

Fast Fashion at Environmental Costs and Slow Fashion Alternatives

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Abstract: Fast fashion is the practice of using low-quality and badly-sourced fabrics to create trendy garments which can only be used for a short duration of time before being thrown away without being reused. Popular clothing companies such as Zara and Forever 21 are among the largest users of fast fashion. With devastating impacts on the environment, fast fashion practices have destroyed the natural world creating large amounts of waste. The clothes are thrown away at a quick rate due to their short shelf life and their inability to maintain longevity in the world of fashion trends. The waste is never repurposed and is instead sent to large landfills or “donated” to third-world countries, which in turn destroys their local clothing industry. However, a recent solution that has surfaced is the practice of producing clothing in an commercially and environmentally sustainable manner. Slow fashion offers an alternative to fast fashion to minimize significant damages to the environment while exploring new design frameworks to deter the problems caused by the fast fashion trend. In slow fashion, all fabrics and materials for creating clothes are ethically sourced, and are specifically designed with lasting aesthetic principles in mind. Proponents of this fashion practice include Patagonia who prize transparency and quality products in their branding. The purpose of this study is to review the current literature drawing on various scholarly studies, including research from the *Journal of Cleaner Production*, *New Perspectives Quarterly*, and *The International Journal of Consumer Studies*. The literature presented discusses slow fashion marketing strategies identifying 5 categories that determine the preference for slow fashion including Equity, Authenticity, Functionality, Localism, and Exclusivity. Clothing libraries are another sustainable practice recommended by proponents of slow fashion, which promotes donating one’s unused or unneeded clothes into the clothing library for someone else to borrow and wear. Information about sustainable fabrics are limited but one article highlights utilizing water-based products and chemicals from plants such as eucalyptus and wood pulp which grow quickly and have low requirements for water and pesticides. Plant and water-based inks take the extracts from plants to print in an environmentally-friendly manner, and is also biodegradable if chosen to be discarded. A key element in sustainable fashion is reframing the design process to include considerations of the environmental impact of the design and the materials used, while realizing the growing consciousness of the consumers in the brand. Companies must analyze the supply chain of their garments, and effectively assess the impact of these manufacturers on the local economy as well as its environmental impact. Lastly, when a final product is produced, companies survey users to find any discomforts or qualms with the garment, so it can be revised or edited. To lengthen the lifespan of clothes, strategies such as ‘narrowing’ aids businesses to efficiently find and use resources, reducing toxic waste left over from production in the long run. This method saves businesses from spending additional expenses while protecting the environment from needless damage that come from extracting and expelling resources. ‘Slowing’ in relation to the resource loop is to improve the quality and durability of products. Whether or not slow fashion is feasible in such a fast-paced market remains to be seen. However, slow fashion has its merits and is beginning to pick up traction among both designers and consumers.

Keywords: Fast fashion, slow fashion, environmental damage, sustainable fashion.

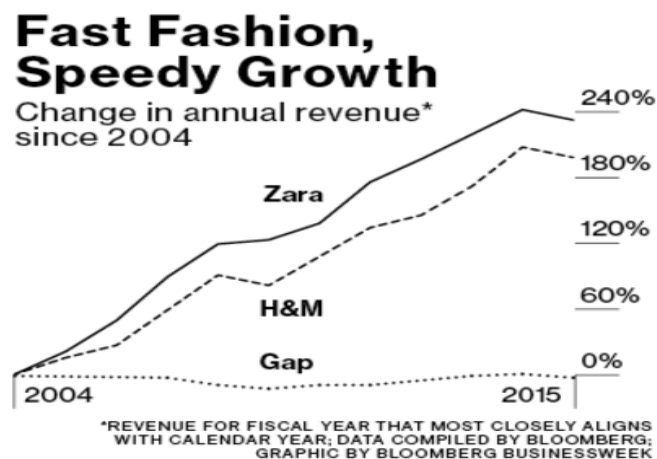
I. INTRODUCTION

If one were to step into any shopping mall at any region in America, it is most likely that he or she can find an H&M, Forever 21, or Zara. Much like the “booming” phenomenon of fast food chain restaurants, retail fashion stores such as Zara and Forever 21 can be found at a number of outlets, department stores, and shopping malls around the world. They

are immediately recognizable to the average consumer, and it is considered an oddity if they are absent at a nearby shopping mall. Essentially, the appeal of fast fashion is clothes of “high brand” aesthetics for cheap pricing. This has caused an influx of consumers to buy new clothes at a fast rate. The model behind this has become so successful that the supply and demand has led other companies to follow this model, thus causing textile and fabric to be used in high demand. Unfortunately, fast fashion has caused an over-excess of textile, which has significant drawbacks to the environment.

