

SLOW:

A new take on the fashion industry
Denmark as a pioneer



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Abstract

The fast fashion industry is criticized for creating negative social, environmental and economic consequences, prompting a constant desire for newness, consumption and sale of low quality clothes at low prices. The industry's reputation includes rapid change, garment worker exploitation and high profits gained while garment factory workers earn minimum wages, working in unsafe conditions, as seen in the 2013 Rana Plaza scandal, in Bangladesh. In contrast, Denmark has a reputation for its stand in the fashion industry for sustainability. Denmark is now poised to become the world leader in sustainable fashion. Using this knowledge, this research investigates the Danish fashion industry, exploring whether Denmark lives up to its reputation for sustainable fashion. In particular, the research explores tendencies towards the phenomenon of slow fashion in Denmark. Slow fashion is an expression of sustainability. This research also investigates how Denmark based fashion companies, identifying with the slow fashion concept, can use this approach as a competitive and innovative strategy. Furthermore, this research contributes to the investigated research field on two levels. In terms of sustainability theory, the research reveals that communicating sustainability is not seen as a strategy for competitive advantage. The research also provides a connection between a possible lack in education about sustainability and the negative opinions about sustainable fashion in Denmark, possibly a cause for its low demand. This research shows slow fashion to be a silent movement, but in fact existing in Denmark. Strategic advice gained from the research includes companies promoting their own practice of slow fashion, clearly differentiating slow fashion from sustainability, and emphasizing slow fashion values of quality, timelessness, sincerity, longevity, aesthetics and craftsmanship. Inspired by the success of the slow food movement in Denmark, slow fashion promotion might benefit from showing how its values enhance educated consumers' quality of life. This research reveals that slow fashion can become an innovative and competitive strategy, mindful of the future of the world we live in, and suited to Denmark's current reputation for sustainability.

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Introduction

“Fashion, by its nature and definition, gives clothing a status that represents more than just protection from the elements or modesty; rather fashion is a vehicle for self-definition, a sophisticated form of self-expression, that touches most people while at its most expressive, clothing and fashion can be used as a creative instrument that emulates or becomes artistry, performance (Tomaney and Thomas in Anheier and Isar, 2010, p. 234).”

According to Tomaney and Thomas, fashion has many purposes, such as defining social roles, developing identities, being a fashion trend or keeping the body protected from the environment. Fashion is sometimes tethered to being superficial and irrelevant, however, fashion is also described as a contributor to cultural change and creativity in connection to local, global, cultural and political aspects (Tomaney and Thomas, in Anheier and Isar, 2010). Intellectuals, academics and politicians tend to dismiss fashion, but a close look at history shows that fashion stays relevant in culture and confronts tradition with change ((Roche,1996) in Tomaney and Thomas, in Anheier and Isar, 2010). Furthermore, fashion is, according to Tomaney and Thomas, positioned to display “creativity and innovation in cultural expression” (in Anheier and Isar, 2010, p. 234). Through embeddedness in social influences, fashion is, as noted by Tomaney and Thomas, an important part of the creative industry (in Anheier and Isar, 2010).

Fashion influences societies and people of different cultures on many levels, and has through time. Fashion is always an important part of a culture’s creativity (Anheier and Isar, 2010). Even with the usual intellectual dismissal of its importance, the fashion industry in the 21st century is recognized by its economic reach, worldwide, in manufacturing and marketing. Looking closely at its deeper reach, considering creative innovation and sustainability in fashion, this research sets specific focus on Denmark’s contribution to the 21st century fashion industry. While observing the special attention Denmark acquires in the media focused on its sustainable fashion, my research focus on specifically Denmark strengthened. The focus on this nation came natural to the researcher, since Denmark is reported as being at the forefront of sustainable fashion (Pasquinely, 2013).

This paper investigates the clothing industry, analyzing the fashion environment as it overlaps with the strategic choice of sustainability, resulting in the strategic choice of what is called slow fashion (Fletcher, 2007). This study starts with building a framework by introducing the field of research and setting the background, which leads to building a support of concepts that are used to answer the research questions. Also Tomaney and Thomas's (2010) statement about fashion being situated to display innovation and creativity has inspired the researcher to integrate innovation as a component of this research.

The following research questions guide this study:

- 1) *What are the tendencies regarding slow fashion in Denmark?*
- 2) *How can Denmark-based fashion companies identifying with slow fashion, use slow fashion as an innovative and competitive strategy?*

Fashion – Background

Until the late 1990s, fashionable clothing has been very expensive and symbolized wealth in society (Ertekin and Atik, 2014). Before industrialization took place, more than two thirds of all clothing was handmade (Ertekin and Atik, 2014). All clothing was so labor intensive it was scarce, hence clothing was worn for many years and items were passed on in generations. A change in style did not have a high importance in life (Ertekin and Atik, 2014). At the end of the 18th century, production and consumption of clothing changed, and with the industrial revolution as a result accompanying the spread of democracy in place of feudal ruling structures and industrialization, society was adapted to the freedom to wear garments as wished (Ertekin and Atik, 2014).

By 1810, the first factories for mass-produced clothing opened and mass production made clothing generally accessible at prices affordable for the less wealthy (Schott, 2005 in Ertekin and Atik, 2014). Due to a development of factory production methods, ready-to-wear clothing became broadly available by the 1940s (Wilson, 2003 in Ertekin and Atik, 2014). In the second half of the 20th century, a drop in the cost of clothing, through speeding up the

production and consumption patterns, resulted in clothes being more affordable, which generated an increase in consumption (Wilson, 2003 in Ertekin and Atik, 2014). Through “higher disposable incomes and fewer social restrictions”, a wider variety and lower prices (Scott 2005 in Ertekin and Atik, 2014, p.54), quality and craftsmanship lost its importance and overall attitudes changed and clothes became disposable items, while clothing purchases accelerated (Cline, 2012 in Ertekin and Atik, 2014).

The Fashion System

In regard to understanding the fashion industry in the wider picture, McCracken’s theory is interesting to look at. McCracken is Assistant Professor in the Department of Consumer studies, and published “Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods” (1986). In this approach, he organizes the industry into a system, which is named “fashion system”. The fashion system, (which includes design and fashion schools, clothing marketers (designers, manufacturers, and retailers), media, fashion associations, celebrities as endorsers and lead users, fashion bloggers and consumers (Sherman & Perlman, 2010)), is according to McCracken a complex system that generates “a transfer of meaning from the culturally constituted world to consumer goods” (McCracken, 1986, p.76).

According to McCracken, this system invents new cultural “meanings” with the help of “opinion leaders”, who pass on their opinion to the wider mass, as they are shaping meaning through admiration or disapproval (McCracken, 1986). On the other hand, McCracken points out that the fashion system also captures a more radical form of cultural meaning, which are radical paying attention to style changes as in cultural movements - such as the punk, hippie or gay rights movement. These reform movements, according to McCracken, provide “innovative cultural meaning” (McCracken, 1986, p. 76). Here, the new innovative cultural understanding, demonstrated by the hippie movement for example affects the cultural mainstream with direct criticism of the status quo in every aspect of the culture, including their style, which can become a popular fashion. Thus, such movements become “meaning suppliers” in their societies and those who identify with the movement are part of the new

cultural meaning and they try to differentiate themselves from mainstream by what they choose to wear (McCracken, 1986).

Furthermore, having outlined McCracken's theory about the fashion system, Ertekin and Atik (2014) claim that fast fashion is the current dominant fashion system, opinion leaders being a part of it. The term fast fashion is used for low cost clothing that is adapted very quickly from the catwalk into mass retail (Ertekin and Atik, 2014). In this system the market needs to grow constantly, requiring the products to be renewed very often. Today's clothing and textile industries demand speedy change – a significant characteristic of their marketing strategy. Retailers like H&M and Zara are examples of fast fashion retailers. These stores have a fast production cycle with a rapidly changing in-store collection that is renewed every two or three weeks. In the end, this can add up to approximately 20 collections per year, resulting in up to 52 “micro-seasons” a year (Tokatli, 2008; Whitehead, 2014). This stands in contrast to the “traditional” fashion schedule of two seasons: Spring/ Summer and Fall/ Winter, where the collections are shown to buyers and press before becoming available to retail (Whitehead, 2014). This fast fashion system relies on customers returning to the store on a regular basis, buying “as many garments as possible, as quickly as possible” focusing the buyer on new trends and new items on a weekly basis (Tokatli and Kizilgun, 2009; Whitehead, 2014).

All this leads to increased supply and demand, which creates a cycle that has to work faster, and all components in that cycle needing to react faster, leading to economies of scale and consequently delivering economic growth (Fletcher, 2010). In addition, promoting trends at reasonable prices, makes fashion accessible for almost all social classes. This, and the high speed in the fashion industry results in constant growth. While nearly everyone can take part in this trend-sensitive, affordable and profitable fashion system – other aspects of this system raise ethical issues (Joy et al. 2012; Ertekin and Atik, 2014).

Central Concepts and Phenomena

The above serves as an introduction of the topic of this research, which is about sustainability in the fashion industry, and more specifically slow fashion as a means of that in Denmark. In the following section this paper will outline some of the main concepts and approaches that are relevant for the study to slow fashion and build a framework for looking at Denmark's fashion industry, in relationship to slow fashion and sustainability. Also, it will be explained in more detail why specifically Denmark and sustainable fashion is the focus of this research.

Fast Fashion and Its Consequences

This part will critically review the impact of fast fashion and its consequences, in order to distinguish why there is a need for a change in the industry.

Fast fashion has led to negative economic, societal and environmental consequences, which will be put into words below (Ertekin and Atik, 2014). Ertekin and Atik write, "The fashion industry, especially clothing and production and consumption, has been criticized for the exploiting both consumers and workers, damaging the ecosystem and the environment, contributing to depletion of natural resources and increasing textile waste" (McRobbie, 1997; Morgan and Birtwistle, 2009; Wilson 1985 in Ertekin and Atik, 2014 p. 55).

Furthermore, the fashion industry has also created consequences for social welfare. The industry has marketed a created desire for newness (even without buyers expressing interest or need). Fashion advertising has developed methods of persuasion, enhancing consumption by and when announcing as critically accepted fact that a clothing item is a "must have" style. This can create a desire in consumers for new clothes, even though new clothes might not necessarily be needed (Niinimäki, 2010; McCracken, 1986; Ertekin and Atik, 2014). This leads to higher demand for "must-have" items and will eventually lead to appalling conditions in production, with social and ecological consequences in the countries

where the clothing is made, still ignored even though well-known (Niinimäki, 2010; McCracken, 1986; Ertekin and Atik, 2014).

The fashion industry has also been criticized for its exploitation of garment workers in non-Western countries where labor laws are lax and ineffective. The manufacture of fast fashion clothing occurs in appalling working conditions. The consequences of fast fashion mass production include very low wages, particularly for child labor (Ertekin and Atik, 2014; Fletcher, 2010). Larger clothing companies earn higher profits, while their factory workers earn wages below minimum in the countries where the fashions are marketed. Profits are made by low-paid overtime and temporary subcontractors working under deadline pressure for goals that are hard to reach (Fletcher, 2007).

Ertekin and Atik's research shows the result of globalization and import competition are sweatshop conditions for clothing workers (2014). Similarly, the industry is served by undistinguishable producers that ensure unrealistic deadlines. Orders by well-known designers will be met on the required time and cost. Basic human rights are constantly violated without consequence to the factory owners or the fast fashion industry. A good example is the result of fast fashion manufacturing scandals such as the collapse of the factory in Bangladesh, 2013 (bbc.com, 2016). In this case the owner of the factory disobeyed warning about the unsafety of the building, causing death for many workers. The unsafe manufacturing conditions and the disregard for worker welfare (Ertekin and Atik, 2014) make news but the news does not create significant change at the factory level.

Moreover, fast-fashion emphasizes fashionable appearance at the expense of the quality of the clothing (Whitehead, 2014; Ertekin and Atik, 2014). Not only do the pieces of clothing physically deteriorate quickly, but because of the appeal in continually changing styles, the clothes one already owns lose their appeal and their wearability very fast and are quickly thrown away, with some justification. In the end this leads to rapid product turnover concluding with waste of product and money (Ertekin and Atik, 2014; Fletcher, 2008). This cycle has dire consequences for the environment. Now that they are consumers, people no longer have a long lasting interaction with their clothes. They have no high expectations of

craftsmanship in the items they buy. While the consumer thus spurs the capitalist system (Biehl-Missal, 2013; Ertekin and Atik, 2014), anyone who wants both fashion and clothes is caught in fast-fashion's destructive system.

Furthermore, environmental consequences are apparent in the manufacturing impact on natural resources. Mass production of low quality clothing is resource intensive, leading to degradation of the environment, "...increased pollution, resource depletion and climate change..." (Fletcher, 2010 p. 261; Ertekin and Atik, 2014).

Theoretical Framework

Sustainability

According to Krüger et al. there is a high level of consumer attention paid to care of environmental, societal and economic consequences of manufacturing methods, which forces an increasing number of companies to pay attention to the subject. The pressure of public opinion against carelessness in these areas encourages many companies to adapt more responsible methods of manufacture. Those who can claim environmentally and socially responsible manufacturing methods, for example, enjoy a competitive advantage (Krüger et al., 2012). The definition of sustainability issued by the Brundtland Report in 1987 has influenced the interpretation of sustainable manufacture. „Development that meets the needs and aspirations of the present without compromising the ability of future generations to meet their own needs” is how the Brundtland Report set the bar for new manufacturing standards (Brundtland Report 1987, in Krüger et al, 2012, p. 13). Social, environmental and financial conditions of manufacturing are covered in this definition.

Later, in 1994 the term Triple Bottom Line (TBL) was introduced by John Elkington, whose idea it was to separate a company's accounting into three "bottom lines". By measuring social, financial and environmental performances of a corporation over a given period of time, this bottom line can illustrate costs in a way that it takes into account the true full measure of doing business (economist.com, 2009). By including social and environmental aspects with a business's economic information, enlarging the accounting framework and

including a broader perspective on factors that generate a cost in business, the TBL validates the theory that a company's responsibility lies as much with its stakeholders as its shareholders (economist.com, 2009).

The introduction of TBL created growing awareness in a few companies. The use of the TBL, however, resulted in fashion companies re-examining their procurement practices (Krüger et al., 2012). Then, in 2000, the UN took initiative and created the UN Global Compact, a voluntary commitment companies can sign, pledging to conduct their work with social responsibility. The UN Global Compact uses 10 principles of business conduct, starting with the company's value system. The Global Compact encourages incorporating its ten principles into marketing, manufacturing and procurement strategy, focused on establishing integrity. The ten principles are rooted in Human Rights, Labor, Environment and Anti-Corruption (unglobalcompact.org, 2016). Furthermore, The Global Compact offers companies a platform on which they can voluntarily join in engaging with sustainability and report on their efforts (Krüger et al., 2012). This platform allows fashion companies to explore sustainability models and learn from each other. Accordingly, the Brundtland report has been the starting point for developing sustainability and Corporate Social Responsibility (CSR) a term now in ordinary use for concepts linked with practices of sustainability (Krüger et al., 2012).

When trying to describe and define sustainability, it is important to note that the term implies connecting different aspects of sustainable manufacturing practice. Sustainability is in a fashion company's point of view, about creating a balance between the social, economic, environmental goals and connecting the goals to actual consequences and above all, about integrating these into a company's business strategy (Krüger et al., 2012).

Corporate Social Responsibility

The benefits of CSR are examined by Porter and Kramer (2006), who argue that CSR is not only about doing a good deed but can also lead to competitive advantage, innovation and opportunity. They reason that CSR goes beyond a social agenda that simultaneously achieves economic and social benefits, becoming a way to reinforce market strategy by

advancing social conditions. While asserting that such a social agenda must be responsive to stakeholders, they observe that CSR is also a strategic opportunity creating shared value for both, business and society (Porter and Kramer, 2006).

