminent risk of depletion of raw materials. With fewer resources available, there are increasingly higher extraction costs, bringing instability and insecurity concerning the future.

In addition to the problems associated with unsustainable resource extraction, contamination results from the production and disposal of products. The linear model gene-

rates an unprecedented volume of unused and potentially toxic waste for humans and natural systems. A material's destination is no longer a matter of waste management but part of the product and system design process. Thus, one can eliminate the concept of garbage itself: each material is used in cyclical flows, which allows its trajectory from cradle to cradle – from product to product, preserving and transmitting its value (McHattie & Ballie, 2018).

II. Quantitative Study

1. Conceptual model and hypotheses

Given the lack of studies that address how the consideration for sustainable clothing orientation and how impacts their purchasing behavior in Portugal, the study reported in this part aims to explore that gap, relying on the conceptual model depicted in Figure 1.

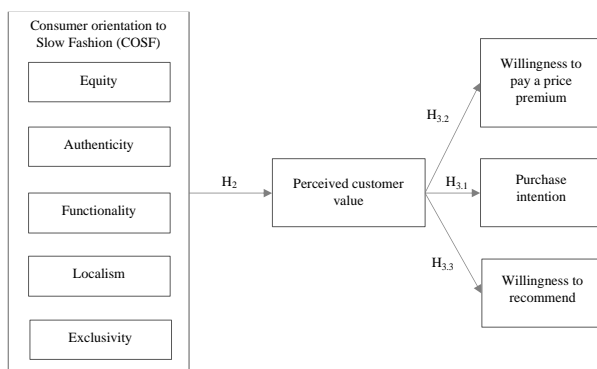


Figure 1. Conceptual model

The model includes *Willingness to recommend* as a dependent variable, which adds to Jung and Jin's model (2016) based on the Consumer Orientation to Slow Fashion scale (COSF), validated by those authors. The COSF scale seeks to determine the consumer's orientation towards slow fashion through five constructs: equity, authenticity, functionality, localism, and exclusivity. These five variables form the value perceived by the consumer, which, in turn, impacts the willingness to (re)purchase and recommend fashion goods and pay a premium for them. In their study (2016), Jung and Jin's (2016) included the variables *Perceived customer value*, *Purchase intention*, and *Willingness to pay a price premium*. In this study, the variable *Willingness to recommend* is added to the model.

In line with the literature, the hypotheses to test in this study are:

H1: There are differences in how consumer behavior towards slow fashion relates to consumer's socio-demographic characteristics.

H2: There is a positive association between the consumer's orientation to slow fashion and the perceived customer value.

H3: There is a positive association between the perceived customer value of slow fashion and (**H3.1**) the purchase intention of slow fashion products, (**H3.2**) the willingness to pay a premium for slow fashion products, and (**H3.3**) the willingness to recommend slow fashion products.

2. Methods

2.1. Procedures

The questionnaire was prepared after permission from the aforementioned authors. The items were translated into Portuguese, after which a section with sociodemographic questions was added. The questionnaire was distributed over the Internet, following a convenience and snowball approach, with responses collected between 1 April and 30 May 2021. Consequently, the sample cannot be considered representative of the Portuguese population. All study procedures were applied following the terms of the 1964 Declaration of Helsinki and subsequent addenda. Each participant in the study was informed in advance about its objectives and the guarantee of anonymity and confidentiality of data, only accessing the questionnaire itself after expressing their consent to accept the terms of participation.

2.2. Instrument

The questionnaire included items related to:

Sociodemographic questions

The questionnaire included questions about the respondents' sociodemographic characteristics, namely: age, gender (male and female), educational qualifications (college/university education and elementary/secondary education), and main occupation (inactive and active).

Slow Fashion Questions

The first attribute of the COSF scale is *Equity*, which refers to the orientation of consumers about fair trade, fair compensation, and a fair working environment for producers. Secondly, the *Authenticity* attribute involves the consumers' propensity toward clothing made by traditional craftsmanship and garment construction methods. *Functionality*, the third attribute of the scale is related to maximizing the utility of the fashion product. The fourth attribute is *Localism*, which is reflected in the appreciation of clothing production in Portugal and its value and support for Portuguese brands. *Exclusivity*, the last variable of scale, is related to the propensity toward an exclusive value of products.