II. WHAT IS FAST FASHION?

In order to appease the needs of the masses, most large corporations have modulated a ‘fast-but-large’ formula in order to meet supply and demand for mass consumers. The term ‘fast food’, for example, came about when McDonald’s formulated a model to create hamburgers in a fast and low-cost manner. Thus, the consumer can consume a McDonald’s hamburger at a low price with easy accessibility. The trade off, however, is the quality of the product consumed. The fashion market has by no means been exempt from this. Much like the ‘fast food’ chains such as McDonald’s, ‘fast fashion’ has taken its prominence for meeting the needs of the mass consumer through its easily accessible, low priced, and fast production. The ‘mass and fast’ production of these fashion products do have seemingly favorable factors such as driving down prices significantly and constantly releasing products in quick bursts. This is important in the fashion market since fashion deals with trends, which rise and fall rapidly.



Fast fashion aims at a “quantity over quality” mindset, where companies mass produce trendy items with the most cost-effective materials available to them, in order to lower the cost that customers have to pay. This can allow the customer to perceive the product or concept to be advantageous or beneficial, since it is buying a fashionable product for such a cheap price. However, the cheap pricing of fashion products does not necessarily meet the needs of the customer due to lack of longevity. Sojin Jung and Byoungjo Jin, two apparel and retail studies researchers, have stated, “Lower prices stimulate consumers to overly consume fashion, which compromises the quality of the product, resulting in ‘clothes to be worn 10 times’” [1]. Eventually, customers throw out the clothes after the short-lived trend is over, or even before, since the materials used are of such low quality. Today, the largest companies that participate in this trend-riding strategy are Zara, Forever 21, and H&M [1]. Companies such as Zara or Forever 21 design and produce clothes according to the current trend, but at a cheap price in large quantities. This can be seemingly beneficial to the customer since fashionable, trendy clothes can be exclusive and expensive. However, Jung and Jin notices that “the cheap fabric and poor garment construction cannot resist multiple launderings . . . along with low pricing strategies, deliberate obsolescence of durability and style spurs people to buy multiple clothes at once and discard them shortly with little perceived value” [1]. Consequently, consumers waste much more money and are not necessarily benefited since the clothes with low quality material are thrown away momentarily.

III. ENVIRONMENTAL CONCERNS

The overconsumption of fast fashion has led to unsustainable practices, especially where the products are manufactured. This, in turn, causes significant environmental damage, as the articles of clothing are quickly thrown away into landfills, where they pile up continuously. Over the years, fast fashion has had detrimental effects on the environment that include landfill overflows as well as water waste and pollution. In fast fashion, the chemicals used in dyeing fabrics not only

consumes over 79 billion cubic meters of water a year but large amounts of water are polluted in the process [2]. These numbers are alarming since it forewarns the drastic oscillations of water usage in the future. Rudrajeet Pal and Jonathan Gander, researchers on the fashion industry's impact on the environment, stated, "Apparel consumption is predicted to increase by 63% [...] by 2030" [2]. Given those numbers, most fashion companies are growing increasingly accustomed to this production method (high consumption of water) for decades. Freshwater resources will continue to be contaminated due to the profit-driven business practice model that pervades in the world of fashion.

Another important element is that waste is produced at an extremely fast rate. Current trends have revealed that the waste produced is expected to grow exponentially in the next decade. Even though the lifespan of clothing has decreased significantly, only 20% of discarded clothes are reused or recycled for the materials [2]. Also, it should be noted that simply donating them to a charity is not an effective alternative. When these used clothes are shipped to poorer countries, it dilutes the market for clothes being sold and produced within that country, thus reducing the market for apparel. An example of this is in Kenya, where an influx of clothing donations "coincide with a drop in textile sector jobs from 500,000 [to] around 20,000". [2] This proves that simply donating our clothes to charity and hoping it is beneficial and sustainable is narrow-minded and ignores clear problems with not using clothes to their full lifespan and potential.