By integrating a social dimension into a company's value proposition and by making a positive ecological and societal impact, a company can generate a competitive edge in the position of the market (Porter and Kramer, 2006). As they further explain, the attention towards social issues is constantly rising and thus social and business needs are of even higher importance when looking at the competitive context. Kramer and Porter (2006) argue that CSR is not about what companies have done wrong but about how social responsibility can be integrated now and lead to a shared value. They are convinced that "CSR will become increasingly important to competitive success" (Porter and Kramer, 2006 p. 13; Niinmäki, 2015).

Using good advertising to communicate about CSR has been proven to give great advantage to those companies implementing this strategy, like high purchase intention, improved image and share price and reduced conflicts with stakeholders, which in the end lead to satisfied employees (David et al., 2005; Daugherty, 2001, in Benn, Todd and Pendleton, 2010). In this regard, Niinimäki, a fashion industry critic and Associate Professor in fashion research at Aalto University in Helsinki asserts that principles of CSR should be followed by the fashion industry (2015). Open communication, open information sharing and showing great commitment towards sustainability can earn the trust of a company's stakeholders (2015). Integrating sustainability at all levels of a business, a company can avoid 'greenwashing' accusation of using too limited an approach to sustainability (Niinimäki, 2015).

The Stakeholder Model: Management and Communication

Stakeholder initiatives as seen in such examples as the UN Global Compact Initiative, have grown to affect the wider responsibilities that manufacturing companies have to all stakeholders and to the bigger social context. Active stakeholder interest in sustainability

issues means that company management has to think about the sustainability issues in their business, and consider questions of effective stakeholder communication. Employees, customers and investors all care that manufacturing be held to responsible standards. When asking why stakeholder management is so important to companies, reputation and accountability are crucial concerns to be communicated to stakeholder groups (Cornelissen, 2011). In conventional economic theory, shareholders are the people to whom a company owes accountability. In this traditional model, the financial bottom line is the only item of interest. But in what is called the stakeholder management model, the notion of accountability extends to groups beyond the shareholders (Cornelissen, 2011). The stakeholder model suggests the existence of mutual dependency between companies and a variety of stakeholder groups. The theory suggests that a company “needs to be considered legitimate by both ‘market’ and ‘non-market’ stakeholder groups”. This leads to financial accountability and also accountability in social and environmental terms (Cornelissen, 2011, p.41).

The stakeholder model includes a concept of legitimacy, taking account of the fact that companies engage with their stakeholders for some reasons that are intuitive. The concept of legitimacy takes account of ‘instrumental’ and ‘normative’ reasons. Instrumental reasons include “increases in revenues and reduction in costs and risks, (e.g. more investment, more sales) ...” (Cornelissen, 2011, p.42). What is called the normative perspective looks at social aspects of manufacture like morality, social contracts and human rights (Cornelissen, 2011). When weighing the potential of communicating with stakeholders, whether on grounds of just “doing good” or being a “good corporate citizen” (Cornelissen, 2011), the gains of this effort are of instrumental value for the organization, while simultaneously yielding good reputation.

According to Niinimäki (2015), working with stakeholders (“consumers or investors, but also employees, business partners, suppliers, competitors, government (through regulations), NGOs, pressure groups and communities” (Niinimäki, 2015 p. 3)) and maintaining a good relationship with them, is important when a company is looking at possibilities in sustainable

innovation, contemplating new business thinking and considering new opportunities in the fashion industry (Niinimäki, 2015).

Having reviewed the needs and conditions for creating a climate of corporate accountability for sustainable and socially responsible manufacture, the next consideration is a look at innovation and an outline of further strategic implications offered in current literature on sustainability.

Innovation

“‘Innovation’, has become the symbiotic catchword for ‘creativity’ today, particularly in the rhetoric surrounding the creative economy and other management related sectors of the arts” (Bharucha 2010 in Anheier and Isar, 2010, p.30). The term innovation has become an expression frequently used today (Krüger et al., 2012) and companies trying to integrate sustainability into their business model, realize the opportunity that opens to them (Krüger et al., 2012). In the following the researcher will investigate several theories of innovation to assess which are the most effective theories for the fashion industry.

Innovation, is, according to Krüger et al. (2012) related to systems, services, processes and products (2012), however looking at innovation and sustainability, innovation can also be related to financial, environmental and social conditions. Overall, “Innovation can also be described as the implementation of change, new ideas and methods” (Krüger et al. 2012 p.20). Accordingly, “innovative” is the adjective and means introducing new ideas and methods, those being of original and creative origin (oxforddictionaries.com, 2016). Innovation is also understood as “the process by which new ideas and artefacts lead to new cognitive and behavioral practices such as genres, ways of going and organizing, conventions, models ...” (Isar and Anheier 2010, p.5). The term creativity, which is closely related to innovation, is understood to mean the creation of new ideas (Isar and Anheier, 2010). Research in organizational sociology and management shows that innovation and creativity emerge in those organizations that break the structural and cultural passivity of embedded routines, where boundaries are pushed (Isar and Anheier, 2010).

Much more can be said in regard to creativity and innovation while taking into account the opinion of Michael Hoelscher who considers creativity and innovation as the main topic when debating on economic competitiveness (Hoelscher in Isar and Anheier, 2010). There are two reasons for this. First, in countries with industrially developed economies, new ideas, thus innovation, has become more important because labor and other production factors are more affordable in other countries of the world (Hoelscher in Isar and Anheier, 2010, p. 317). Secondly, experience shows that success is not based on “selling more of the same”, but depends on improving production processes and products (Hoelscher in Isar and Anheier, 2010, p. 317). To survive in today’s competitive marketplace a company has to change constantly, and for effective change, creativity and innovation are needed (Hoelscher in Isar and Anheier, 2010).

According to Niinimäki, radical and new business thinking creates significant change in the fashion industry, while positive results for all stakeholders, consumers, manufacturers, means necessary change at the industrial level (2015). What is important, from Niinimäki’s viewpoint, is gaining a good information process for communicating the different stages in manufacturing to both, consumers and stakeholders (2015). Sustainable marketing and new business thinking can lead to sustainable innovation (Niinimäki, 2015). With innovative and sustainable value proposals and by creating a long-term relationship between the business and the stakeholders, it is possible to expect that consumption patterns can change (Niinimäki, 2015). Radical thinking in fashion systems, focuses on the new interactions and partnerships within the entire constellation of fashion industry stakeholders (Niinimäki, 2015). What is needed, says Niinimäki, is an economic paradigm shift, so that innovative business strategies can be developed.

So far, the background discussion of innovation in connection with sustainability, and the examination of sustainability as a development affecting a range of management practices including the TBL, CSR and the UN Global Compact Initiative, has provided the foundation theory for this study. The challenge of a paradigm shift in the fashion industry brings the research of this paper to the concept of *slow fashion*.

Slow Fashion

As already mentioned, issues of environmental sustainability are becoming even more important in the apparel industry and there is an increasing demand that use of chemicals be replaced with environmentally friendly processes. Environmental issues reflect pressure to reduce resource consumption and to eliminate the waste produced, seen for example in apparel recycling (Jung et al., 2014).

A recent movement in the apparel industry, called the “slow fashion movement”, is a socially conscious movement. Slow fashion expresses a consumer awareness of responsibility that shifts the buyer’s mindset from quantity to quality. While encouraging people to buy items less often, it validates purchases of higher value (Fletcher, 2007). This movement rejects fast changing trend and clothes made with minimum quality. The movement emphasizes high quality, long lasting garments as desirable fashion. (Fletcher 2007; Fletcher, 2010). The term slow fashion was first used by the author Kate Fletcher from the Centre of Sustainable Fashion (UK) in 2007. It is inspired by Carlo Petrini in Italy, who initiated the slow food movement in 1986 (Ertekin and Atik 2014; Fletcher, 2007). The slow food movement promotes regional and organic products, and the sustainable vision of fashion is similar to that and connects fashion to awareness and responsibility (Fletcher, 2007).

Clark, Jung et al. and Fletcher write that slow fashion and the word “slow” does not only concern the environment or refer to the literal meaning of slow as the opposite of fast. The term slow fashion implies reducing the number of trends and the speed of changing fashion seasons encouraging quality production and increased value of garments. Slow fashion stands in direct contrast to disposable fashion (Clark 2008; Fletcher 2007; Jung et al., 2014). In slow fashion, the design of the clothing plays an important role and fashion trends are not followed, so buyers may hold the clothing for a longer time, because the design translates across many seasons (Fletcher 2007; Jung et al., 2014).

Slow fashion provides the industry with a holistic view of clothing production, by looking not only at design but at consumption habits, breaking through the norm of mainly focusing on aspects of production. Thus, slow fashion addresses economic, social and environmental issues (Jung et al. ,2014; Ertekin & Atik, 2014). The theory of slow fashion points to a way beyond the real possibility that sustainable manufacturing as currently understood, can easily become unsustainable when garments made of eco-friendly materials are only worn a few times and quickly thrown out in favor of the next, rapidly arriving fashion season. Slow fashion is about motivating people to buy less and to buy less frequently, but slow fashion offsets the possible financial loss by inspiring consumers to buy clothing of higher quality at a higher price, which will last the wearer a long time. The longer product lifespan creates reduced consumption, reduces energy waste and uses fewer natural resources (Jung et al. 2014; Fletcher, 2007).

As well as slowing the consumption cycle, the slow fashion concept also encourages slower production. Slower production avoids exploiting natural and human resources, intentionally preventing a possible industry temptation to speed up the manufacturing pace even when dedicated to sustainable manufacturing. Moreover, slower production creates a longer span between manufacture and discard (Jung et al., 2014). With slower production cycles, the environment has more time to regenerate. Clothing items are produced in smaller amounts, which can require consumption of fewer resources and create less waste (Jung et al.,2014). Significantly, the slow fashion concept is about the global clothing industry, where the new vision of sustainability is already actively pursued. As Fletcher argues in her 2007 article “Slow Fashion”, slow fashion requires change and long term engagement.

Slow Fashion Strategy

Turning towards a more specified strategy in regard to slow fashion - the “Slow + Design” manifesto - which is closely leaning on the slow food movement, emphasizes that the success of slow food highly relates to the improvement of quality of life (Slow + Design 2006 p. 4). The Slow + Design manifesto was discussed in 2006 at a conference in Milan, where several experts from the food and design industry came together to discuss sustainable

practices. The manifesto offers ways that show how a slow approach can be applied in the economy.

The first intention is to value local materials and resources. Keeping production and design local, increases transparency in the production system (Slow + Design 2006 p. 4; Ertekin and Atik, 2014). By staying local, the movement aims to encourage diverse and innovative business models. Localization allows, for example, use of former, traditional methods of garment and textile production and local design. This intention of slow fashion opposes standardization and centralized production, wherein resources and methods are meant to be the same, no matter where in the world the outsourced production is based (Slow + Design 2006 p. 4; Ertekin and Atik, 2014).

Another intention of the slow fashion movement described by Ertekin and Atik and the “Slow + Design” manifesto, is to create transparency in production systems. The aim is to bring consumption and production closer together, much as is done in other businesses of smaller scale which can take into account local practices and/ or craft processes. With a closer connection between the designer, producer and buyer, the slow fashion production process in the industry is more transparent and thus better understood by the fashion consumer (Ertekin and Atik, 2014; Cataldi, Dickson and Grover, 2010; Clark 2008; “Slow + Design” p. 5). This intention accomplishes with much less effort the goal of better communication between companies and stakeholders, that is important to sustainable fashion.

The third essential intention in slow fashion, mentioned by Ertekin and Atik in 2014, is the manufacture of sustainable products that have a higher value and prolonged fashion longevity. The movement aims to create garments that generate outstanding experiences of wear and consumer appreciation. Longevity and quality design in a well-made piece of clothing turns the garment into an investment transcending successive fashion seasons without going “out of fashion” (Clark, 2008 in Ertekin and Atik in 2014).

Moreover, this approach is about creating an experience that is outstanding by emphasizing quality of life, called “sustainable sensoriality” in the “Slow + Design” manifesto (p 6). This

intention is like that of the slow food movement. Proponents say “the strength of this approach lies in advancing organizational and communicative solutions that make environmental and social issues integral parts of a proposition that, as a whole, must be perceived as proposing new qualities” (Slow + Design p. 6; Ertekin and Atik, 2014). According to the “Slow + Design” manifesto, the proposed intentions described above, could create a new culture and a new economic model in fashion, when functional, aesthetic values, service and systems are “linked to being clean and ethical” (Slow + Design p.6).

The slow fashion movement and its approaches to change, are admittedly still relatively rare in the industry, but the number of designers and companies engaging in slow approaches are increasing (Ertekin and Atik, 2014).

Slow Fashion Critique

There is increasing awareness around the world of the changes taking shape in the current fashion system (Ertekin and Atik, 2014). Designers, retailers, companies and academic studies of the industry at large, show the growing interest in having a more sustainable system (Ertekin and Atik, 2014). However, barriers remain which “hinder development of a sustainable fashion system” (Ertekin and Atik, p. 61). Mobilizing sustainable fashion must overcome the impression that fashion consumption and sustainability are considered in opposition to each other. The barriers to mobilization of real sustainability are found in both the macro - and micro parts of the fashion system (Ertekin and Atik, 2014). Based on the evidence available at the moment, slow fashion seems to be one of the approaches looked upon in a positive light, but slow fashion presents challenges that need to be addressed before it is fully accepted in the fashion system.

Firstly, globalized manufacture of fashion products creates a challenge of unusual strength and complexity. The logistics of transport, the complexity of the supply chain, the dependency on low wage nations for profit margins, the transportation of goods, resources and capital all over the planet, are all enmeshed to a degree far beyond the power of simple aspiration to change (Ertekin and Atik, 2014; Fletcher, 2010). Secondly, economic growth is

desired, and fast fashion provides the quick answer, since it leads to increased growth on the macro level (Ertekin and Atik, 2014). Since fast fashion is “mass-produced and standardized”, providing cheap, rapid production for large volume trade all over the world, “sales and growth are increased by maximizing economies of scale and minimizing cost” (Fletcher, 2010 p. 260). Because this system provides jobs, enhances growth and economic earnings, it has near-universal acceptance. Sustainable development in fashion manufacture, by contrast, is rejected on the grounds that it will slow down growth and generate unemployment (Fletcher, 2010; Ertekin and Atik, 2014; Niinimäki, 2014). This fear has great weight because the fashion industry is, by definition, a global system.

What is more, Fletcher claims the slow fashion movement challenges the whole current system, questioning conventional economics as well as our values. Slow fashion is about a “high level system change”, leading away from the “dominant growth-based fast fashion” (Fletcher, 2015 p. 263). Sustainability in fashion requires a radical, new, deep and lasting change in society. According to Fletcher, this remodeling is a challenge for all of us (Fletcher 2010 p. 265). The slow fashion concept challenges our whole way of living, bringing into question also our values. Slow fashion challenges consumption habits, purchase patterns, disposal behaviors, and how we use and value objects (Niinimäki, 2014).

Purpose and Relevance

The research underlying this paper investigates Denmark’s fashion industry particularly, because the Danish fashion industry already operates within the context of sustainability and slow fashion. Sustainability is a topic discussed widely all over the world, but Copenhagen’s practices in fashion follow Denmark’s national interest in being green. This makes slow fashion in Denmark an especially interesting example for investigation. Denmark generates a great deal of attention in the foreign media for its efforts in support of sustainability in many areas, including fashion. The city of Copenhagen, and in fact the country of Denmark, provide the researcher with locales showing remarkable concrete examples of the possibilities of sustainable and even slow fashion for the future. The Nordic commitment to green living and the Danish expression of that commitment in its support of

sustainability in the fashion industry, together make a well-documented account of successful advances on change in the industry from long-defended unsustainable practices to large-scale cultural and political endorsement for sustainable fashion.