The analyses of these variables impact the Perceived customer value (quality and price), Purchase intention (probability of purchase), Willingness to pay a premium price (prices that incorporate social and ecological costs while production between small and medium scales), and Willingness to recommend (speak positively of slow fashion or positive word of mouth). Perceived customer value used four items adapted to the slow fashion context from the PARVAL scale, published by Sweeney and Soutar (2001): "Slow fashion has consistent quality", "Slow fashion is one that I would enjoy", "Slow fashion is reasonably priced", and "Slow fashion would help me to feel respected by my peers / people I care for". Purchase intention used three items adapted from Sweeney, Soutar and Johnson (1999): "There is a strong likelihood that I will buy slow fashion products", "I will purchase slow fashion products", and "I would consider buying slow fashion products". Willingness to pay a price premium used three items adapted from Castaldo, Perrini, Misani and Tencati (2009): "Buying slow fashion products seems smart to me even if they cost more", "I would still buy

slow fashion products even if other brands would be on sale”, and “I am ready to pay a higher price for slow fashion products”. Finally, Willingness to recommend used the following items from Seegebarth, Behrens, Klarmann, Hennigs and Scribner (2016): “I would talk positively about slow fashion clothes”, “I would recommend my friends to buy slow fashion clothes”, and “I would encourage friends to buy slow fashion clothes”. The respondents were asked to express the degree of agreement for all items using a Likert scale from 1 (“I completely disagree”) to 5 (“I completely agree”).

2.3. Data analysis

The collected data were analyzed with the statistical software package SPSS, version 27. The characterization of the sociodemographic profile of the respondents and the answers to the questions about sustainability and slow fashion was carried out with descriptive statistics. To analyze differences Student *t*-test and ANOVA were used. Internal consistency of instruments and subscales was evaluated by Cronbach’s alpha. Pearson correlations were

used to evaluate associations between constructs. A *p* value of less than 0.05 was considered significant.

2.4. The sample

The sample includes 864 cases, of which 297 males (34.8%) and 557 females (65.2%). The respondents’ age ranged from 14 to 87 years old (mean = 31.9) and respondents were placed in three age groups: up to 26 years old, or GenZers, with 443 respondents (51.3%), between 27 and 41 years old, or Millennials, 171 (19.7%), 204 between 42 and 56 years old (23.6%), or GenXers, and 47 (5.4%) were over 56 years old, or Baby Boomers. The majority (51.7%) had elementary/secondary education and 773 respondents (89.5%) were active, as shown in Table 1.

3. Results

Firstly, internal consistency of the instruments and subscales was verified with Cronbach’s alpha, whose values suggest good reliability (Table 2), excepting the Functionality variable ($\alpha = 0.589$).

Table 1. Sample: socio-demographic characteristics

Variables		N	Percent	Accumulated %
Total sample		864		100.0
Gender	Male	378	43.8	43.8
	Female	486	56.3	100.0
Age	M±SD; Min-Max	31.9±14.4; 14-87		
Age group	<= 26 years old	443	51.3	51.3
	Between 26 and 41 years old	170	19.7	70.9
	Between 42 and 56 years old	204	23.6	94.6
	More than 56 years old	47	5.4	100.0
Education level	Elementary/Secondary education	502	58.1	58.1
	College/University education	362	41.9	100.0
Occupation	Inactive	91	10.5	10.5
	Active	773	89.5	100.0

M - mean; SD - standard deviation; Min - minimum; Max - maximum

Table 2. Items and reliability

	No. items	Cronbach's α
Slow fashion orientation (COSF)	Equity	0.829
	Authenticity	0.733
	Functionality	0.589
	Localism	0.723
	Exclusivity	0.792
Purchase intention	3	0.880
Willingness to pay a price premium	3	0.819
Willingness to recommend	3	0.928