Pal and Gander narrowed down fashion companies into three separate categories (narrowing, slowing, and closing) in accordance to speed of the production. Narrowing fashion companies are fast fashion companies such as Zara, Forever 21, and H&M. And according to Pal and Gander's studies, "Nearly seven out of every ten fashion companies do not focus on managing environment and resources such as water and cotton along the supply chain" (254). The water, chemicals, and energy consumption numbers are staggering. For example, pair of jeans produced by fast fashion and narrowing companies, use nearly 3625 L of water, 3 kg of chemicals, 400 MJ of energy. [2]

IV. WHAT IS SLOW FASHION

In recent years, designers have turned to a concept called slow fashion in order to combat material waste. Slow fashion focuses on durability, quality, and overall sustainability as its central concepts. As fast fashion churns out millions of the same design or trend, slow fashion intends to stay in fashion for a much longer period and also wears out less, discouraging buyers from throwing out their clothes. By slowing down the production cycle, this will buy some time for the Earth to regenerate the resources that were consumed. By reducing consumption to much smaller batches, the time pressure to constantly produce new products as well as the quality of life of all fashion workers will be improved.

The concept of slow fashion is a rather recent one, though the progression towards it may have been evident. The term 'slow fashion' was first coined by Kate Fletcher in 2007. [3] Fletcher, amongst other slow fashion advocates, borrowed from the 'Slow Food' movement. In parallel to slow fashion's reaction and response towards fast fashion, slow food was a response towards the mass and low-quality production of food coming out the fast food chains. The Slow Food movement started in Italy around the early to mid-90's to promote the well being of food consumption, and thus have a more meaningful way of life. Hazel Clark, Research Chair of Fashion at Parsons New School for Design, wrote an influential article on slow fashion called "Slow fashion: An Oxymoron or a Promise of the Future?" [3] In the article, Clark presents pressing concerns in fast fashion -- particularly environmental issues due to wasted materials. Clark also criticizes fashion designers for being too concerned with image or constantly looking for new looks, rather than taking the time to design and produce without compromising both meaningfulness and also pleasure.

However, slow fashion is not meant to slow down production line or textile supply. Rather, slow fashion is based upon sustainability. Sanjukta Pookulangara and Arlesa Shephard explain that sustainability can be incorporated through high quality of the product, small lines of the fabric, regional production, and fair labor conditions [3]. It is through these methods of production that sustainability of clothing can be obtained. Therefore, sustainability incorporated by the aforementioned methods of production is the crux of the slow fashion concept.

V. SUSTAINABLE SOLUTIONS IN FASHION

A. Slow Fashion Marketing Strategy

In one study performed by Jung and Jin, they examined the consumption behavior of customers that purchase slow fashion products. The study was conducted through a random sample of 1000 people who were sent an email to participate in an online survey. A total number of 221 people responded and completed the survey after quickly being

acquainted to the terms of fast and slow fashion. [1] The sample was confirmed to be representative of the American population through a cross-examination with the 2011 US Census. The survey answer formats were based on the Likert scale, with a scale of 1-5 for responding to the questions which included items that related to a consumer's behavior, the intention to buy slow fashion products, the price premium, and the participants' demographic information. Regarding the consumer's intention to purchase slow fashion items, the survey included statements such as 'I prefer simple and classic designs' as well as 'I am very attracted to rare apparel items' (Jung and Jin 413). The participants were also asked to note how much they spend on fast fashion products. Items from previous research were borrowed to evaluate an acceptable price premium and their willingness to buy a slow fashion product.