Denmark's Fashion Industry

In 2013, an article in the British paper, The Guardian, described the Danish fashion industry's commitment to sustainable fashion. The Guardian found the Danish fashion industry's high level of attention paid towards sustainability, worthy of investigation. Writing about the fact that Denmark was one of the first countries in the world to implement a law requiring sustainability reporting, was of special interest (Pasquinelly, 2013). The article went on to observe that the idea of sustainability fits well into the Danish system of overall public welfare based on culturally shared values such as equal rights and equal opportunities for all (Pasquinelly, 2013).

Significantly, in 2009, the Danish Ministry of the Environment published a strategy addressing the question of future generations' ability to meet their own demands. The paper focused on sustainable development, raising particular initiatives in the areas of consumption and green innovation (mst.dk, 2015). In the same year that the Ministry of the Environment paper was published, the Nordic Initiative Clean and Ethical (NICE) began a project with the Nordic Fashion Association (NFA), after five Nordic fashion organizations indicated interest in developing a process for implementing principles of responsibility and sustainability (nordicfashionassociation.com, 2015). The NFA intended to inspire the Nordic fashion industry and indeed, throughout the Nordic region. Communication being an essential in accomplishing this change at a deep level, the association, Business for Social Responsibility (BSR) issued a press release announcing a challenging opportunity ahead: "As resources become scarce and more expensive, innovation in fashion - the future of chic - is all about sustainability" (BSR, 2012, p.1).

Continuing to move forward in a commitment to sustainability, Dansk Mode & Textile (DM&T), in a statement released in March, 2016, indicated that the Danish fashion industry

now is uniquely positioned to become the world leader in sustainable fashion (dmogt.dk, 2016). According to the DM&T report, this position requires political support for the goal. In the company's view, close cooperation between Danish politicians and the fashion industry in Denmark is needed to support the Danish fashion industry's opportunity to take a competitive position as the world's most sustainable fashion nation (dmogt.dk, 2016). The CEO of DM&T urged the nation's politicians to join the industry in planning ways of implementing policy initiatives in support of sustainable change (dmogt.dk, 2016).

What is more, most Danes today pride themselves on being a green nation. They continue to achieve this goal with a national focus on green habits, and have become experts on developing technology for renewable energy and emphasizing organic and local food as a norm. As is evident in the assumptions of the DM&T CEO in his announcement, government support of research and funding for innovation is key to the nation's success. Success for industry, is also success for Danish society. Changes throughout the economy leading to this priority on being green have been driven by strong public support for research and development. Leaders in the Danish fashion industry have reason to expect higher levels of support from the Danish government (dmogt.dk, 2016).

Sustainable fashion has a high significance in Denmark as fashion is one of Denmark's most important exports. The demand and expectation for sustainable fashion is growing, worldwide. DM&T has good reason to press Denmark to take steps towards becoming the most sustainable fashion nation (dmogt.dk, 2016). Losing the opportunity of this moment to fully engage in sustainability in the fashion industry, will lead to more than diminishing Denmark's reputation as the world's leading sustainable nation (dmogt.dk, 2016). The possible economic impact is clear. Incorporating CSR and other marks of sustainability into the Danish fashion industry's strategy will strengthen Denmark's brand abroad, which will lead to overall growth and generate new job opportunities (dmogt.dk, 2016).

The Danish fashion industry is in a transition affecting how they produce and consume. The industry sees its own responsibility for the continued development of more effective ways to achieve sustainability in their industry (dmogt.dk, 2016). DM&T posted an article about

futurologist Sillesen, who looks at future trends in fashion. Sillesen spoke at a conference in Copenhagen in 2016, observing that future consumers are much more than consumers. People who will be buying anything in the future, want to change and make the world a better place, and they will have high requirements towards businesses and society. This change places new demands on companies, since these consumers, with desires beyond materialistic accumulation, will value activism in the brands they choose. Sillesen calls them “eco-warriors” (dmogt.dk, 2016). She claims that the fashion industry has to be aware of and prepare for this kind of consumer which implies that the paradigm shift that Niinimäki spoke of, will come sooner or later (dmogt.dk, 2016). Sillesen points out that the politically conscious consumer is no longer part of a small crowd, and she has no doubt that the future will be greener and more focused on sustainability. She urges the industry to think about new business models that create a longer lifespan for clothes. One suggested example she offers would be to develop a way of making money on the same piece of clothing several times over (dmogt.dk, 2016).

An example for the importance Denmark already sees in sustainable fashion is the Copenhagen Fashion Summit, held this year on May 12. The summit will bring together international leaders and experts in the fashion industry, who meet and discuss developments in the fashion industry worldwide (copenhagenfashionsummit.com, 2016). The Copenhagen Fashion Summit “the world’s largest conference on sustainability in fashion” is organized by the Danish Fashion Institute. This year marks the fourth Conference, since 2009 (copenhagenfashionsummit, 2016).

Sustainability in the fashion industry is widely discussed involving many implications of strategy and change. CSR, the Global Compact and TBL deliver different approaches for organizations looking to engage in sustainability. Slow fashion is a fresh movement within the industry, a concept that offers further direction and new implications. Slow fashion’s underlying values guide the research of this thesis. The city of Copenhagen, and Denmark nationally, exemplify the effort to be a part of a movement directing consumers, companies and countries towards a more sustainable future.

Methodology

In the following section I explain the methods I chose for the research project.

Research Strategy

This study is based on qualitative research, which is the general orientation for this study. In accord with the qualitative approach, the research for this paper emphasizes the data in words rather than numbers (Bryman and Bell, 2007). Making use of the qualitative approach, the researcher's perspective is acknowledged and included in the research itself, since the researcher is engaging with the world and making the world visible through his/her interpretation of it (Denzin and Lincoln (2005) in Alvesson and Skoldberg, 2010). In this paper I studied phenomena in their natural settings and tried to make sense of the interviews, conversations, recordings and notes by interpreting the data in light of the way people have given me information (Denzin and Lincoln (2005: 3) in Alvesson and Skoldberg, 2015).

Furthermore, this research is based on the qualitative approach and not on quantitative analysis for several reasons. Qualitative research allows a scientific study to be sensitive to the context in which the data was gathered (Sandelowski in Lewis-Beck et al., 2007). Qualitative research gives the researcher the opportunity to use intentional sampling for in-depth interviews or open-ended interviews (Sandelowski in Lewis-Beck et al., 2007). Additionally, the qualitative approach allows the researcher to study the context and setting in which those who are interviewed actually operate.

The qualitative method of conducting research is well-accepted and acknowledged across the social science disciplines. Use of qualitative data can help explain processes in context (Miles and Huberman, 1994) allowing the researcher to look at events and consequences. Another motive for this approach is Miles and Huberman's observation that "good qualitative data are more likely to lead to serendipitous findings and to new integrations" and findings

from qualitative studies can have a quality of “undeniability” (Miles and Huberman, 1994, p.1).

Inductive Reasoning

Doing this research, I used an inductive approach, basing the development of theory on the analysis of collected data and reflection on the outcome. The alternative, not used in my research, is a deductive approach which moves from theory to data (Bryman and Bell, 2007). The inductive strategy is mostly connected to qualitative data, making it most appropriate for this research, which started with the process of structuring the inquiry and then gathering data for analysis. (Bryman and Bell, 2007).

A priority in my research is understanding the context in which the research was done, looking for meaning. To accomplish this, the inductive approach, not trying to prove a theory but listening to the research participants and reflecting on their context as well as their responses, is most suitable. Further, the inductive approach offers flexibility during the development of the research process since inductive investigation allows the researcher to take into consideration changes that might occur along the way of the research process (Saunders et al., 2009).

In addition, an inductive approach elicits the interview subject’s own understanding of a phenomena, as part of developing a new theory from all of the data gathered (Alvesson and Skoldberg, 2010). Inductive research takes account of the researcher as part of the research process (Saunders et al., 2009). When working with qualitative methods in social science studies, the inductive approach recognizes that the researcher produces some of the knowledge that results from the research (Alvesson and Skoldberg, 2015; Saunders et al., 2009).

Reflexive Approach

I have used Alvesson Skoldberg’s idea of reflection, while preparing the structure of the research project, and while interpreting the data gathered. Reflection as meant by Alvesson

and Skoldberg, implies paying attention to how different kinds of “linguistic, social, political and theoretical elements are woven together” (2015, p.9). My research, then, was not aimed at establishing “truths “, but rather at developing an understanding of the phenomena of slow fashion in the current fashion industry.

I also used a reflexive approach to my study. Alvesson and Skoldberg describe this method to what they call “reflexive methodology” in the way that “truth” emerges with a skeptical approach towards “reality”, by which reality can generate knowledge and understanding, rather than creating the “truth” (Alvesson and Skoldberg, 2015). Using this method, the researcher carefully reflects and interprets throughout the whole process from the start of the research, instead of doing that work at the end after all the data is collected.

Interpretive Approach

This research uses interpretivism, a research tool that allows the researcher to acknowledge that we - researcher and subject participants - are part of the world around us. This means the interpretation of data, and taking into account our own sets of values as they influence the way we interpret others’ values, and examining how we use our own values to interpret the meaning we give to social roles observed in research data (Saunders, 2009). According to Bryman and Bell (2007) the interpretivist approach focuses on “understanding” human behavior rather than developing an “explanation” of human behavior in the data, as does the positivist approach (Bryman and Bell p.18).

The interpretive approach draws directly on Max Weber’s concept of “Verstehen”, which translates as “understanding”. Bryman and Bell (2007) explored Weber’s concept of sociology as “science, which attempts the interpretative understanding of social action, in order to arrive at a causal explanation of its course and effects” (1947:88 Weber in Bryman and Bell, 2007 p. 18). My research uses the interpretive approach of Weber, Bryman and Bell, to find meaning in the facts and the data involved in making choices, gathered from participants in the study’s interviews.

Moreover, the interpretive approach involves use of empathic interpretation by the researcher. Empathic interpretation helps the researcher to understand what the people in the study really think and do, in response to the kinds of problems they confront. Empathic behavior is necessary for a researcher who is engaging with the subjects of the study. In order to understand the other person, the researcher should try to see the phenomena from that other person's point of view (Bryman and Bell, 2007). This helps the researcher to avoid assessing the other using his or her own criteria and experience.

Throughout my work on this thesis, I have found the epistemological philosophy and the inductive and reflexive research approaches to support each other well. Using these methods, I have been able to look for the deeper understanding and "Verstehen" of the data collected, while being reflexive towards the data allowed for better grasp of the complexities of differing positions in the current fashion industry. The reflexive approach also made me open-minded to the different turns offered me as I proceeded through the research process, which lead the investigation in unexpected directions as I conducted my research and wrote the thesis itself.

Use of Axiology in This Research

An important point considered in this research is the notion of value that a researcher brings into the study (Bryman and Bell, 2007). As noted by Saunders, our own values play a role in all stages of the research process, and if we wish to receive credible results we should see the importance of axiology, which studies judgement of values (Saunders et al., 2009).

I have conducted my research in agreement with this position. I acknowledge that my choice of topic is of personal interest. Simply by choosing one topic over another, any researcher implies that one topic is more interesting than another *to him or her*. However, it is important to acknowledge that one's interests are based in values that will influence the research.

Accordingly, a forthright statement of values can help heighten the awareness of a researcher's use of judgement during a research project, and helps to influence how the

researcher positions him/ herself in the research. A researcher's statement of personal values can furthermore help to heightening the researcher's awareness of them when drawing conclusions from the data (Saunders et al., 2009). Careful awareness of one's own values can thereby allow the research process to be carried out more consciously.

I acknowledge that I clearly have a set of values influencing the research I report on in my thesis. My choice of philosophical approach and data collection techniques (Saunders et al., 2009) work well with this philosophical understanding of self-awareness. For example, one of the reasons the choice of Denmark as an area for researching fashion was chosen, was because the subject of slow fashion was especially interesting and important to me, since I have worked in the industry and experienced the fashion environment from the inside.

Also, I cannot deny that the values I was brought up with have influence on this research and my choice of topic. Left wing politics and a high concern for social equality have influenced me from early childhood, growing up outside of Europe in a developing country and raised by parents who position their values in left wing politics. Their values include a concern for the environment and the economic support of a welfare state model. The latter value explains why Denmark as a country and its interaction with the fashion industry, is of higher interest in my research topic than other countries with different economical models.

Furthermore, my choices of research method and data collection techniques have also been influenced by earlier research experiences. In this current study, I chose interviewing people face to face over collecting answers from them through questionnaires (Bryman and Bell, 2007), because the interview offers higher possibility of exploring new or unforeseen issues and questions that can arise during conversation in an interview.

Approaches to Qualitative Data: Methods

In this research, individual interviews were the exclusive means of collecting qualitative data. According to Bryman and Bell, this is the most widely employed method in qualitative research (Bryman and Bell 2007, p. 472). Exclusive use of qualitative interviewing offers

greater flexibility when engaging with interview subjects (Bryman and Bell, 2007; Alvesson, 2011). Considering the many possibilities my research found semi-structured interviewing to be the most appropriate. Reasons for this will be outlined below.

Interviews

I conducted interviews with ten experts from the fashion industry in Copenhagen, using a semi-structured form with questions I prepared. I deliberately left the interview open enough so the participant was free to take the interview in a direction he or she wished to go (Cook in Given, 2008). To conduct the semi-structured interview, I started with a list of necessary questions, with an openness to variation in this list, from one interview to the next (Bryman and Bell, 2007; Saunders et al., 2009).

I found that the semi-structured interview format gave me an advantage, in that the respondent's answers could offer opportunity for further explanation or elaboration. The semi-structured format also gave me the chance to reorganize my prepared questions, adding questions depending on the flow of the interview (Saunders and Lewis et al., 2009). In all interviews, all my questions were asked, using similar wording every time. I left it open to the interviewee to elaborate freely and as long as he or she wished, fewer than half bringing up new topics that the interviewer could pick up on (Bryman and Bell, 2007).

I intended the semi-structured format to create a relaxed atmosphere for the interview, so the participants could elaborate freely, without constraint, as if talking to a friend. The relevant information collected became foundational data for this research (Bryman and Bell, 2007)

Research Design

I designed this research to be exploratory, with the aim of finding new insights in the field of slow fashion, while investigating what is happening in the fashion industry in Denmark, specifically. Exploratory research necessitates "search of literature" and "interviewing

experts” as part of the process (Saunders et al., 2009 p. 140). An exploratory research design assumes that new data can result in change of direction, since new insights that occur along the way must be accounted for in the process. Making use of the semi-structured interview format, and intentionally setting an atmosphere of friendly conversation, the exploratory design was especially useful in this study, since I am investigating a phenomenon in fashion that is fairly new in the fashion industry at large.

Questioning Techniques

My research used several of the questioning techniques described by Saunders et al. (2009); Kvale (1996) and Bryman and Bell (2015). I used introductory questions, like „Can you tell me a little bit about the company and its values”? I used introductory questions when establishing a friendly interaction between the respondent and me. I was intentional about use of body language in asking questions, so, an open posture for establishing a warm, open and encouraging mood for the interview.

I used follow-up questions, such as, “Could you say some more about that?” when it seemed important to me to hear more about the topic. I used open-ended questions like, “What do you think about sustainability in context with fashion?” and “What is the definition of slow fashion in your words?” as my main interviewing method (Kvale (1996) in Bryman and Bell (2015). I found open-ended questions allowed the interview participant to reveal attitudes and feel comfortable taking the interview in new directions. The open-ended question technique helped take the interview to a level of a deeper understanding (Saunders et al., 2009). I also used direct questions like “Do you believe Copenhagen could become a role model regarding sustainable fashion?” to let the participant elaborate specifically on the question of interest, to make it easy for him or her to answer on one specific aspect (Bryman and Bell, 2007, Alvesson, 2011).