Table 3 displays the measurements of each construct, namely, minimum, maximum, mean, and standard deviation. While each variable scores above average, Functionality stands out (4.06 ± 0.579). This variable is measured with the statements: “I usually like to wear the same

clothes in different ways”, “I tend to keep clothes as long as possible, instead of disposing of them quickly”, and “I prefer clothes of simple and classic design”; on average, the respondents agreed with such statements and thus demonstrated a positive attitude against disposal. On ave-

rage, respondents consider slow fashion mainly because of Functionality (4.06 ± 0.579), Localism (3.83 ± 0.670), and Authenticity (3.79 ± 0.691). The Willingness to recommend variable scored a mean of 5.09 (scale amplitude 1-7), which means that, on average, people slightly agree on speaking positively of slow fashion, recommending it, and encouraging others to purchase slow fashion items. Table 4 presents the correlation matrix, contrasting the COSF's five variables, and the dependent variables: Perceived customer value, Purchase intention, Willingness to pay a price premium, and Willingness to recommend. All correlations are statistically significant and positive.

COSF has strong positive correlations with Equity ($r = 0.717$), Authenticity ($r = 0.801$), and Localism ($r = 0.765$), and moderate/strong associations with Exclusivity ($r = 0.624$), and Functionality ($r = 0.565$). The Perceived customer value (PCV) presents strong associations with Environmentalism ($r = 0.856$), Authenticity ($r = 0.736$), COSF ($r = 0.872$), and moderate/strong correlations with all other variables. However, behavior outcomes — Purchase intention (PI, $r = 0.539$), Willingness to pay a price premium (WPP, $r = 0.526$), and Willingness to recommend (WR, $r = 0.514$) —, only show moderate/strong correlations with PCV.

Table 3. Measurements ($N = 864$)

Descriptives		Scale amplitude	Min	Max	Mean	SD
Slow fashion orientation (COSF)	Equity	0-5	1	5	3.46	0.773
	Authenticity	0-5	1	5	3.79	0.691
	Functionality	0-5	1	5	4.06	0.579
	Localism	0-5	1	5	3.83	0.670
	Exclusivity	0-5	1	5	3.12	0.911
	Purchase intention	0-5	1	5	3.38	0.567
	Willingness to pay a price premium	0-5	1	5	3.15	0.752
	Willingness to recommend	0-7	1	7	5.09	1.130

Min - minimum; Max - maximum; SD - standard deviation.

Table 4. Correlations

	Equity	AUTH	FUNC	Localism	Exclusivity	COSF	PCV	Purchase intention	Willingness to pay a price premium	Willingness to recommend
Equity	Pearson's r — p-value —									
Authenticity	Pearson's r 0.492 *** p-value <.001	—								
Functionality	Pearson's r 0.235 *** p-value <.001	0.405 ***	—							
Localism	Pearson's r 0.409 *** p-value <.001	0.640 ***	0.480 ***	—						
Exclusivity	Pearson's r 0.329 *** p-value <.001	0.305 ***	0.056	0.234 ***	—					
COSF (5 variables)	Pearson's r 0.717 *** p-value <.001	0.801 ***	0.565 ***	0.765 ***	0.624 ***	—				
Perceived customer value	Pearson's r 0.662 *** p-value <.001	0.736 ***	0.521 ***	0.680 ***	0.459 ***	0.872 ***	—			
Purchase intention	Pearson's r 0.431 *** p-value <.001	0.453 ***	0.306 ***	0.435 ***	0.311 ***	0.555 ***	0.539 ***	—		
Willingness to pay a price premium	Pearson's r 0.424 *** p-value <.001	0.469 ***	0.223 ***	0.429 ***	0.395 ***	0.567 ***	0.526 ***	0.689 ***	—	
Willingness to recommend	Pearson's r 0.320 *** p-value <.001	0.474 ***	0.296 ***	0.422 ***	0.217 ***	0.488 ***	0.514 ***	0.596 ***	0.528 ***	—

Note. * $p < .05$, ** $p < .01$, *** $p < .001$. AUTH = Authenticity; FUNC = Functionality; PCV = Perceived customer value.