The results revealed that Group 1, the group most willing to buy slow fashion products for a more expensive price, showed higher points of self-transcendence and self-enhancement, which were opposite characteristics of benefiting others and benefiting oneself. [1] This shows that Group 1 is not only interested in helping themselves, but also the general environment and people in the process in developing the clothing product. Group 2 highly favors the Authenticity and Functionality aspects of clothing, while Group 3 likes the Exclusivity that comes with slow fashion products. [1] Customers who held self-enhancement at a high standard often feel the exclusivity of wearing a unique and limited edition brand, and the self-transcendence came from the sustainability and fair way that workers working on the product are treated.

From the surveys, it was noted that the five categories and aspects which measure a person's preference to slow fashion are Equity, Authenticity, Functionality, Localism, and Exclusivity. [1]. For equity, most, if not all, clothing comes from garment factories in developing countries such as India or Bangladesh, since there are far less environmental and economic restrictions on the business in operation in these countries. [1] As a result, factories can pay their workers far less, and also keep them in unsanitary and unsafe conditions to minimize costs. Equity projects aim to reduce the inequality when it comes to the amount that workers are paid and their working conditions. Fair trade organizations verify the cleanliness and fairness of companies and their practices. Even though prices of the clothing increase if it is produce with fair trade practices, many people are willing to pay the extra cost.

Authenticity is a connection to the roots of clothing, especially when it comes to production. Many people have grown tired of the quick and easy method of manufacturing and distribution of fast fashion, and are now more interested in a slow process that is done by hand or presented and designed in a thoughtful manner. For functionality, fast fashion clothing often lasts as long as the trend it is meant to fit in with: about a couple months. Eventually it is completely unwearable and thrown away in a tremendous waste of time and materials. Slow fashion proponents claim that clothing made with high quality materials and designs with durability and functionality in mind last much longer, and their cost is made up for by the duration that one can wear a slow fashion garment. [1]

In addition, many unmindful fast fashion articles of clothing are inflexible in their usage and can only be worn in certain occasions or situations, while functional clothing is versatile and can be worn virtually anywhere. For locality, all clothing companies that embrace and rely on fast fashion are transnational, meaning that their headquarters and distribution is worldwide, spreading fashion trends through the global pop culture. However, in their quest for expansion, the companies often phase out local clothing stores that get their material and cultural inspiration from around them, not the globalizing pop culture around them. [1] Such local slow fashion brands may have art styles from local cultures, or traditional art. For exclusivity, fast fashion has a huge spread and popularity worldwide, meaning that it is worn everywhere and has a wide base of following of trends. However, by virtue of the authenticity and locality of slow fashion, slow fashion tends to be produced in far smaller amounts. This results in a slow fashion garment to be regarded as exclusive and not readily available to the general population, thus allowing companies making slow fashion products to sell at a higher cost.

B. Clothing Library

All clothing has a life cycle, all the way from the production of fibers to the end of its use through either disuse or expiration. One solution proposed is for the community to create a clothing library. Much like an ordinary public library, people can donate unused or unneeded clothes into the clothing library in order for someone else to borrow and wear [5]. Not only does it allow for "out of trend" clothes to be reused by someone else for vintage aesthetics, it also prevents the increasing the demands for manufacturing and producing fast fashion products.

The effectiveness of a "library" concept has been proven in real-life examples, with studies on Swedish clothing libraries researching the overall environmental impact. The measured impacts focused primarily on fresh water and the pollution of its sources due to fashion. Quantification and mapping of data occurred through the GaBi software and the construction of

graphics that go through the life cycle of both traditional and collaborative consumption clothing [5]. The two largest sections that arose from the collection of the data was the method of transportation and the type of setup, as in how the trade or transfer was arranged. It was established that walking was the most environmentally friendly and driving the least friendly. [5] An approach similar to this was taken to analyze every step of the clothing life cycle. For example, the use of laundry water and electricity usage was different for the reused and traditional garments because of the duration of usage.

The best results were derived from an online and low transportation impact scenario, which had both four times longer service time and 60% lower impact and the water sources in use. Furthermore, a more general perspective of the environmental impact finds that up to 75% of water pollution is saved by using a clothing library with a recursive life cycle compared to a standard garment life cycle with medium transportation impact. As simply stated by the author, "Considering freshwater consumption, all clothing library scenarios are more favorable than the baseline scenarios and leads to up to 75% savings". [5] However, it was found that when high cost transportation methods were coupled with the long-term usage of clothing libraries, the environmental benefits were often negated or offset, reducing positive effects of collaborative consumption. The 12 tested scenarios did affirm the belief that a prolonged garment lifetime did have a positive impact on the environment when compared to the normal fast fashion cycle of being discarded before the garment was used to its full lifespan.