Logistical Implications of Face to Face Interviews

All the interviews for my research took place in Copenhagen, Denmark. All interviews were personal and face-to-face. One interview had to be conducted via Skype, since a personal meeting with this interview participant was logistically not possible. The Skype interview was recorded, like all the other interviews (Bryman and Bell, 2007). Furthermore, the location of the interviews was suggested by the interviewees, so the quality of the recordings differ, depending on the place chosen. Some of the interviews took place in cafés, and the background noise varies from interview to interview. Some of the interviews include other people talking or are accompanied by music. The quality of the conditions of data gathering can lead to reliability issues, or forms of bias (Saunders et al., 2009). I go into this in detail in the section of “credibility of research findings”.

I decided to ask the participants to suggest their own locations for the interview, in the interest of finding out “what” people say and also “the way” they said it (Bryman and Bell, 2007 p. 489). I decided on recording the interviews to help me interact with the respondent and to keep me flexible as the conversation proceeded, as is recommended when doing semi-structured interviews. Thus, I did not take many notes during the interviews, only writing down what seemed an important point or question to return to, as the interview continued (Bryman and Bell, 2000, Saunders et al., 2009).

All but one interview was transcribed, because all parts of the interviews were used in the data analysis. The transcriptions were helpful in the analysis of the collected data. The interview not transcribed is not included in the analysis, but I have attached it as an audio file to this research. That particular interview, conducted with the project manager of Unfair Fashion, took place at the very start of the research process, and later, it turned out not to be of use because it turned out to be too unstructured. Thereafter, I changed the interview style to semi-structured method. The inductive approach in research allows for these unforeseen changes in direction, and therefore I mention the point of change in the progress of my work.

Credibility Of Research Findings

There is still, in traditional circles of study, doubt that the findings of qualitative data are reliable and valid (Miles and Huberman, 1994). Semi-structured interviews provide additional issues of quality data. The reliability of the data, its questionable validity, the forms of bias that can enter in and the problems of generalizing from data gathered in semi-structured interviews need to be addressed (Saunders et al., 2009).

First of all, concerns about reliability can be developed when the interview is lacking standardization (Saunders et al., 2009). This relates to the fact that reliability is concerned with whether other researchers would gain similar information when asking the same questions (Easterby-Smith et al., 2008; Silverman, 2007 in Saunders et al., 2009). Due to the fact this research investigates an industry of rapid change, it can be argued that the information one would gain in advanced time would also change. Moreover, I argue that the aim of this research is not about reliability in terms of generalizability. The aim of this research is to investigate qualitative in depth details collected through individual interviews. Standardization would have hindered me to ask spontaneous questions that arise when collecting data inductively. A standardized catalogue of questions would have restrained my research, because I am interested in the specific situated knowledge of the informants in each of the different and individual interviews. I argue standardization was never a goal of this study, because I would have missed the opportunity to be able to deviate from the list of set questions, and might have missed upon important questions and answers that aid when answering my research questions.

Furthermore, bias takes several forms. Interview bias results when the interviewer's tone of voice or her body language prompts response in kind from the subject. The way the questions are framed and asked can impose the researcher's beliefs and expectations on the respondent's answers (Easterby-Smith et al., 2008 in Saunders et al., 2009). Aware of this potential, when interviewing people, I tried to stay neutral and aimed at letting the respondent speak without any interruptions. I also tried to establish an open stance using neutral body language so that the interview subject would not be compromised by any sense

of my reactions to the answers being given. However, it is always possible for an interviewee to experience the researcher's bias in the comments and opinions that the interviewer will sometimes add when trying to make conversation in a semi-structured interview. I acknowledge making comments of that sort now and then, in spite of my efforts to remain as neutral as possible. It can be argued that those comments might have influenced the respondents' answers.

Validity issues can arise when the respondents' statements are not clear, and the underlying meaning of the answers remains difficult to pin down. Validity is measured by how much access the researcher has to the respondent's knowledge and experience (Saunders et al., 2009). However, Saunders et al. indicate that this problem can be avoided when topics are discussed during the interview from a variety of angles. I made it a point to ask follow-up questions if a respondent's answer was unclear or if I did not fully understand the respondent's point. I intentionally created a relaxed atmosphere for all the interviews, so interviewees did not feel any hurry in answering.

Generalizing from a small sample is another aspect in qualitative research, creating data that is not representative of the industry as a whole (Saunders et al., 2009). I have tried to compensate for this by conducting several interviews in several different parts of the industry, trying to gain as much information as possible. Research data, if it can be connected to existing theory, showing broader significance with the findings, can overcome the problems of generalization (Saunders et al., 2009).

Limitations

Some significant calendar conflicts posing time constraints, limited my research. For example, I would have liked to include a statement from the Head of Responsible Innovation at the Danish Fashion Institute (DAFI), because they are an important link in the Danish fashion industry, but my research coincided with the months leading up to the Copenhagen Fashion Summit, and the intensive preparations for that event organized by DAFI prevented conversations with several experts whom I had contacted for interviews.

Another point to mention is that I was employed by Lessmagazine at some point before I conducted this research. As the founders are part of investigation, one could argue that I might have been biased through our earlier connection when answering the questions. It could for example be possible that they tried to answer upon what they thought I wished to hear. On the other hand, it can also be argued, that through the much closer connection, their statements might be more honest, since the conversation was built on trust and a good relationship.

Also observer bias plays a role in the study. As outlined earlier, I was aware that I am a part of this study and that my personal interpretation of findings influences the outcome of the research. I tried to acknowledge this along the way, and can retrospectively say that I have done my best to be as objective as possible throughout the research process.

Later on in the discussion, final remarks towards possible limitations of this study will be outlined.

Analyzing Collected Data

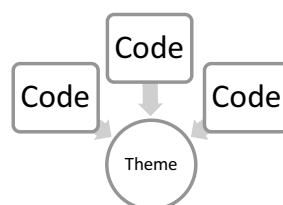
I organized and prepared the data for analysis by fully transcribing the interviews, studying my notes at each interview for additional context and observations at the time, then listened to each interview again and reading the transcript, before developing codes for analyzing the data (Creswell, 2009, Bryman and Bell, 2007). In the findings section of this research, statements of interviewees are illustrated in a form that filler words are left out to let the reader focus on the meaning of collected data and not be interrupted by grammar mistakes. Also, I did not develop the codes before conducting the interviews or transcribing them. I used the approach that understands coding not as a precise measurement but as interpretation of data (Sadlana, 2009).

Coding the collected data is a way of seeing meaning in the information gained during the interviews. Coding is a process of tagging or labeling units of meaning in text compiled

during a study (Miles and Huberman, 1994). Coding is accomplished manually and according to Sadlana, the researcher has more control over the qualitative data and more ownership over the work of the coding process by using paper and pencil, as it were, instead of using a computer at this point (Sadlana, 2009). My research required the analytical reflection that comes with lived experience of social interaction. After I had completed the coding, I used the software program Nvivo¹, which offered me a tool for qualitative data analysis. I used the Nvivo software more as a technical tool than as an analytical tool, mainly to filter and categorize the collected data.

Overall, I developed eleven codes, and all information given by participants was captured in those codes, categorized for meaning. The eleven codes I developed are the following: innovation, strategy, sustainability, slow fashion, Copenhagen/Denmark, business model, tendencies, transparency, craftsmanship, obstacles and education. The codes can be viewed in Appendix A1.

Thereafter, I analyzed the codes again and grouped them into the same meaning categories. Codes that share the same meaning were grouped together and by doing so I categorized them into overarching themes. The overarching themes that emerged help when trying to generate theory from the collected data. This way of organizing and analyzing data is influenced by Saldana's "streamlined codes to theory model" (Saldana, 2009, p.12). The model below illustrates the organization of data analysis in the "Codes to Theme Model".



"Codes to Theme Model"

Theming the data is an outcome of coding and categorization which results of human analytical reflection in this research (Sadlana, 2009 p. 13). Theming the data helps to understand a phenomenon and aids to comprehend the data and codes that have been

¹ "Nvivo is qualitative data analysis software for researchers working on Windows and Mac operating systems" (qsrinternational.com, 2016)

collected (Sadlana, 2009; Creswell, 2009). Using the coding process to generate themes for the analysis can build an additional layer for the complex analysis (Creswell, 2009).

This research uses Nvivo as a program to structure and organize the transcriptions and code the collected data. As mentioned before, Nvivo is thus not used as an analytical tool, but only as a practical tool. Nvivo is used because the researcher believes that the program can mark and filter the data in a more reliable and faster way, than the researcher would be able to do by hand. In other words, the extent of the interviews and transcription is so large that this program is assisting when organizing the material (King and Horrocks, 2010).

All the coded content can be found in what are called “nodes”. When clicking on the node the researcher can view all content that has been collected under one specific code. For example, one code in the analysis is labeled “sustainability”. All the content from all the interview transcriptions, coded as “sustainability“, will be found in that specific node (qsrinternational.com, 2016 (see example in Appendix A4)). The software program allows the researcher to see the original source of any piece of content collected within a particular node. The software lets the researcher analyze the material within a node to see developing patterns and themes in the collected data.

Saldana states that theming the data is as intensive as coding and part of a strategic choice and requires reflection on participant meaning and outcomes (2009). Further, this research leans on Rubin and Rubin’s idea that (1995) themes are statements of ideas “presented by participants during interviews, or conceptual topics developed by the researcher during a review of the data”. This is part of the analysis when reviewing the data (Sadlana, 2009). Themes are furthermore used to support the process of interpretation (Sadlana, 2009). Thus, three major themes I developed in the process can be seen below:

- Innovative Strategy
- Slow fashion
- Denmark

After the analysis and critical reflection upon the eleven codes developed, I created three overarching themes, which made it easier for me to be more focused on the “reality” of data. One can say those themes are like headings that frame the analyzed data. According to Saldana, “when the major categories are compared with each other and consolidated in various ways, you begin to transcend the “reality” of your data and progress toward the thematic conceptual and theoretical” (Saldana, 2009, p. 10). As mentioned before, overarching themes emerge during the analysis and “our ability to show how these themes and concepts systematically interrelate lead toward the development of theory” (Corbin and Strauss, 2008, p.55 in Saldana 2009, p.11). Throughout the analysis a reflection on theory and concepts helped when exploring similarities between earlier research and new findings, which serve as a foundation for the development of new theory. There are some disadvantages to consider when carrying out an inductive approach, as the point of departure is taken in the data, and not in theory and there is a risk that no relation with theory can be identified in the end (Saunders et al., 2009). When writing the findings, the content of coded and themed data that is relevant for this research will be illustrated by quotes. This way, when elaborating on the findings, the reader gets a clearer idea of the analyzed content.

I approached my research using some features of grounded theory, starting off with general research questions, conducted relevant data collection, coded the data and then categorized and themed the results (Bryman and Bell, 2007). And while I could proceed with developing a theory from the collection and analysis of the data that was related to the grounded theory approach, I considered it important to remain sensitive to already existing concepts. And due to practical difficulties like a tight deadline and because I questioned whether a new theory could be developed, the method of the grounded theory was not fully applicable to my research (Saunders et al., 2009 and Bryman and Bell, 2007).

Interview Questions

At this point it is important to mention the two dominant research questions again.

1. What are the tendencies regarding slow fashion in Denmark?
2. How can Denmark-based fashion companies identifying with slow fashion, use slow fashion as an innovative and competitive strategy?

For answering the research questions, the interview questions were of substantial importance. This will be investigated below. Please see appendix A2 for more details.

Experts Interviewed

I interviewed ten experts from within the fashion industry, each with a different background, all working within the Danish fashion industry. My aim was to interview as many people as possible from different fields in the industry. Among the interviewees are designers, editors, PR managers and creative directors. All the details can be viewed in table 1 below.

Table 1

T1	COMPANY	NAME	LAST NAME	FUNKTION	LINK
1	Agency V Copenhagen	Natasha	Skou	Managing Senior PR Consultant	agencyv.com/copenhagen
2	Armoire Officielle	Kjetil	Aas	Co-Founder & Creative Director	armoireofficielle.com
3	Atelier Marlo Saalmink	Marlo	Saalmink	Art Director & Professor	marlosaalmink.com
4	Copenhagen International Fashion Fairs (CIFF)	Johanna	Leitch	Head of Marketing & Global Relations	ciff.dk
5	Lessmagazine	Pernille	Secher Mosbech	Editor & Founder	lessmagazine.com
6	Lessmagazine	Martin	Mitchell	Founder & Co-Editor	lessmagazine.com
7	Skall Studio	Marie	Skall	Co-Founder	skallstudio.com
8	STRANGE	Gustav	Strange	Consultant	strangecollection.dk
9	UNFAIR Fashion	Tibbe	Smith	Project Coordinator	unfair.fashion
10	WON HUNDRED	Teuta	Kastrati	PR & Marketing	wonhundred.com

All the interview subjects are highly knowledgeable, experienced fashion industry experts. Each interviewee represents a different company, which helps my research cover different point of views from several different backgrounds.

Background Of Brands Investigated

The interview with Kjetil Aas, creative director at Armoire officielle, was chosen because this fashion brand was established in Copenhagen only in 2012, and the interviewee has a background of design positions in various other companies in Denmark (armoireofficelle.com, 2016). This brand incorporates the concept of slow fashion, embracing timelessness and design (armoireofficelle.com, 2016). Armoire officielle has a showroom in New York and has been participating at trade shows in Paris (Appendix B2, 2016).

The interview with Marlo Saalmink was conducted partly due to his long experience in the field of fashion, in art direction, brand and business development, and partly because he is a professor at Polimoda, International Institute of Fashion Design and Marketing, giving another perspective on my field of research. He represents Danish fashion brands such as Barbara I Gongini, known for creating sustainable fashion over a relatively long time (Appendix B6, 2016).

The interview conducted with the representative from Strange Collection, was chosen because this brand is one of the few current Danish brands producing everything they use, in Denmark. Production and designing takes place in Ry, Denmark where their own factory is located (Appendix B4, 2016) The interview was conducted with the son of the founders, Gustav Strange.

Skall Studio is also a contemporary Danish fashion brand that was established in 2013 (skallstudio.com, 2016). They emphasize timelessness fashion uniting simplicity and functionality in high quality clothing (skallstudio.com, 2016). They incorporate the concept of slow fashion in their approach (Appendix B5, 2016) and the interview with Marie Skall,

the co-founder of Skall Studio, provided further insights into the industry of slow fashion in Denmark.

Natasha Skou, works at Agency V, a fashion and lifestyle PR and marketing firm based in Copenhagen, New York, Stockholm and Berlin (agency.com, 2016). Agency V Copenhagen represents several brands, working with clients wanting to position their publicity and brand value in the fashion market (Appendix B1, 2015). Agency V Copenhagen represents brands and designers valuing sustainability, and also fast fashion brands. Talking to Skou, the PR Manager obtained an overview on the different players in the industry for my research, and contributed to the data on fashion tendencies in Copenhagen and Denmark.

Talking to Johanna Leitch of CIFF was important, because they organize the biggest fashion trade fairs in Denmark, with several showrooms in Copenhagen, pushing trade concepts, curating projects areas with a directional approach (Appendix B3, 2016). Their clients are visitors, industry related professionals such as agents, buyers and distributors. Their point of view is interesting since they work with many different brands, industry leaders and representative groups within the fashion industry (Appendix B3, 2016).