Differences

All constructs were compared with the respondents' characteristics – gender, age group, educational level, and occupation status. Almost no significant statistical differences were found except the ones reported below. Significant statistical differences exist by respondents' gender: the difference in Authenticity, between males (3.67 ± 0.714) and females (3.86 ± 0.659) [$t(852) = -3.75$; $p < .001$; $d = -0.19$]; in Functionality, between males (3.91 ± 0.592) and females (4.15 ± 0.553) [$t(852) = -5.67$; $p < .001$; $d = -0.23$]; in Localism, between males (3.67 ± 0.676) and females (3.92 ± 0.638) [$t(852) = -5.29$;

$p < .001$; $d = -0.25$]; in Exclusivity, between males (3.02 ± 0.893) and females (3.17 ± 0.923) [$t(852) = -2.33$; $p = 0.02$; $d = -0.15$]; in the whole COSF instrument, between males (3.55 ± 0.509) and females (3.71 ± 0.479) [$t(852) = -4.60$; $p < .001$; $d = -0.16$]; in Perceived customer value, between males (3.61 ± 0.492) and females (3.73 ± 0.456) [$t(852) = -3.51$; $p < .001$; $d = -0.12$]; in Purchase intention, between males (3.30 ± 0.666) and females (3.53 ± 0.673) [$t(852) = -4.84$; $p < .001$; $d = -0.23$]; and in Willingness to recommend, between males (4.76 ± 1.084) and females (5.29 ± 1.088) [$t(852) = -6.85$; $p < .001$; $d = -0.53$].

There were significant statistical differences between age groups concerning Willingness to recommend, as determined by ANOVA [$F(3, 860) = 3.55; p = 0.014; \eta^2 = 0.012$], higher in the ‘Less than 26 years old’ group (5.22 ± 1.216) than the ‘Between 26 and 41 years old’ group (4.95 ± 0.982).

Significant statistical differences exist by respondents’ education level: the difference in: Equity, between Elementary/Secondary level (3.52 ± 0.748) and College/University level (3.37 ± 0.704) [$t(852) = 2.85; p = .004; d = 0.196$]; Functionality, between Elementary/Secondary (4.11 ± 0.559) and College/University (3.99 ± 0.601) [$t(852) = 2.85; p < .004; d = 0.196$]; and COSF, between Elementary/Secondary (3.69 ± 0.499) and College/University (3.59 ± 0.490) [$t(852) = 2.83; p = 0.005; d = 0.195$]. Significant statistical differences exist regarding whether the respondents have ever bought slow fashion products, resulting in that those who have scored consistently higher: in Authenticity (3.90 ± 0.679) [$t(862) = 4.56; p < .001; d = -0.20$]; in Localism (3.92 ± 0.702) [$t(862) = 3.47; p < .001; d = 0.16$]; Exclusivity (3.25 ± 0.934) [$t(862) = 3.58; p = 0.026; d = 0.22$]; Perceived customer value (3.77 ± 0.471) [$t(862) = 3.92; p < .001; d = 0.15$]; Purchase intention (3.64 ± 0.708) [$t(862) = 7.69; p < .001; d = 0.35$]; Willingness to pay a price premium (3.28 ± 0.782) [$t(862) = 4.57; p < .001; d = 0.23$]; and Willingness to recommend (5.43 ± 1.140) [$t(862) = 7.85; p < .001; d = 0.59$].

4. Discussion

The literature review points out that sustainability is one of the major themes of the 21st century. In this context, it is important to understand the consumer orientation towards slow fashion. The quantitative study aimed to answer: “How do the consideration for sustainability and the inclination towards slow fashion impact consumer behavior?”.

The results show statistically significant differences in how the study’s variables relate to the respondents’ socio-demographic characteristics. In general, women are more prone to slow fashion than men, consistently scoring higher in all COSF items, PCV, and behavior outcomes. The authors admitted there could be differences regarding age, namely, considering that young generations may be more aware of sustainability concerns and thus more inclined to perceive a higher value in slow fashion products and score higher in PI, WPP, and WR. Nevertheless, the only statistically significant difference that was found relies on the higher willingness to recommend slow fashion (WR) of the youngest (up to 26 years old, the so-called Generation Z, or GenZers) compared to Millennials (aged between 26 and 41 years old). GenZers scored higher than other respondents in COSF, PI, WPP, and WR; although these differences are not statistically significant, except in WR, they show an expected trend.