VI. SUSTAINABLE APPROACH TO FABRICS

There may be a common misconception (or lack of knowledge) to which ink used for screen printing is harmless. However, when the designs are printed en masse, continual leaking and excess are being sent out into the ocean. Thus, other water sources are contaminated as the ink buildup can become very toxic, which is what is happening currently. In addition, the chemical reactions and methods of extracting materials for the ink is environmentally damaging. Therefore, other possible solutions must be endorsed.

The solution that this study proposes is utilizing water-based products and chemicals from plants like eucalyptus and wood pulp. According to a colorization technology study for environmentally safe ink alternatives, the study shows that eucalyptus are fast growing and have low requirements for water and pesticides. Plant and water-based inks take the extracts from plants to print in an environmentally-friendly manner, and is also biodegradable if chosen to be discarded. [5] Since eucalyptus plants require low water, the supply on water is not jeopardized. If eucalyptus plants can be used in ink and fabric production, then over usage on water for ink can be solved. It should also be noted that eucalyptus plants grow at a rapid rate, and therefore can be sustainably farmed and grown indefinitely with responsible farming. However, the most beneficial output of the eucalyptus is the "organic solvent, which is claimed to be essentially non-toxic and biodegradable, is recovered at a rate of 99.5%". [5] Another valuable asset to the usage of the eucalyptus is the non-toxic qualities to the environment. Also, the organic components used for the production of color for cloth recovers at a near one hundred percent speed. And so, the safety of using eucalyptus shows environmental benefits, but efficiency benefits as well.

One possible downside however is the pricing. Yet, even though the price is significantly higher with these methods, the quality also increases with higher resolution and brightness of the colors. The results in regards to quality of color was apparent with the usage of eucalyptus and wood pulp. Screen printing becoming the recurrent process of ink-to-fabric production for its cheap and low-maintenance operation. In consequence, many clothing companies have been surfacing for the past decade which in result has caused more usage of ink and fabric. This of course, will have many environmental drawbacks (as mentioned earlier) since water is needed for ink and fabric while disposable materials continue to go to waste. However, another important drawback is the quality of the cloth itself. The results in the studies of the color when using eucalyptus and wood pulp show, "The prints provided an attractive golden-yellow colour on a clean white background... was good to excellent, rather unexpectedly, and was marginally superior". [5] As for the common screen print that uses alum-to-dye clothing, the process resulted in a color more dullish compared to the usage of eucalyptus and wood pulp alternatives.

Overall, this study proves that fast fashion can make significant changes to its hurtful manufacturing effects. With the proper usage of different alternatives for ink and dye, particularly eucalyptus and wood pulp, the welfare of water usage is not jeopardized. The waste of fabric and textile will be minimized in effect, but most importantly, will provide quality products to customers.

VII. REFRAMING FASHION DESIGN

While there are valuable and accessible alternatives for ink and fabric, the slow fashion concepts must be supported by a sustainability design business model in order for companies to approach the problem from all sides. To begin with, designers must take into consideration as to how the design and the materials used impacts the environment, while realizing the growing conscious of the customers. This is part of the process for branding. Customers are becoming well aware of the negative effects that the fashion industry has on the environment. Therefore, branding towards accommodating such customers is highly important and must be explored. Second, business methods must ensure sustainability in order to integrate every process of producing apparel. The method of fixing is often unclear, but researchers have developed a model or framework in which a business can appropriately and effectively reform their practices to be more sustainable. This must be explored as well.