Lessmagazine is a magazine fully concentrated on slow clothing, which highlights brands engaging with slow fashion (lessmagazine.com, 2016). Both founders, Pernille Secher-Mosbech and Martin Mitchell, were available for an interview, and I interviewed them both individually. The founders have different profiles, and even though they represent the same company, I decided to include both their opinions in the data analysis.

Won Hundred is a Copenhagen based fashion brand. They offer international fashion, focusing on longevity rather than short term trends (wondhundred, 2016). The company was founded in 2004, and is interested in transparency with their suppliers. Won Hundred engages in CSR and is part of the Code of Conduct principles (wondhundred, 2016).

Unfair Fashion is a Nordic fashion platform engaging with the slow fashion movement and trying to strengthen the movement by supporting slow fashion designers and creating

awareness on their networking platform (unfair.fashion, 2016). The interview with Unfair Fashion is not used in this research (reasoning see above, p.31).

Systemic Presentation of Analytical Findings

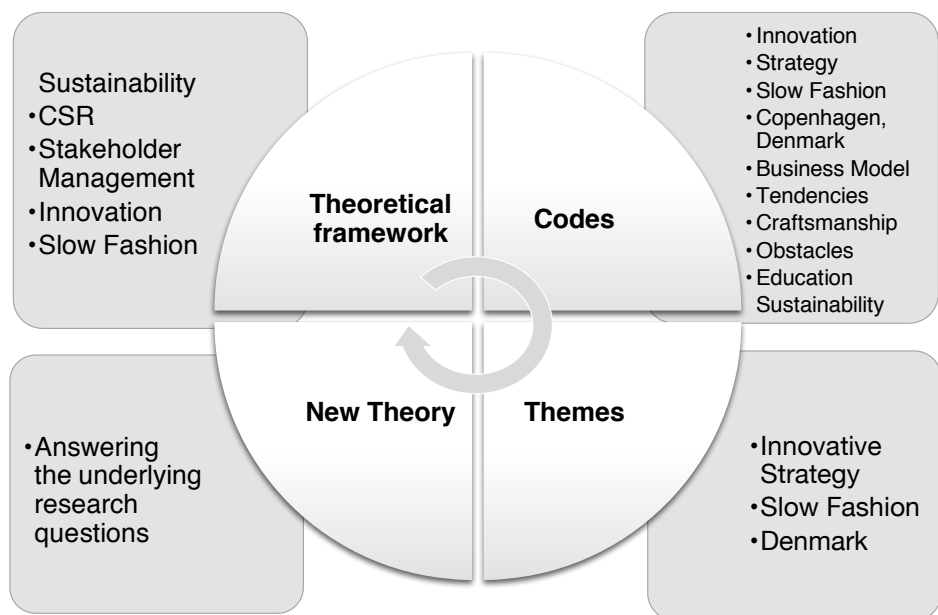
In this part of the research the analytical findings will be presented in a systematic manner.

The table below lists the theories outlined in this research. A reflection and deeper interpretation on the theories and findings will take place while the data is analyzed by themes. The structure of topics outlined in the theoretical framework is kept also in the analysis.

Theoretical Framework
Sustainability
CSR
Stakeholder Management and Communication
Innovation
Slow Fashion

Table TF

In order to illustrate the structure of the analysis of data more thoroughly, I developed a model that outlines the coherence between the different parts this study brings forward (see below). It furthermore shows how this study aims at investigating theoretical and empirical data in a coherent and logical manner. The outcome of this research is to answer the research questions and to provide new empirical and practical knowledge. The “Coherence Model” illustrates that the content in each analytical step interrelates and is partly similar in its meaning. Overall, the “Coherence Model” shows that the underlying meaning of content is well linked through shared topics in each of the steps in the research that lead to answering the research questions. It must be mentioned that I did not anticipate this coherence in same topics, but in the end this was the outcome of my research process. The findings are outlined and described in the same structural content as seen in the beginning in the theoretical framework (see above). For the time being the box called “new theory” is left blank and in the end the underlying research question will be answered and a new contribution to already existing theory will be outlined.



Coherence Model

Sustainability

To start with, the most visible and outstanding result from the analysis is that the code “sustainability” captures most of the references coded during the analysis (see Appendix A1). Naturally, next to following the structural framework (see Coherence Model, TF), this is another reason why I see the importance in first reflecting on the findings around that specific code. Overall, the data revealed that sustainability is a principle that is not clearly defined. Some of the interviewees indicated that sustainability is a term often confused or misused or over-used. The following statements are examples of this position.

The creative director from Armoire officielle states: “Quite a lot of consumers actually do not understand what sustainability means, since it has been misused a lot” (Appendix B2). Additionally, Saalmink states: “Sustainability; you know that word is getting a bit tired” (Appendix B6). Also, the Head of Marketing at Copenhagen International Fashion Fair (CIFF) indicates that they do not use the word ‘sustainability’ when they work with projects that are about sustainable fashion. This becomes clear when she says: “When we did

projects about sustainability, we didn't really use 'sustainability'...because there is a lot of varying inside the whole sustainability world. There is a lot of different terminology and different definitions and a lot of words, and I don't think people use them correctly, and people don't really have an understanding" (Appendix B3).

Moreover, the findings show that sustainability is often related to using organic material for clothing or ecological production, making the use of 'sustainability' seem to be often connected to environmental responsibility. To exemplify, Leitch explains: "I think that sustainability first of all is more about producing ecologically" (Appendix B3). Also Saalmink voices his opinion towards the meaning of sustainability in fashion: "I always hear the same arguments, I hear organic, I hear sourcing" (Appendix B6). In his view, there is more to sustainability than these characteristics, and there is a movement that is growing which is gaining momentum. He notes: "I think there is a development, that I really like, which connects sustainability, that is really overlooked, which is the realm of craftsmanship". Later on in the interview he says: "I think the movement is growing. Like, what I said, I see a lot more craftsmanship brands that do very slow fashion, which is a part of sustainability for me. And there is a big movement in this" (Appendix B6).

Reflecting on the theoretical background around sustainability, it becomes clear that sustainability has become an important aspect for many companies to engage in. Perhaps this is due to external pressure, to enhance competitive advantage, or purely from philanthropical reasons. Krüger et al. (2012) write that the discussion around sustainability has gained importance over the last years. This seeming persistent focus on sustainability could be one explanation why the interviewees claim this term has been over-used in the last years. However the impression of overuse arrived, it is obvious that definitions of sustainability have varied over time, from the definition of the Brundtland Report 1987 mentioned earlier in the study, to the idea of measuring social, financial and environmental performances by holding companies responsible through such mutual agreements as the TBL or the Global Compact (Krüger et al., 2012). The variations in defining sustainability could explain the confusion expressed by the experts. Indeed, the confusion around the

term 'sustainability' can be related to the statement of Krüger et al. (2012), who claim sustainability is not only about one idea but different aspects that need to be connected.

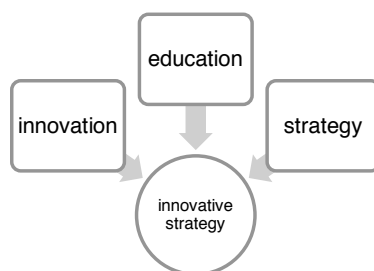
In overview, my research findings reveal the term 'sustainability' to be used as an umbrella term for responsible action towards the environment, society and economy. Reflection on my findings, both empirical and theoretical, show that theory and practice correlate well, demonstrating that sustainability captures a variety of meanings. To be clear, my data shows that each of the interviewees seem to agree that sustainability can be defined in many different ways, and concepts like slow fashion or CSR could also interrelate with the term 'sustainability'. When talking to the experts of the Danish fashion industry, the findings show that sustainability seems to lack clarity in meaning, and a more precise meaning is desired as mentioned earlier by Leitch (Appendix B3). Saalmink also agrees with the point that sustainability is not a limited term to him, and can be strongly related to slow fashion: "Slow fashion is a part of sustainability for me" (Appendix B6).

Thus, my findings imply that sustainability is a concept which can be closely related to the notion of slow fashion. These findings harmonize well with the way I have used the word sustainability when interviewing my research subjects. Throughout my research, 'slow fashion' and 'sustainability' interrelate and are used interchangeably. Sustainability is the overarching principle and the concept of slow fashion is connected to many aspects in the concept of sustainability. I will discuss this connection in the Limitation part of my research, and as part of my conclusion.

The following part elaborates on the theme "innovative strategy". It is the first major theme of three. The reason why I start with this theme and continue with the theme "slow fashion" and at last "Denmark", is because it goes hand in hand with the structure, outlined in the beginning of analysis, linking to the structure of topics in the theoretical framework (see Coherence Model, TF). In the analysis the findings around each major theme will be outlined. I developed the themes through analytic reflection to organize the collected data and structure the findings.

Innovative Strategy

As outlined in the methods section, the following codes were analyzed and merged into one major theme: “business model”, “education”, “innovation”, “strategy”. The graph below presents how the codes were merged into the overarching theme, “innovative strategy”. I begin with the findings around the theme “innovative strategy”.



Model 1

First, the outcome of my empirical findings demonstrate that sustainability does not seem to be a strategy enhancing competitive advantage in the fashion industry. Nearly most of the experts interviewed agree on this point, as illustrated below. This finding is opposed to Porter and Kramer’s theory (2006), who state that CSR can lead to competitive advantage, innovation and opportunity. Saalmink however voices a critique when stating: “You have of course the big problem if you talk about sustainability, when we look at fashion. That’s from a PR perspective, green and sustainable is not very cool...And that’s actually strange because I think it is fantastic. But that is still a fashion thing that it’s still, like I said before, it still is so much about aesthetics and about the look. So people forget to discuss the sustainable part, very much. It is actually very bizarre because for an image of a brand you would think that green is good” (Appendix B6). In summary, Saalmink, who has worked in the industry for over 10 years, is of the opinion that using sustainability as a branding strategy does not, in fact, generate competitive advantage in the fashion business. He says that fashion-minded people are more interested in aesthetics than knowledge about socially responsible efforts of the companies producing the clothing.

Strategy

Reflecting the former statement by Saalmink (Appendix B6) on David et al. ’s theory (2006), claiming that communicating CSR to a broader public of organizations results in

considerable benefits to a company, and can lead to shared value (Porter and Kramer, 2006), my research findings demonstrate contradictory findings. In fact, theory holds that it creates positive opportunity for business and society when a fashion company communicates sustainability through, for example, responsibility by joining the Global Compact or reporting about ecological initiatives that benefit society (Porter and Kramer, 2006). On the other hand, it seems communicating about sustainable efforts in the fashion industry will not have the expected and desired effect, due to the fact that, “green and sustainable is not very cool” (Appendix B6).

Furthermore, findings show that sustainability or slow fashion are not frequently externally communicated as part of a branding strategy. Most of the industry experts interviewed do not choose to use sustainability or slow fashion as part of a branding strategy for their companies. In reflection, this could imply that other experts do not calculate a positive competitive outcome when branding themselves with sustainability or slow fashion. In this context Aas says: “We do talk about slow fashion internally, but if you look at our website we don’t mention slow fashion, we don’t mention sustainability. There are mainly two main reasons to - not - do that. One is that, it’s just something that is like a part of what we do. And secondly this thing about the complexity about sustainable fashion and that quite a lot of consumers don’t actually understand what it is and it is also about that we do feel that the word sustainable has been misused a lot...we are going towards a culture where the term sustainable fashion ends up having a negative impact because the consumers have heard it so much and there are a lot of brands misusing it a lot” (Appendix B2). Also Skall declares: “We want to show that sustainable fashion is not boring anymore... I think a lot of companies are really afraid of, you know, marketing themselves with sustainability” (Appendix B5).

The examples above demonstrate that the investigated companies indeed engage with sustainability and identify with slow fashion, but it seems they are afraid of branding themselves with it. According to the experts, sustainability in the fashion industry is seen as “boring” and “uncool” and, as previously mentioned, the meaning of sustainability is very unclear, all of which confuses the end-consumer. According to Skall, companies tend not to use sustainability as their selling point. Her reasoning is that sustainable fashion has the

connotation of being boring (Appendix B5). This belief is also confirmed earlier by Aas, who is of the opinion that the term 'sustainable fashion' has negative associations, and so is not used in his company (Appendix B2). Overall, the use of the term 'sustainable fashion' is avoided if possible, which supports the industry belief that it could have a negative economic outcome when used as a branding strategy.

In addition, the brand Won Hundred, aims at becoming more sustainable and already engages with CSR and some principles of the Global Compact, but they do not promote these facts externally. In this context Kastrati from Won Hundred says: "We are putting a lot more attention to CSR, but it's not something that we are like promoting. We are just doing it internally and not only in our clothes but also in the way we drive the company... I know many companies are doing it to have a competitive advantage". She further answers, Won Hundred would definitely use sustainability as a strategy: "when we are strong enough within our sustainability measures, we need to promote it and make people aware how important it actually is" (Appendix B9).

Won Hundred is engaging with elements from the Global Compact and aims at using CSR and sustainability as a way of simultaneously achieving social and economic benefits, which according to Porter and Kramer is valuing shared opportunity for business and society (2006). This way of including social responsibility in a company goes hand in hand with the theories around sustainability, which I outlined in literary framework earlier in the study. Interestingly, Won Hundred is the only fashion company interested in branding themselves with sustainability, specifically CSR, when reaching the point of being fully satisfied with their effort towards sustainable improvements (Appendix B9).

In short, it is important to mention that my overall observations show the behavior of the companies investigated does not correspond to Porter and Kramer's theory (2005). My earlier findings unveil that fashion companies in Denmark believe including the term sustainability in their efforts at branding is not seen as an important strategy for competitive success in fashion business - it is indeed the opposite, and viewed as an "uncool" concept that ends up having a negative impact (Appendix B2, B5, B6). The theory about

sustainability and CSR might be applicable in a different context, but my findings indicate that added value from association with 'sustainability' might not apply in Denmark, or lead to higher value for companies here. This point will be taken up later in the discussion.

One of the experts who seems to encourage companies to engage with sustainable strategies and stakeholder management is the PR manager from Agency V. Skou states, "I think it matters to think sustainability into a brand and it is something we as a PR Agency talk to our clients about, that this is the way they should think and this is the future" (Appendix B1). Reflecting on Skou's statement it seems to mean that sustainability could be a strategy that can make brands successful, and some experts can see that sustainability will be more and more important in the future. This argument is supported in theory by Niinimäki, who recommends that strategic sustainability like CSR, should be followed by the fashion industry (2015). According to Niinimäki, open communication, and showing commitment and responsibility can earn stakeholders' trust (2015). But a too limited approach can result in a negative outcome, like being identified with "greenwashing" (Niinimäki, 2015). In addition, my literary findings demonstrate that stakeholder management and engaging with sustainable responsibility as when engaging with the Global Compact or TBL, can become an innovative strategy building up and maintaining a good reputation, leading to success (Cornelissen, 2011).

Stakeholder Management

Moreover, stakeholder management theory suggests that promoting oneself by emphasizing responsibility and communicating this to one's stakeholders can enhance competitive advantage, leading to increases in revenue, making it a recommended strategy (Niinimäki, 2016). According to Niinimäki, a good relationship towards stakeholders is key to sustainable innovation, new business thinking and new opportunities in the fashion industry (Niinimäki, 2016). On the other hand, comparing theory and the collected data, empirical findings show, "real life" is more complex and unveils contrasting findings. In Saalmink's view, communicating a company's engagement with sustainability is not effective if you do not find any "listeners". According to my findings, stakeholders in the fashion industry do not

see the importance in sustainability, CSR or stakeholder management. Saalmink's statement illustrates this: "I think a lot of brands talk about sustainability and slow fashion, but you also need to find the listeners as well...I mean you have to reason why sustainability on the intellectual point of view, why it is a relevant process. And why we have to think about this. But, I think this movement is growing...I think it is a silent movement but I think it is a powerful one because it's becoming to be more and more" (Appendix B6).