The fact that GenZers have a low available income to spend on clothing could explain why they did not score higher in PI and WPP. The Higher education group of respondents scored the lowest in most COSF items, namely, Equity, Functionality, and Exclusivity, compared to the Secondary/vocational and Basic education groups. Considering the whole COSF, Higher educated respondents scored between the other two groups. It would be somehow expected that these respondents would score

higher, assuming greater awareness and knowledge about sustainability. The study also showed that a respondent who has already bought a slow fashion product makes him/her more inclined to exhibit a stronger inclination towards sustainability, slow fashion, PCV, and other behavioral outcomes. Therefore, hypothesis **H₁**, formulated in section II, is supported by the results; that is, there are differences in how consumer behavior towards slow fashion relates to consumer’s socio-demographic characteristics.

The study also hypothesized that there would be positive associations between consumer’s orientation to slow fashion and perceived customer value (**H₂**). This hypothesis is strongly supported by the correlations found in the study.

Subsequently, the study explored the associations between the perceived customer value and purchase intention (**H_{3.1}**), willingness to pay a premium for slow fashion products (**H_{3.2}**), and willingness to recommend slow fashion products (**H_{3.3}**); all were moderate/strong, supporting the respective hypotheses.

Again, it is worth mentioning the frequent debate about sustainability in companies, to whom the findings obtained in this study could contribute, namely: to marketing and communication strategies. For example, they could decide to differentiate communication messages for different segments (based on sociodemographic characteristics), knowing there are differences in the way they relate to slow fashion.

III. Single-case study: Mo Fashion Store

This section approaches the MO Fashion Store to understand how a fast fashion brand considers and implements sustainability measures into its business model. Thus, it uses information retrieved from MO’s website combined with the first author’s experience as an intern at MO’s stores.

MO is a Portuguese brand that embodies the SONAE group. It has been a popular fashion retail player for over 30 years (SONAE, 2021). Since its first store in 1995, initially known as *Mofalda*, MO has been evolving its value proposition and improving the entire customers’ shopping experience. The rebranding to MO made it practical, close, authentic, curious, and inspired by today’s women and family. MO claims to celebrate the family, simplifying their day-to-day dressing choices.

Through more than 120 stores in Portugal and its online store, each week, the brand offers news to its customers in clothing, footwear, accessories, and interiors for the whole family: lady, man, teen, baby, and child, in style and at great prices. The value proposition also includes an extensive offering of essential products, also with a competitive price positioning.

Because of the current global environmental challenges, the brand embraces change with the commitment to do more for an increasingly sustainable fashion. Thinking about future generations, in 2021, MO has launched its first sustainable line with an offer for the entire family under its sustainability project “More for a sustainable fashion”.

Aware of the impact of the fashion industry on the environment, MO has been working to incorporate more and more sustainable materials in all collections. MO’s sus-

tainable collection items start at € 3.99, presenting suggestions for all ages and gender: from ladies' dresses in organic cotton, which are characterized by durability and resistance of the natural fibers, aimed at usage throughout many generations; men's organic cotton t-shirts that convey educational messages, suggesting eco-friendly practices; and suggestions to children, including t-shirts, polo shirts, dresses, and other sets, produced with organic materials, with fun patterns in warm tones. To complement the looks, MO presents two sneakers with recycled soles and insoles made in Portugal.

MO implements sustainable measures such as the New Manual of Packaging and Labeling for suppliers in the production process. This manual implies replacing five labels of product composition for one or two labels, replacing some plastic materials, and launching recycled polyester and recycled polyester cotton programs (ecofriendly). To complement these actions, MO is adopting 100% raw materials to reduce the environmental footprint. Therefore, it is worth highlighting the characteristics and advantages of these materials, namely:

- Cotton: cotton is a natural fiber, so it is biodegradable. It has good moisture absorption, and it is soft, comfortable, and resistant to use and wash. However, its production consumes a lot of water and chemicals that impact land soil.
- Recycled cotton: comes from waste and clothes that are no longer used, transforming fibers into new fabrics. The process of using cotton fibers is eco-friendly because it avoids that waste ends up in landfills.
- Organic cotton: the focus on organic cotton as a raw material for MO's garments is one of its goals towards a more sustainable path in fashion. This material is grown with natural fertilizers, and its seeds are free from genetically modified organisms (GMOs). It is, therefore, more sustainable and has less impact on soil condition, biodiversity, and the lives of the farmers who cultivate it.
- Lenzing™ Ecovero™: these are sustainable viscose fibers obtained from wood in controlled and sustainable forest plantations. Its production follows a strict eco-responsible, transparent process, with low emissions and a reduced environmental impact, certified with the EU Ecolabel. MO uses this raw material in the MOre collection and the Maternity line, *mom by mo*.
- Tencel® Lyocell: it is a fiber extracted from certified eucalyptus, using little water, and it is free of toxic products. The production of Tencel® is done in a closed cycle, which means that everything is used (for example, water), and nothing is wasted. Tencel® fabrics are resistant, fresh, and give extra softness to each piece.
- Recycled Polyester: polyester is one of the fibers with the greatest potential for recyclability, keeping most properties, namely, resistance, after the recycling process. MO is increasingly embodying recycled polyester in its collections.

The "MOre for a sustainable fashion" label identifies all MO's items with properties that respect the environment and is made with recycled paper. This way, it is easy to find

the most sustainable parts.

"More for a Sustainable Fashion" is the motto of a recent marketing campaign to consolidate the positioning strategy on the sustainability axis. This campaign is part of the "MOre" project, which from now on will add all the initiatives aligned with sustainable criteria and processes with the most negligible environmental impact (MO Fashion, 2021).

MO invested in different supports in all stores (entrance displays, antennas, posters, anemograph, and stand up) to communicate the launch of this campaign, with messages like: "We have already opened! Visit us and discover the new collection sustainable", "We do more for sustainable fashion", "More for a sustainable fashion", and "We have adopted sustainability measures. We reduced 28 tons of plastic. We reduced 12 tons of polyester. We are going to reduce 77% of CO₂ emissions by 2030". At the same time, MO has made paper and cotton bags available for sale.

The campaign's media strategy was based on four parameters:

- Online – homepage update; landing page creation; product; sending newsletters.
- Social networks – sharing content on networks, such as posts and stories; raising awareness with sustainable tips and suggestions; information on raw materials; inspiring through the campaign's storytelling; explaining the purpose, sharing of action axes and future commitments and goals to generate credibility; selling through the presentation of products in the context of use (influencers and user-generated content with presentation of benefits).
- Public relations – press releases.
- Influencers – sending a press kit to a list of forty influencers composed of a bag, a piece of clothing, a small bunch of dried flowers, and a personalized letter; sharing sustainability tips in video format with influencers Alice Trewinnard and Catarina Gouveia; sharing looks in image format with influencers Sofia Arruda and Mia Rose; campaign promotion with the actress Cláudia Vieira.

MO wants to be and be part of the solution to raise awareness and be aware; reduce the environmental impact; perform initiatives based on the sustainable development principles; improve the community where it operates; and solve environmental and social challenges. Currently, bags used in stores are mostly made of plastic. Although these are 100% recyclable and incorporate 80% of recycled plastic, MO intends to replace them by 2025.

In the context of the COVID-19 pandemic, MO has launched a reusable mask, MOxAd-Tech. Afterward, it has created the Mask Recycling campaign, inviting the whole family to recycle their masks by exchanging them for a new one at the price of 1 euro. The MOxAd-Tech masks that are collected in stores are classified to qualify for a second useful life. This initiative makes it possible to reduce waste and give new life to textile waste, contributing to the promotion of the circular economy.

MO is the largest Portuguese retailer with eco-efficient stores, that is, stores with LED technology, developing, through a centralized monitoring and control system, energy-saving, renovation, and upgrade strategies for all

CO₂-emitting devices. In addition, MO develops a training program to raise awareness of in-store operations for optimized, more environmentally friendly consumption.

MO is committed to promoting diversity and equality of gender, age, ethnicity, religion, orientation, and qualifications. MO publicly assumes the commitment to develop its activity with the suppliers based on principles of ethics, transparency, respect, professionalism, cooperation, and safe and healthy working conditions looking to improve the processes and services associated with the products supplied.