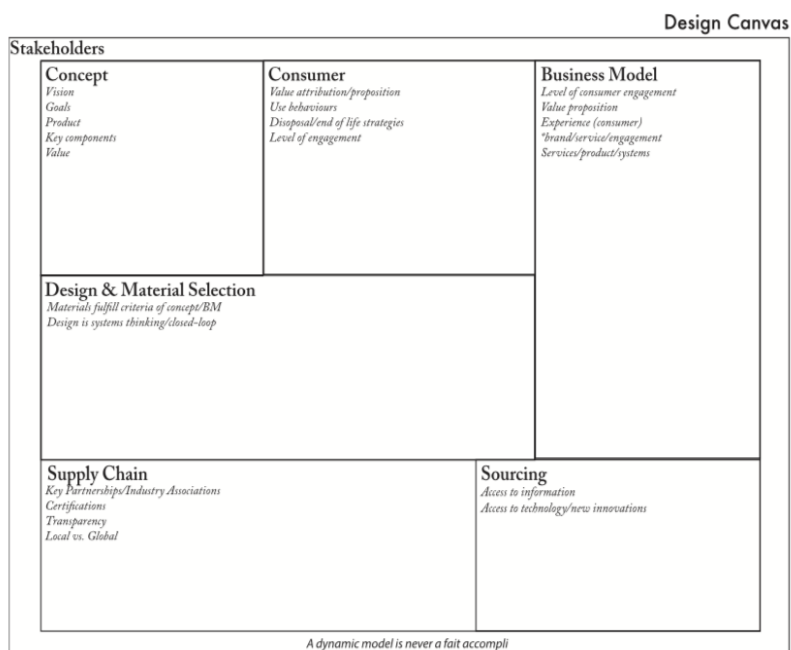
Brand Image

For many fashion corporations, corporate social responsibility is an important factor in a company’s public image, particularly in American society. As consumers become more conscious about the environment, it is important for brands to consider how people respond to sustainability efforts made by the company. In one study performed by Chang and Jia [6], the researchers aimed understand exactly that. A total of 165 surveys were gathered through a physical survey completed in an American university. Following that, an online questionnaire was distributed through various websites to random willing participants. Four mock H&M advertisements were developed which focused on attribute and benefit positioning approaches to incentivize fashion consumers to bring in their used clothes for donation.

The two methods of advertising were attribute positioning and benefit positioning. [6] Attribute positioning is defined as associating a product or idea with a more popular or well-known entity in order to gain trust or confidence, while benefit positioning takes a more logical approach by providing knowledge of its benefits. When these methods were used, it significantly increased a customer’s perception of a company’s social responsibility, which in turn increased a customer's willingness to buy a sustainable product. This proved that when customers were convinced that a company was socially responsible and aimed to create products that were sustainable and long-lasting for both the customer and the people involved in creating the product. However, such positioning advertisements did not have an effect on a customer’s perceived price value and brand equity, possibly because these perceptions were developed far before such advertisements.

Sustainability

In the current scene of sustainable and slow fashion, the majority do not advertise their sustainable practices enough. In order for sustainable companies to continue producing their product, they must advertise with the positioning strategies at a far higher rate. Some implications include that companies should have additional resources and funds dedicated to sustainability, and to make up for the higher costs of maintaining a more sustainable production process, companies should focus advertising with these sustainable methods with positioning strategies, which in turn returns more customers. For example, a visual design tool called the ReDesign canvas was created by researchers in order to help clothing corporations to use more sustainable designs and processes when producing clothes [7]. It challenges businesses to brainstorm designs and ideas that are eco-conscious, to the final steps of distribution and selling where customers are encouraged to think beyond trends and consider the longevity of clothes.



But, if companies refuse to realign their ethics for a more principled business method, consumers can encourage or discourage action through boycotting or buycotting via information garnered from environmentally minded NGOs [8]. This is an example of politicizing products, where consumers use their purchasing power to force companies to initiate change. The study performed in this paper details how effective an NGO campaign and the changes it brings about to clothing companies can be to consumers.

The aim of this study was to measure whether a clothing brand's reaction to an NGO's campaign of exposing environmental and economic damages of a clothing company, particularly in the factories where such clothes are created. Since much of the manufacturing is done in factories in developed countries to reduce profits, both working conditions and environmental restrictions are fairly unregulated, and this can create problems with organizations that believe in better conditions. It was found that companies will either reject an NGO's recommendation to adopt employee-friendly policies, or wholeheartedly agree and set goals for reduction of waste, toxic chemicals, or improvement of working conditions. The study showed that out of the two paths that a company can take when confronted with an NGO, accepting the conditions and being open about your improvement not only significantly rose customers' opinions about the brand, thus increasing sales, but was also good for the environment [8].