Saalmink's statement shows there seem to be many brands that engage with sustainability and talk about it internally and according to him, this movement is growing. It is however a "silent movement", which effectively means the identification with sustainability is not communicated publicly (Appendix B6). Reflecting on Saalmink's statement, I believe the findings show that communicating sustainability and social responsibility to stakeholders in the fashion industry is not of importance and does not influence or enhance competitive success in this particular industry, because companies cannot find "listeners" among stakeholders. As mentioned before, this outcome contradicts the outlined theoretical framework when looking at Niinimäki's claim that open information sharing and showing great commitment towards sustainability can earn stakeholders trust and lead to a good reputation and increases in revenue (Niinimäki, 2015; Cornelissen, 2011).

The findings from my collected data show that none of the companies promote themselves with sustainability or slow fashion, even though they internally integrate and identify themselves with sustainability and/or slow fashion. Overall, sustainability seems to be a "dull" concept, rather than a competitive strategy. The experts interviewed show that in their companies sustainability is not communicated externally. There are no "listeners" among the stakeholders (Appendix B6).

A possible explanation for this could be that the fashion industry is lacking stakeholders who are interested in for example human rights, labor conditions or environmental responsibility (Appendix B6). A corollary to this is the absence of any education around the conditions leading to sustainability as a principle and an ideal, in the first place. This claim will be analyzed below.

A Matter of Education

With this in mind it is interesting to see that the findings in this research show that some of the interviewees stress an existing lack of knowledge and lack of education in the fashion industry. The following statements exemplify this discovery.

Secher-Mosbech believes it is very important that sustainability and slow fashion become a part of the education offered in Denmark. In her opinion, young people should learn about issues in the fashion industry during their formal education. She says that this might help to create higher awareness of existing challenges the fashion industry brings along. Secher-Mosebech states: “It is very important that the young people get it from their education to think about it.” This is a point other experts also agree on and find important (Appendix B8).

Correspondingly, Secher-Mosbech and Mitchell, the founders of Lessmagazine, both explain that they developed the idea of creating Lessmagazine because they wanted “to show that the fashion connections have a more brainy side to it, a more academic side to just being beautiful” (Appendix B7). Secher-Mosbech states that she finds most fashion magazines “un-intelligent”, which is why their magazine focuses on taking the time to explain every little detail, educating the readers on quality, handicraft and product origin. For example, the content of the magazine gives background information about designers who incorporate slow fashion, and features articles about such designers’ way of producing slow fashion. The magazine also focuses on how the clothes are made, where they are made and on the working conditions in the country of production (Appendix B7, B8).

Saalmink also talks about the missing academic aspect in the fashion industry. This becomes obvious when he asks the interviewer, “You are not a fashion person I guess, right?...No, I mean that in a good way, because you are doing a master’s. A lot of people in fashion, you should understand, they are not always that informed when it comes to things...I am talking in general. So the lack of knowledge we have in fashion is extremely apparent. I mean you know the scandals that happened in the factories going down in

Bangladesh...the attention span of people in fashion is about two minutes” (Appendix B6). Later on Saalmink describes the content in fashion magazines, where, in his point of view, one can clearly see the lack of information: “I think...there is such a lack of information in fashion that if you look at fashion magazines, you look at how they describe fashion. There are some, several exceptions of course. But in general, it is about describing the look and the aesthetics and it’s not so much about going into the history” (Appendix B6).

Four out of nine interviewees specifically point out that the fashion industry is lacking education (Appendix, B6, B7, B8). It seems to be an important aspect, reflecting on the collected data. This lack of information in the fashion industry, which relates to lacking knowledge or sharing knowledge about for example production of clothing, inhuman labor conditions or environmental challenges, can be seen in the content of magazines, as previously outlined by Saalmink. According to the interviewees, most fashion magazines mainly describe the aesthetic aspects of the fashion industry. Empirical findings reveal that education and information sharing is apparently lacking, when it comes to being educated about the consequences the current fashion system brings along. According to theory around slow fashion, consequences of the current fashion system involve minimum wage labor, sweatshop conditions, bad quality clothing that lead to high amounts of waste produced, which lead to pollution and worsening of the environment (Ertekin and Atik, 2014). Not knowing about the consequences of fast fashion, could potentially, as mentioned earlier, explain the lacking interest, from a fashion stakeholder point of view, in sustainable responsibility. This could furthermore possibly explain the avoidance of using the word sustainable fashion when it comes to external communication in fashion companies. This, however is part of a more detailed discussion below.

Innovative Business Thinking

The following section will investigate the concept of slow fashion and sustainability in regard to innovative and new business thinking, which links to the second research question. This part refers back to the literary framework on innovation, subordinated to theory on sustainability. According to Hoelscher and Krüger et al., innovation is a word used more

frequently, when debating economic competitiveness and integrating sustainability into a business model (Hoelscher in Isar and Anheier, 2010). The literary findings define innovation as the process, by which new ideas lead to new ways or for example new behavioral practices such as new genres, new conventions or models (Isar and Anheier, 2010). Accordingly, “innovative” business thinking means introducing new ideas (oxforddictionaries.com, 2016).

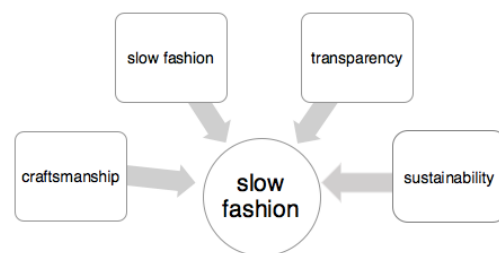
In this context, Saalmink states, that one of his Danish clients, Barbara I Gongini, a designer with her own eponymous brand, shows innovative forms of engaging with sustainability and slow fashion. According to Saalmink, this is “quite innovative” for the fashion industry (Appendix B6). Formerly, the interviewee makes clear, one of his clients is strongly engaged with innovative ideas, which are new for the fashion industry. Saalmink indicates in the interview how the designer is involved in connecting her collections, recycling and mixing the wardrobes together, resulting in a new way of creating fashion, and a reinvention of something one either already owns or has designed, part of the concept of slow fashion (Appendix B6). In the same way, Kastrati explains how Won Hundred uses new ways of implementing innovative models in the company: “We are doing it different ways. In our clothes, in our fashion, in our value chain, we have started focusing on which materials and which chemicals we are using. We are starting with our basics, which is our T-shirts. We start with like slowly transforming our collections. So with this said, with our T-shirts, we try to use ecological cotton and otherwise we try to use material that is like a hundred percent gentle. So it is not mixed material because when it is mixed it is harder to break down the molecules and reuse them. So our clothing is a hundred percent material, which is more easy to recycle. So that is how we slowly transform” (Appendix B9).

The examples above demonstrate my findings extracted from the data collection. I set my focus on how the interviewed experts use creative methods and innovative models and practices for their companies, leading towards a more sustainable future. At this point theory corresponds with the demonstrated ideas of innovative business thinking that some of the experts interviewed show, describing innovative ways of integrating new business models and processes into their current practices. For example, the brands Barbara I Gongini or

Won Hundred are examples of innovative processes, provided by Saalmink and Kastrati (Appendix B6, B9), which correspond with the definition of innovation by Krüger et al. (2015) who says, “innovation can also be described as the implementation of change, new ideas and methods” (Krüger et al., 2012). One can see that change is implemented through use of new ideas and methods in the examples above, which possibly shows innovative strategy.

Slow fashion

The following part of this study will explore the overarching theme “slow fashion”. This goes hand in hand with the outlined structure earlier, following the framework that has been established in the beginning. Codes that were merged into the overarching theme “slow fashion” are, “craftsmanship”, “transparency”, “sustainability” and “slow fashion”, which can be seen in the model below.



Model 2

The overarching theme “slow fashion” shows several findings. First of all, the findings make it possible to define slow fashion and confirm parts of the definition described in the section on theories and phenomena. Overall, my results show that according to the experts interviewed, slow fashion is about **quality, sincerity, longevity, timelessness, aesthetics and craftsmanship**. A clear definition is relevant for the study as it aids when answering the research question. Below, I will look into my detailed findings.

In fact, the study reveals that the concept of slow fashion and the understanding of it is deeply connected to the persons who use this concept as a vision for their company/brand and their way of living. Furthermore, the findings reveal, Skall Studio, Strange Collection, Armoire officielle, Lessmagazine and for the most part Won Hundred identify themselves

with slow fashion, and their companies/brands are built on the values entailed in the slow fashion concept. I give examples below.

Aesthetics, Timelessness and Longevity

To start with, my findings show that slow fashion is about aesthetics, timelessness and longevity. The example below shows how the experts think about the phenomena and underline the finding.

Aas, the founder and creative director at Armoire officielle states that slow fashion is about creating “aesthetic garments that have a certain degree of timelessness and when it comes to quality...you can wear it easily now but also in five, ten years from now” (Appendix B2). In Aas' point of view, slow fashion is not about trends, but timelessness: “I took this decision about not wanting to read trend reports anymore, which is quite unusual for a designer.” He furthermore states that: “I wanted to work with a sustainable approach and looking more into that, the term slow fashion was most closely connected to me as a designer, that’s why I have been focusing on that (Appendix B2).

Aas's vision relates to Clark (2007), Jung et al. (2014) and Fletchers (2008) definition, which has been given attention in the part on central concepts. Slow fashion is defined by not directing itself after fashion trends and by aesthetic designs that can translate into many seasons, while valuing the quality of the garment, which makes it possible to hold the clothing for many seasons (Fletcher 2007). This is also confirmed in the collected data, by Marie Skall from Skall Studio: “We have only two collections a year...And for us, that is what we want to make: We want to make clothes that you want to keep in your closet. You don’t want to...throw it away” (Appendix B5).

Quality and Craftsmanship

As mentioned by Aas, slow fashion is also about creating aesthetic garments, which is illustrated earlier and will be examined deeper later on in the discussion. Additionally, the results show that slow fashion is about quality and craftsmanship. An example proves this below.

The founders of Lessmagazine say they value “quality and handcraft over quantity and trends”. Secher-Mosbech furthermore states, “slow fashion is a way to be sustainable, or one way to be sustainable and it’s about the long lasting part, both in quality and in the visuals of the clothes” (Appendix B8). Kastrati agrees with this when explaining the values at Won Hundred: “We like products to be simple and we like products that you can have in your closet for many years. And that’s also how it makes it sustainable for us and that’s what makes it classic and wearable and easy to mix. Also the materials that we actually use, like for example polyester, are not that sustainable, but it’s a product that after many washes can still look really nice. So therefore you can have it in your closet for many years” (Appendix B9).

Also Strange collection values quality and craftsmanship highly. The company uses ecological material for the clothing, but if the quality is not good enough, that fabric is dismissed, due to the fact that quality and craftsmanship are very highly valued in the company. Another example where the value of craftsmanship is visible is in the detail that Strange collections use, featuring the original and traditional technique of round knitting, which was used until production was outsourced. Since this company produces all their garments in Ry, Denmark, one can also claim that the value here lies on local production and transparency with the consumer (Appendix B4).

As is seen in Aas’ point of view, there is more to slow fashion than just using organic material, since using organic material of bad quality will lead to a garment’s short lifespan, a result which is not in line with his aim for his company. Aas’ statement is closely linked to the holistic view of the slow fashion concept, which involves the idea that even a sustainable (organic) product can become unsustainable when thrown out very quickly. “For me it’s

about creating something long lasting both in terms of quality and look. Because if we create something like a product or garment that nobody buys, it doesn't matter how I've produced it because then we only make more garbage". He furthermore states: "So if the quality is bad and they are still producing so much (clothing) then it doesn't matter if it's organic cotton" (Appendix B2). For him slow fashion is about high quality, which means that he finds it also possible to use conventional cotton in his production. This way of manufacture corresponds to the slow fashion definition given earlier in study, as articulated by Kate Fletcher.

Sincerity

The interview with Strange confirms that one value of the phenomena of slow fashion seems to be the quality of the product. As important is the realization that sincerity seems to be a part of the concept as well. This is clear in Strange's statement that slow fashion is "about quality...and that links with sincerity as well, because the founders of Strange don't want to cheat with bad quality, expensive and bad quality. The founders of Strange believe that there are customers who value this" (Appendix B). The point about sincerity is a new value to the conceptual framework for slow fashion, stated earlier in the beginning of the study. This counts as well for craftsmanship.

The Fashion System

Aas confirms that the current fashion system, which I noted as explained by McCracken at the start of this paper, is fast fashion, which is opposed to slow fashion. According to Aas, "We are working within a system, like a modern fashion system, where a lot of shops are used to getting at least four collections a year from each brand". Aas states that it is tough to compete with this fast fashion system, but it is possible. The example mentioned by Aas, about receiving at least four collections a year, relates to the aforementioned phenomenon of fast fashion. Even with a limited view of this aspect, this data can be seen to support the empirical data as it correlates with theoretical data (Appendix B2).

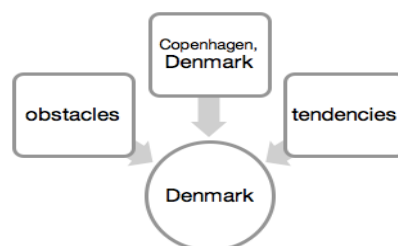
In addition, my data results show that the current fashion system needs to change on a structural/systemic level. Strange says: "There is so much noise in the fashion world that if

you are slow fashion it's hard to cut through the noise. This means that the customers we get are not the typical, like fashion buyers, they are people who stopped the train" (Appendix B4). Overall Strange's statement is a reference to the whole fashion system, when he is talking about the structural level. Strange also notes: "We are well aware that we won't save anything with the company Strange Collection, it is on like a more structural level that people, or that things need to change" (Appendix B4). Thus, reflecting on the findings from the collected data and literature, I suggest there exists a desire for a change at a systemic level within the fashion industry.

I point out that Strange's statement (Appendix B4) relates to Niinimäki's claim that an economic paradigm shift and a systemic change is needed to challenge the current fast fashion system. According to Niinimäki, a structural change can only be reached through new business strategies, novel ideas, radical thinking and innovation (2015). My findings correspond with the theoretical statements. I will look more deeply into parts of this point, during the discussion of my results.

Denmark

This leads to outlining the findings around the last major theme, which goes hand in hand with the outlined structure earlier in the research. The following codes were investigated when analyzing the final analyzed theme, Denmark: "Copenhagen, Denmark", "obstacles" and "tendencies". The graph below illustrated this.



Model 3

This study aimed at examining the tendencies toward slow fashion in Denmark. When looking at the findings, I found the following while investigating the theme "Denmark" all

experts from the fashion industry agree on the fact that the tendencies in Denmark lead towards a slower use and more sustainable fashion industry. Furthermore, all of those interviewed mention that Denmark is known for being a green nation and that the slow approach suits the country's value system very well. Most of the experts observe that the slow food movement is a positive example for how the fashion industry may move in the same sustainable and slow direction. According to my findings, slow food is accepted and slow fashion matches the Danish lifestyle in general. When asked whether they believe that sustainability/slow fashion is going to play a bigger role in the future of the fashion industry in Denmark, they all agree that the trends point to a sustainable future. Those interviewed hope that sustainability/slow fashion will develop beyond being a trend, and most of them believe this to be possible, as they are themselves working for it and they can see a change happening in the industry. The following quotations give support for that view.

According to Skou, Senior PR Manager at Agency V, sustainability plays a more and more important role, especially in Denmark and when looking at the magazines in Denmark, Skou can see that there is much more attention given to sustainable brands placed on sustainable lifestyles, than there was before. According to her, "magazines are more and more thinking about sustainability, they have their CSR themes that are growing and we as a PR Agency get a lot of requests for it". Skou furthermore states that, "when it gets more and more interesting to write about sustainability it also shows the world is more and more aware of that they want to live with these thoughts. And I think when the magazines start writing about it, it gets more accessible for the end consumer" (Appendix B1).