At the supply chain level, MO shares its values and develops people and teams inside and outside Portugal, intending to contribute to a fairer and more inclusive relationship with suppliers and avoid the negative environmental and social impact. Suppliers are invited to collaborate in the analysis and improvement of products footprint and distribution. Furthermore, MO Fashion's suppliers may not resort to any slave or forced labor, nor be related to activities involving people trafficking, including transport, recruitment, transferring, or accepting people through threats or fraud. Suppliers must ensure that contracts convey working conditions and are understood by the employees.

MO Fashion suppliers must always be committed to practicing environmentally responsible behaviors and practices beyond the mere compliance with applicable local environmental legislation. MO Fashion expects Suppliers to look proactively at sustainably and continuously improve their environmental performance. MO Fashion specifically demands that suppliers ensure:

- Compliance with management systems regulation (e.g., EMAS / EMAS2, ISO 14001, or similar).
- Water management and treatment.
- Waste and pollution management.
- A board committed to sustainability practices.

The purchasing process based on “zero waste” is implemented by MO, namely, by handling reusable bags in the stores, issuing electronic invoices, and avoiding plastic tapes in gift packages. MO claims that it works daily to reach customers with a wide variety of products and competitive prices, even with the new sustainable collection. However, though this approach is in line with the need to deliver affordable, fast fashion sustainable products (Yang et al., 2017), it contradicts the literature that states that organic and local clothing with recycled materials is priced above average. So, will MO's strategy be feasible and succeed in offering consumers the chance to buy their first sustainable clothes at low prices? No matter what, it looks clear that there are more and more consumers with civic, social, and ecological awareness willing to buy the change they want to see in the world.

Conclusion

The fact that consumers are increasingly more aware of sustainability leads companies to adopt processes and products that meet consumers' expectations. Thus, marketing recognizes sustainability as a strategic drive raised by changes in the market and stakeholders' profiles – customers, investors, regulators, and employees – yet

simultaneously concerned with operational efficiency, risk management, and differentiation.

This context raised the question of how the clothing business and consumer behavior are changing, specifically, how fashion consumers consider sustainability when selecting and purchasing clothing, contrasting slow and fast fashion approaches. This paper had a twofold approach to address this concern: a quantitative study about consumers' views and behaviors towards slow fashion and a case study about MO Fashion, a key Portuguese fast-fashion retailer.

The quantitative study revealed strong and positive associations between the consumers' consideration for slow fashion. It also showed moderate-strong positive associations between slow fashion products' perceived value and such considerations and behavior outcomes, such as purchase intention, willingness to pay a price premium, and positive word of mouth (willingness to recommend). It also confirmed differences in those behaviors according to sociodemographic characteristics of the sample participants, namely: a consistent higher propensity in all behavior outcomes in women; respondents who have bought slow fashion products tend to perceive a higher value in slow fashion products; respondents with higher education, in general, seem less inclined to purchase slow fashion products; and though age does not seem to be of particular relevance, the youngest consumers appear to be notably more willing to recommend slow fashion than older generations.

The second study described MO Fashion in Portugal as an example of how this retailer has acknowledged the new drive towards sustainability and made efforts to deliver sustainable fast fashion at competitive prices. Furthermore, its strategy attempts to capture a growing sustainability-driven segment of consumers and create an image of a sustainability-concerned company engaged in circular economy and operational practices amidst all stakeholders. The findings are of interest to clothing companies, as they provide valuable insight into how consumers consider sustainability and fashion, what they value, and what motivates different behavioral outcomes. They also suggest there is room in the future to accommodate both slow and fast fashion, provided the industry incorporates the sustainability concern.

As a limitation of this study, one should point out: the sample size and the sampling method, which do not allow the generalization of the results for the Portuguese population; and the exploratory nature of the approach, which did not perform the scales' validation for the Portuguese sample (the items used in the questionnaire survey were validated by the respective authors, though). Future research could overcome the sampling limitations and explore how other behavioral outcomes referred to in the literature are impacted by sustainability in the clothing industry.

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