VIII. IS SLOW FASHION REALISTIC

An attempt to transition into an environmentally sustainable and slow fashion business model, some argue, would be both unprofitable and unsustainable. As other competing companies would quickly edge them out and therefore lose consumers. As a result, transforming a business to become more sustainable requires a completely different approach, Pal and Gander suggest that businesses can choose among three distinct variations, including narrowing, slowing, and closing. 'Narrowing' is a strategy employed by businesses to make the process of finding and using resources to be far more efficient, thus reducing the need for more and the total toxic waste left over from production. [8] Not only does this method save the business additional expenses, it also protects the environment from needless damage that come from extracting and expelling resources. 'Slowing' is a term to describe the resource loop involved in improving the quality and durability of products. The goal is to lengthen the lifespan of clothes; in return, the cycle of consumption is lengthened considerably. Finally, 'closing' resource flows is the act of reusing discarded clothes that are not left unused in the production. By returning certain materials to the company, this will help reduce the number of new resources necessary to be extracted in creating new products. [9]

The authors have found that narrowing has been proven successful in reducing significant amount of resources expended on clothing. For example, clothing companies with lines focusing explicitly on reducing waste and improving efficiency such as Continental clothing, have managed to reduce "CO2 emission by 90% during manufacturing". [9] Though this is an extreme case, it highlights that there is considerable room for improvement in production. Surprisingly, one of the largest fast fashion clothing companies, Zara, has successfully narrowed their production and sales by reducing large inventories and aims to devise strategies to predict accurate quantities in order to prevent underselling.

Pal and Gander also note that the easiest way to slow down the production and promote change in consumption is to involve third-party organizations, who can facilitate trading and give away second-hand clothing to those in need instead of discarding clothes and shortening its lifespan. In addition to the building of facilities that can help trade and pass on clothes, clothing manufacturers can also design clothes that have a focus on longevity and functionality, two aspects of clothing that slow fashion focuses on. Encouraging the slowing of the fashion cycle can also be done with campaigns and company values, such as Patagonia, a company that "promotes sufficiency [...] while engaging in activities intended to moderate sales by organizing consumer marketing campaigns". [9] Also, cycling resources, or closing the loop, can be achieved at a large scale through company campaigns to return or reuse clothing that they have grown out of or stopped wearing. Companies such as H&M and Kering have partaken in such campaigns with the idea that "the more closed or circular the loop is, the more efficient the use of resources." [2] Such initiatives also occur within the consumer base, with primary goals of reusing dead stock and researching methods of recycling previously non reusable textile material.

Though these solutions may seem flawless and easy to apply on a large scale, many of them have specific drawbacks that hinder their application and effectiveness for each type of improving sustainability. Though narrowing proves to be beneficial to the product makers in the long run, adjusting and revamping an entire system that had been established decades ago, especially in an industry where tradition is honored and valued. Slowing has been applied in fashion, but is limited to the very exclusive and expensive categories, including couture and luxury. It is difficult to slow down production or encourage consumers to discard less because it is often directly against a clothing brand's core values. [2]

Lastly, closing may not be the most efficient method because reusable materials are not used in all clothes, and is limited to certain selections. In addition, there is so much variety it is difficult to match which materials to be reused.

IX. CONCLUSION

In conclusion, fast fashion is a business model that does not work to serve the customer. As surveyed earlier, the effects of fast fashion has caused great detriment to the environment. Therefore, the opposite of fast fashion, slow fashion, is the probable solution for providing higher-quality products to customers while reducing the damage and waste towards Earth. Companies must begin to employ slow fashion marketing strategies to account for the environmental damage that has already been done. The government must start funding clothing libraries, as well as enforcing policies on screen printing with eucalyptus as an alternative. And, fashion designers need to begin to take action on what is being branded while promoting sustainability. By implementing all of these methods in a cohesive manner, it can impede against the “fast food” epidemic behind fast fashion, and also provide a much healthier option for satisfied customers and a clean Earth.

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