In a similar manner, Aas claims sustainability in general is playing a bigger role and Denmark seems to be a role model. "I do believe that this time sustainability is not a trend. It's actually something that is happening...I think Copenhagen already is a role model with the Copenhagen Fashion Summit and DAFI and NICE" (Appendix B2). My findings show that Danish Fashion Institute (DAFI) seems to play an important role when it comes to pushing this movement and the industry both, in a sustainable direction. DAFI is the agency charged with organizing Copenhagen Fashion Week. DAFI serves as a networking organisation. Aas' statement correlates with my findings about DAFI and NICE, in my paper's section on

“Denmark’s Fashion Industry”. In that section I found that NICE, which is a DAFI project, works intensely to implement the principles of responsibility and sustainability in the Nordic region. DAFI also organizes the Copenhagen Fashion Summit, the world’s largest conference on sustainability in fashion (Copenhagenfashionsummit, 2016).

Saalmink seems in agreement with the impression that Denmark appears to take a leading role when it comes to sustainable fashion. He sees many brands in Denmark already part of this movement, which is possibly gaining momentum: “In Denmark, I mean Scandinavia in general, we are supposed to be the leaders of sustainability and there are a lot of brands who go and try to do this.” Another supporting voice belongs to Kastrati of Won Hundred, who says, “I think Copenhagen and Denmark and maybe also just the Scandinavian markets in general, well especially Denmark, we’re known to be one of the leading green countries which is really nice and I think it’s a clap on the shoulder for most Danes. So definitely, I think more and more Danish companies are looking into how we can make collections more sustainable” (Appendix B9). This resonates with my findings earlier in my research, showing news organizations speaking of Denmark as a particularly green culture. In particular, the Guardian, points out that Denmark was one of the first countries to implement a law on sustainability reporting (The Guardian, 2013).

Slow Food – Slow Fashion

Leitch, like many other interviewees, relates the slow fashion movement to the slow food movement. She says: “The same as we see it with the food industry is basically going to happen with retail”. She adds that also the buying behavior has changed over the last years in the fashion industry in Denmark: “You’re very driven by: is something sustainable, is it organic, is it ecological, is it seasonal, is it natural? Danish people are really into that” (Appendix B3). Also Marie Skall from Skall Studio says: “And it all actually starts with you know the food industry. Organic food...and now I can talk only for Denmark...now it’s accepted the organic food” (Appendix B5). Later in the interview Skall claims that it will only be a question of time before the fashion industry is 100% focused on sustainability.

Saalmink also mentions the food industry in context with slow fashion, but he says that the fashion industry is not at the same established level yet: “If we look at the food industry there has been a very interesting development in the last 10-15 years. So the thing why the food industry works its very simple, because people have been told that these super foods are really good for them...There is a lot of things that are hyped to a big extent. But fashion I think that hype still isn’t there unfortunately. And there are conferences, in Copenhagen you have the Copenhagen Fashion Summit, but I don’t think the whole world is paying attention to that yet” (Appendix B6). Saalmink explains that the food industry is a good example of a lasting culture change developing from a trend—that of slow food. However, he is not of the opinion that the fashion industry has reached the same point of cultural influence, but he feels it might gain momentum over time.

According to findings earlier identified in this study, slow fashion is inspired by the slow food movement, and has developed ever since slow food was coined in 1986. The slow food movement is about local, organic products, preserving regional cuisine, and supporting local business. Slow fashion has found its inspiration in the success of slow food, and has, according to most experts, gained momentum in Denmark. Reflecting on the collected data, it becomes clear that not only the theoretical writers, but also the interviewees in my research, see the relation in Denmark between the slow fashion movement and the slow food movement. In their view, the slow food movement is already an established and accepted phenomenon well suited to the Danish lifestyle overall, and they indicate that the same will happen with the slow fashion movement in Denmark.

Possible Future Obstacles

The experts I interviewed agree that the tendencies in Denmark point toward a time Denmark takes an important role in a more sustainable fashion industry oriented towards sustainability and slow fashion. However, findings in my data also point out obstacles for slow fashion in the future.

Strange states that Denmark has been a role model for many years. However, he is concerned that the new government makes it harder for sustainable businesses to survive (Appendix B4). As he says: “I think Denmark, has been a role model for the last many years in sustainability...but the government right now is making it harder to be or to make sustainable businesses in Denmark right now, so I am not sure about Denmark’s role here. But I think a lot of good things are happening in Denmark overall” (Appendix B4).

Also Secher-Mosbech agrees with the argument that sustainability and slow fashion have gained momentum and have developed into a more significant subject of discussion, now part of an open conversation, compared to some years ago. She remarks: “Well, when we at Lessmagazine started three and a half years ago it was like nobody talked about it really - not about sustainability and slow fashion - and now they do. So I think you can see a development there and I hope that it will proceed this way.” Secher-Mosbech also notes there are some obstacles in regard to the new government, elected in 2015. Secher-Mosebech worries that the new government is not truly supporting sustainable development. Funding for local businesses that engage with sustainable ideas has been cut off. According to Secher-Mosebech, this might have a negative impact on the slow fashion movement and on any development of a more sustainable future (Appendix B8).

These observations agree with the findings identified earlier in the research, pointing out that Denmark is known for being a green nation, a distinction which has been mainly achieved through national focus on sustainable development, but also through the support by the Danish government of research and innovation funding. As mentioned earlier, Dansk Mode & Textile claim in a press release that the Danish fashion industry has a unique possibility to become the world leader in sustainable fashion (Dansk Mode & Textile, 2016). According to the findings earlier, this position could well be lost if the government does not actively support industry reaching this goal.

Summary of Findings

In summary, the analysis has presented predominant themes arising from conversation with experts placed in the field of the Danish fashion industry. My research aimed at contributing to theory around sustainability, CSR, stakeholder management, innovation and slow fashion, and my research has provided several new findings while answering the research questions providing my focus.

First, my empirical findings show that sustainability is a principle hard to define and complicated to narrow down to one simple aspect. This makes confusion around the term 'sustainability' among experts, and equally for the end consumers. In fact, none of the experts and brands investigated, communicate their engagement with slow fashion and sustainability, even though they do identify with the ideals. Apparently, branding oneself with sustainability is not a strategy recommended by experts of the field, since it might be linked to a negative economic outcome. The unclear definition and the connotation of sustainability as "uncool" and "boring" are possible explanations for the experts avoidance of sustainability as a branding strategy.

Secondly, my overall findings reveal that CSR, stakeholder management theory and slow fashion interrelate with the connotations around sustainability and fall under this compromised impression of meaning, too. This is why, as mentioned earlier, sustainability is used as an umbrella term for covering all phenomena. Meaning, slow fashion is also part of sustainability and so forth. On the other hand, according to theory, strategic social responsibility like CSR and communicating to stakeholders about social responsibility can lead to shared value for business and society and towards competitive advantage. However, my data finds this theory is opposed to actual practice. The analysis shows that aesthetics preempts sustainability in the fashion business.

Thirdly, education is noticeably a factor and a problem in the fashion industry. There is a lack of education on the unsustainable practices of fast fashion, making a problem for sustainable fashion because of that lack. Furthermore, a major finding of my research is that

sustainability is not used as a competitive strategy in the fashion industry. This contributes as a new finding to already existing research. Comparatively, findings reveal, aesthetics and design matter most in the fashion business when considering external communication to stakeholders, as seen in fashion magazines. This counters Porter and Kramer's theory on competitive advantage through engagement in sustainability or stakeholder management theory.

Although it might be true that aesthetics matter the most to the fashion industry in Denmark, my findings show that innovative processes do occur in context towards a more sustainable future. Examples were outlined and found in the Danish fashion industry, when looking at the company Won Hundred or Barbara I Gongini. Innovative ways of engaging with fashion lead to the following findings around slow fashion.

Slow fashion has been a major part of investigation in this study and the findings demonstrate that experts can clearly define the concept, as opposed to my findings around the principle of sustainability which varies in definition. Slow fashion is about quality, sincerity, transparency, longevity, timelessness, aesthetics, and craftsmanship. The values of sincerity and craftsmanship, are new findings comparing empirical data and existing research. Overall, slow fashion takes into account a holistic view, looking at the overall impact the fashion system has on society, the economy and environment. Slow fashion is opposed to fast fashion and aims at reducing resource consumption, possibly through the values articulated above. Also, slow fashion does not only affect the production side in the fashion industry, but challenges the consumer also, in regard to reducing resource consumption. It is important to mention that my research was limited to the production side of the industry. Here, empirical findings indicate correlation with the theoretical framework.

All in all, findings show, Denmark seems to be in the forefront when it comes to sustainable fashion, and the experts agree upon the fact that tendencies point toward an even more sustainable fashion industry in Denmark. However, concerns about government support for industry change are raised. The findings outline that the Danish fashion industry is aiming to become the most sustainable fashion nation in the world, but governmental support plays

an important role when trying to reach that goal. Last but not least, slow fashion is a concept and term not directly used when companies are focused on their own branding, but the terms and practices are talked about internally and applied to individual business strategies. Whether and how the slow fashion approach can be an innovative, competitive strategy will be examined in the discussion section of this paper.

Discussion

I aimed my research to investigate the Danish fashion industry and explore whether Denmark lives up to its reputation of being in the forefront of sustainable fashion. This kind of investigation is new especially when looking specifically at Denmark and the phenomena of slow fashion. The literary findings demonstrate that Denmark is committed to sustainable fashion. Currently, the Danish fashion industry believes itself to have an unprecedented opportunity to become the fashion industry's world leader in sustainability (Dansk Mode & Textile, 2016). Business for Social Responsibility, a global non-profit business network and consultancy, observes given that the future of fashion is innovation, sustainability is the companion to innovation (BSR, 2012). Slow fashion is an industry innovation, but can it contribute to sustainability, and will its challenges be taken on by Denmark's fashion companies? The literary findings of my research make a point of departure for the critical discussion and evaluation of my main analytical findings and empirical results. At the close of this discussion I will take the underlying research questions to conclusion.

Part 1. What are the tendencies regarding slow fashion in Denmark?

My research shows that sustainability is an intention to innovate, integrating several ideas and accompanying concepts, one of which is the concept of slow fashion. Other ideas supporting sustainability are CSR and aspects of stakeholder management, such as joining the Global Compact. In practice but also in theory, sustainability seems to be used as one overarching word, including several different approaches like slow fashion. Interestingly, in the analysis of data, I found out that most of the experts have a critical view of the word 'sustainability' and they avoid using it when possible, especially in external communication.

I found out that sustainability is viewed as a term that is over-used, poorly understood and confusing to the end consumer.

On the one hand, the confusion about the precise meaning of sustainability and its interpretation by practitioners and consumers seems to be related to the current open, theoretical definition of the term. The various ways sustainability has been defined in theoretical discussion, and the way it has been used by companies in the last decade add to the confusion of its meaning in general use. In fact, in the fashion context, all the experts whom I interviewed indicated that the term has negative connotations for them, precisely because the confusion around its meaning makes it useless. Nearly all of the industry experts whom I interviewed said they would not use 'sustainability' to describe their company's policies, or use the term as a marketing strategy, even though they do identify with sustainability internally, like paying fair wages for example and using high quality material for their garments. Furthermore, my data reveals that sustainability is, according to most experts, seen as a "boring" and "uncool" concept when it comes to the perception the consumers have towards sustainability. This is a new finding in direct opposition to Porter and Kramer's theory (2006) that use of sustainability gives a competitive advantage, and so is a recommended implementation. Deeper discussion of this data will be found below, since this result partly answers my second research question.

I find it important to emphasize the point that all of the investigated companies do in fact identify with sustainability, according to the experts representing these companies whom I interviewed. Additionally, the phenomenon of slow fashion is important to them, and most of them use slow fashion as an internal business strategy. Therefore, it is reasonable to ask why sustainability is not communicated externally, while the concept is deeply implemented internally? As mentioned before, one explanation could be the wide and shifting definition of the word sustainability, making its use unreliable beyond the limits of a given company's internal conversation. Another explanation is possibly linked to the ideal of sustainability being perceived by the wider public as "boring" and "uncool". On the other hand, the analysis of my data shows that slow fashion is a concept easier to define and narrow down, compared to the ideal of sustainability. As a matter of fact, slow fashion was given a clear definition in

this research by the experts, overlapping with existing research in many ways regarding Fletcher's writing in 2015. My data also shows that sincerity and craftsmanship are very much part of the slow fashion concept, which fit well with those qualities outlined in the current theoretical understanding of slow fashion. Empirical and theoretical findings show that along with sincerity and craftsmanship, slow fashion is about quality, longevity, timelessness and aesthetics. My data shows, however, that even though slow fashion is comparatively easy to define and clearly narrowed down, that term is not used as an external marketing strategy, any more than sustainability.

My data shows that for most of the experts interviewed slow fashion plays an important role in the future of their companies. Slow fashion is seen as a tendency they think will gain momentum, since most of them are engaging in a strategy around sustainability and slow fashion themselves. When talking about the future of the fashion industry in Denmark the experts use the term sustainability more than the term slow fashion. Findings provide that sustainability will play a more and more important role in the future in the fashion industry in Denmark, theoretical and empirically. Overall, I detected, Denmark already seems to be a role model when looking at sustainability. Regarding the findings, this could be explained through the attention Denmark attracts with the Copenhagen Fashion Summit, which accordingly is the world's largest sustainable fashion summit. It also seems that Denmark has caught attention through Copenhagen Fashion Week, which brings attention to sustainable fashion brands. Those findings correlate with the current Danish national interest in identifying itself as the most sustainable fashion industry in the world. This includes the claim by the Guardian, that the Danish fashion industry has already committed itself to sustainable fashion (2013).

Leading back to the first research question, it is not certain whether the specific phenomenon of slow fashion will have an important role in the future of fashion in Denmark. Even though some of the experts explicitly talk about slow fashion when explaining how they see the future of the Danish fashion industry, that movement in fashion does not exclude the possible inclusion of sustainability as an ideal too, as those terms are mixed within all conversations. Some of the interviewees, surely commit themselves to the term slow

fashion, when stating that this is the future in Denmark. Many say that slow fashion suits the Danish lifestyle, which includes caring for the environment, by biking to work and eating organic and local food for example. Reflecting on overall findings, I detected that the theoretical and empirical findings show that general tendencies in the industry point toward a sustainable future in the Danish fashion industry.

Part 2. How can Denmark-based fashion companies identifying with slow fashion, use slow fashion as an innovative and competitive strategy?

The overall findings of my research point out that Denmark is internationally recognized for sustainable fashion, slow fashion however, seems to be a “silent movement”. Perhaps this absence of use in marketing or public discussion is a reason why slow fashion does not receive media attention abroad and locally. If no one talks about slow fashion outside industry settings, the media will not see that this movement exists, much less that it is happening in Denmark. It seems logical that news organizations like The Guardian will not see and report on slow fashion, as long as the industry does not speak about slow fashion in public. My research shows that slow fashion is a silent movement in Denmark and is lost under the confusing guise of the fashion term, sustainability.

I found out that slow fashion and sustainability is a strategy that none of the experts would recommend using as an external strategy, when looking into marketing or promotion strategies, even though it is part of their business model and internally implemented. Significantly, it is claimed that there are no “listeners” when the fashion industry in Denmark communicates elements of sustainability in the marketplace. Moreover, I detected that this finding is new to the field of research and surprisingly opposes earlier research, when looking at Kramer and Porter’s theory (2006). To demonstrate, in the theoretical framework, not only Porter and Kramer (2005), but also Niinimäki (2015), David et al. (2005) and Daugherty (2001) claim that integrating and communicating CSR and sustainability to a broader public will generate success and competitive advantage. This finding that shows sustainability to be an unsuccessful selling proposition in Denmark, is new and contradicts earlier research, providing new practical knowledge in the field of fashion industry research.

Since I also found out that fashion industry experts themselves indicate that there is a point of difference between the two words 'sustainability' and 'slow fashion', perhaps, when fashion companies attempt marketing slow fashion in the "right" strategic way, slow fashion could lead to a competitive advantage and might develop into an innovative strategy. To accomplish this goal, however, slow fashion must be clearly differentiated from sustainability. Marketers would need to avoid any link between slow fashion and being "boring" and "uncool" as sustainability seems to be. And since slow fashion is still a rather new phenomenon, relatively rarely seen in advertising or the press or in stores (Ertekin and Atik, 2014) slow fashion could well be a concept, fairly new to the world at large, existing still in the range that makes it an innovative strategy.

In this context, when looking at innovative and competitive strategies, I found that aesthetics in the fashion industry is of prior importance when looking at the audience and at selling points. This priority can be seen in magazines promotions about the aesthetics in fashion. The importance of art, design and aesthetics in fashion can be traced back to the theoretical meaning of fashion outlined in the beginning of this study. Fashion is understood to be a medium for expression of taste and personality, a personal way of developing identity. Fashion is defined as art because it is part of the creative industry and used as a creative instrument positioned to display "creativity and innovation" (Tomaney and Thomas, in Anheier and Isar, 2010, p.234). In Tomaney and Thomas, fashion is not explicitly narrowed down to being aesthetic, stylish or artful, but fashion also contributes to cultural change, through its display of creativity and innovation. On the other hand, empirically, my data shows that the most important point is the aesthetically pleasing aspects in fashion that attract the fashion consumer. When aiming at developing a competitive and innovative strategy, that last point is important to remember.

The low interest from a corporate standing, in promoting a fashion company's dedication to sustainability, requires a closer look at the findings on education in the fashion industry. My research shows that some of the experts believe that sustainability is poorly understood, at best there is a lack of education regarding sustainability. Everything is left unsaid about the effects that sustainability, practiced by fashion companies, might have on the essential

circumstances where manufacture of fast fashion takes place. The effects of fast fashion on environment, on the economies where the clothing is made, and on the social conditions of the people who make the clothes, are all left unsaid. Education on these factors might have an important effect on the current 'boring' and 'uncool' impressions of a fashion company's sustainable manufacturing practices. This distinct lack of education in fashion regarding the consequences the current fast fashion system has on the environment, society and economy, only keeps the problems in place. This finding provides new practical knowledge for assessing the investigated theories mentioned in this paper, because education of the consumer has not been mentioned so far when exploring the topics of innovation, sustainability and slow fashion. Only Niinimäki offers a brief comment on the fact that a lack of knowledge could keep behavioral change from supporting fashion sustainability (2014). My findings on the non-existent education of the fashion consumer indicate that education also influences the way the experts think about how they can communicate with their stakeholders. As mentioned earlier, I found out that experts do not find any "listeners" when talking about sustainable fashion. It is certainly likely that the lack of education could be one reason why companies do not dare to brand or promote themselves as being part of the movements of sustainability or slow fashion in Denmark. The findings imply that experts are afraid, and stakeholders in the Danish fashion industry are either not interested in or do not understand the importance of slow fashion or sustainable fashion to the values they hold in other ways, of clean environmental behavior and fair social practices. Thus, demand is nonexistent.

To summarize, I find several implications in the data regarding sustainability and slow fashion as possible goals in the Danish fashion industry. To start with, fashion industry experts believe sustainability does not sell. Here, the question is, why they believe this when theory state the opposite, which holds that sustainability leads towards shared value, competitive advantage and success. The discussion of my empirical findings leads me to argue for several reasons why experts could think sustainability does not sell. First, it could be that sustainability is perceived as uncool and boring by the consumer. Secondly, because stakeholders are solely interested in buying according to personal aesthetics, this currently remains the most important selling point in fashion. Third, stakeholders are not interested in

“listening” to promotion around aspects of sustainability, because stakeholders do not understand the importance of sustainability. This could be because the fashion companies have not invested in education in the field.

The Danish fashion industry's disinclination to educate the fashion consumer about sustainability seems to indicate its own ambivalence about the consequences of the fast fashion system. On the one hand, the experts do not want to use the term in any conversation external to their business world. On the other hand, they say they use sustainability internally. These findings imply that the fashion industry believes communicating about sustainability will not generate an economic return since there seems to be no demand for its values in the Danish market. What is more, the findings in my research imply that Danish consumers are not interested in knowing about the details of the manufacture of their clothes. It may be that the appalling conditions of production, child labor and minimum wages are not close enough to home to be of concern. Also, it implies, stakeholders defend themselves against knowing about the ecological consequences of fast fashion on the environment, the depletion of natural resources or the pollution of the water supply, by being bored with what is not cool. It seems that the industry experts are ignoring strategic sustainability, since they show no interest in engaging the Danish fashion consumer on the subject. Based on the theories of Porter and Kramer (2005), considering the Danish interest in all things ecological, I would argue that if the fashion industry educated its stakeholders, strategic sustainability initiatives like CSR and stakeholder management could indeed lead to competitive advantage. But because sustainability is not part of consumer education in Denmark, strategic sustainability has no selling point. The question of how education influences the perception of sustainability could provide fruitful future research for the fashion industry.

My research shows that most of the fashion experts I interviewed mentioned the food industry when talking about market acceptance of a new development in the industry. Danish consumers have created a market for slow food (Denmark.dk, 2016). As outlined earlier, the adopters of the slow fashion movement took their inspiration from the slow food movement which is about for example organic, and local cuisine. New Nordic cuisine is an

example of an approach towards local food sources, high quality taste, produced at a high ethical standard in Denmark, showing the consumer values of sustainability, quality and health (Newnordicfood, 2016). This movement shows how slow food has found an acknowledged position in Denmark. In this context, experts interviewed in this study state, the reason why the slow food movement has been accepted in Denmark is that people have been told that organic and local food is good for their health and offers new quality in life. The information accompanying the introduction of slow food habits in Danish culture, shows the success of emphasizing new qualities in life: "The strength of this approach lies in advancing organizational and communicative solutions that make environmental and social issues integral parts of a proposition that as a whole must be perceived as proposing new qualities" (Slow + Design p.6, 2006). If the fashion industry and its companies applied the same approach in their business strategy, it seems possible that a slow fashion movement could become as generally accepted as the slow food movement. The implication is that branding a product by proposing new qualities in life could make sustainability a valuable selling proposition.

A counter argument to this theory is that food has a direct impact on consumers' health because we eat food and it enters our body. Clothing does not have this obvious link to personal health. However, the manufacture of clothing has an impact on society overall, on the world economy and on the environment, since no part of the environment is completely cut off from any other part. Hence it could be shown that slow fashion has an impact on our lives and on our overall quality of life.

Analytical Findings and Discussion Summarized

Altogether, my findings show that sustainability is a concept connected to the words "boring" and "uncool" in the fashion industry in Denmark. The fashion experts I interviewed do not recommend using sustainability as a marketing strategy, because it is perceived to not sell, since there are no "listeners" among the consumers. This industry lack of will to educate consumers in Denmark in regarding the manufacturing consequences of fast fashion and the positive potential in sustainability, leads directly to ignorance amongst stakeholders. Moreover, empirical findings show that design and aesthetics are most important in

Denmark's fashion strategy. The last major finding is that slow fashion is inspired by slow food and slow food has gained momentum possibly because people believe it enhances quality of life. Studies of the changing market for food show that this emphasis on quality of life is a strong reason for the rising demand for slow food in Denmark. Hence, I argue that by promoting slow fashion as an enhancement of quality of life, the fashion industry could reach the same established positions of slow food, in the mind of the Danish consumer. At this point, while my research shows that Danish Designers and companies are engaging somewhat hesitantly with slow fashion, the cultural circumstances show that if the industry decided on a strategy for education, the slow fashion movement could gain momentum in Denmark.

A Strategic Suggestion

In order for the slow fashion movement to gain momentum and become successful in the market, the Danish fashion industry needs a new approach. Taking advantage of innovation in the field and developing fresh ways to communicate the values of sustainability would gain the attention and interest of stakeholders. In theory, innovation is defined as "the process by which new ideas and artefacts lead to new cognitive and behavioral practices such as genres, and models" (Isar and Anheier, 2010 p. 5). Certainly it can be argued that slow fashion is a new phenomenon in Denmark, and could become an innovative strategy leading to competitive advantage and success in the market. Although promoting clothing as carrying values that enhance quality of life is subtler than promoting food as having quality of life values, quality of life promotional approach could work successfully for the slow fashion movement.

When it comes to innovative and competitive strategies, the fashion industry might have to differentiate between what is relevant and what is new. It can be argued sustainability is a relevant strategy (see Porter and Kramer), because it concerns the future of our world. Marketing theory has provided the industry with knowledge implementing the strategy of sustainability. It seems however, the concept itself suffers from being overly used in speech, but not functional in actuality. Slow fashion could provide a new, original and innovative

approach promoting sustainability in Denmark. The fact that companies try to avoid using the word sustainability in external communication, leads me to suggest that the next step should be to perhaps speak of slow fashion and producing garments that actually enhance our quality in life through production, as much as with aesthetics and style. The lack of education on the values and importance of sustainability in the manufacture of clothing contributes to the absence of demand for its value in the market. Accordingly, it is important for Danish brands to communicate differently about sustainability. A successful strategy could be to communicate the values entailed in slow fashion, those being: quality, sincerity, longevity of materials, timelessness of design, aesthetics and excellence in craftsmanship. It is possible that the Danish consumer, given this information directly, would find slow fashion to be something new to wear, thus innovative, as well as a purchase offering new quality in life.

Having said this, the solution for practice might be quite simple. Since findings show that none of the investigated brands from the data collection really brand themselves with slow fashion, the answer to the second research question could be communicating about slow fashion is the first step companies should take. Furthermore, if they clearly take on the challenge of promoting sustainability as a way of enhancing the quality of life, communicating slow fashion specifically is about quality, sincerity, longevity, timelessness, aesthetics and craftsmanship, overall enhancing quality in life, the value and success of innovation and engaging the stakeholders might be proven true.

In the end, as expected by the industry, the help of the Danish government will be needed to develop this movement to the point of gaining momentum with it. Education on the facts of sustainability might help the general public combat the Danish apparent lack of knowledge about fast fashion consequences. Here, it might be an idea to integrate a subject on sustainability in the curriculum, as early as high school, in order to inspire and educate people as early as possible.

To summarize, I have answered both research questions and my findings contribute new knowledge to the field of research in fashion, stating an unexpected difference between

theory and practice, and by outlining a strategy to overcome perceived market disadvantages in sustainability. I have found the weak point in current fashion expert assumptions about sustainability, and have shown a way to create the benefits of innovation and competition when engaged in sustainable practices in manufacturing, if engaged in marketing sustainability through education of the consumer.

There are several main points in my discussion that need to be underlined. Sustainability, it seems, is a word overly used in the garment industry and as currently communicated, does not generate demand, regarding stakeholders in Denmark. Further, slow fashion is a comparatively new phenomenon that appears to be gaining momentum in Denmark: however, silently. When it comes to crafting an innovative and competitive strategy, I proposed that the industry needs to differentiate between what is new and what is relevant in fashion and clothing. To gain attention and in order to become relevant, I suggest slow fashion needs to be communicated externally in order to become recognized and possibly competitive. When approaching slow fashion as an innovative, competitive strategy, I suggest it is important to clearly differentiate from the practices of sustainability, not simply manufacturing clothes, but producing garments that truly enhance the lives of consumers. This can be done by clearly communicating the values of quality, sincerity, longevity, timelessness, aesthetics and craftsmanship as found in the clothes of slow fashion. Regarding the investigated slow fashion companies, a connection between the actual product and garment might be important, as “talk is cheap”. This implies the product should be profoundly related to its promotional narrative. The former is directed towards fashion companies in Denmark. However, looking at Denmark in general, I found out that governmental support and education around sustainability might be important when looking at the development of its market success in the future.

In this context, I acknowledge that the approach I have outlined does not eliminate the serious challenges remaining in the fast fashion system.

Acknowledgement of Limitations

In this research there are several limitations to be acknowledged.

Spacial / Time Constraint

Firstly, due to time constraint there was limited availability for possible interviews conducted. This reflects on the scope of the data collection. With a wider time frame, more people in the Danish fashion industry could have been part of the data collection and the outcome might have been different. However, the aim was to talk to as many different people as possible, and I tried to include as many different backgrounds as possible to cover as many segments in the fashion industry as possible. My research findings could become more meaningful if the questions raised could be part of future research taking in a greater sample size in Denmark.

Delimitation

A delimitation to the outcome of the study is that I used slow fashion and sustainability interchangeably throughout the research. This delimits the answer to the research question in the way that one cannot only talk about slow fashion when looking at tendencies in the Danish fashion industry. Due to the fact that those two notions were used interchangeably nearly throughout all interviews collected, the validity of my data analysis and my answers to the first research question are questionable. It might have been helpful to define both terms clearly before starting the data collection process. However, the inductive approach made it possible to do my observations and then move to theory. To summarize, since I was not clear about the distinction between the two terms while doing the data collection, the strength of my argument in answering the first research question is weakened.

Furthermore, had I included expanded sources of data into the analysis, for example, investigating the websites of the brands whose representatives I interviewed, I might had different information on the way these companies communicate externally. This could have influenced the outcome of the second research question and might have delivered a different

strategy. This implies that future research should include a wider variety of different data when analyzing the Danish fashion industry.

Future research

Having elaborated theory, analysis and discussion, I think it might have been important to include more research into theory on communication, because the suggested innovative and competitive strategies show that communication is key at all points, between experts inside the industry, between companies and consumers, between the industry and the market place, between industry groups and the government. A clear learning from my research is that education is critical to the meaning and understanding of all communication about a subject with as much complexity as sustainability, or slow fashion. There is very little relevant and current information about the perception of sustainable fashion products. There is much room for future research.

Conclusion

To sum up, this research has investigated the Danish fashion industry and has delivered an answer to both research questions. Firstly, I found out that sustainability, when speaking of the international perception, does play a significant role in Denmark. However, there is an ambivalence towards the engagement with sustainability in Denmark's fashion industry. Through my investigations, I found out the tendencies point toward the possibility of sustainable fashion having a future in Denmark. Furthermore, since sustainability is used as an umbrella term and includes slow fashion, this implies that slow fashion might be part of the future in Denmark, too. Moreover, slow fashion is a concept that more and more brands are working with, even though implemented internally and not externally communicated. I found that slow fashion is a silent movement in Denmark, and I argue this could be the reason why slow fashion itself has not reached the desired level of attention when compared to the attention Denmark has gotten with sustainability.

Contrary to existing theory around sustainability as outlined by Porter and Kramer, my data shows that sustainability is not seen as a strategy enhancing demand or competitive

advantage, as far as smaller companies in the fashion industry in Denmark are concerned. This finding explains the restrained communication around slow fashion, and its implications that slow fashion companies try to avoid direct connections with sustainability. In this context my data shows that fashion industry experts believe there is a lack in education regarding sustainability, and that ignorance might prevent a behavior supportive of sustainability. Furthermore, a close connection between the slow food and slow fashion movement has been confirmed through this research, and therefore there is ground to believe that slow fashion will gain the same high acceptance in Denmark as slow food. Further, I found that experts believe the slow food movement has received such a high acceptance due to promoting it as an enhancement of one's quality in life.

This brings me to the last part of my contribution that outlines how the slow fashion approach can be used as an innovative, competitive strategy. In this research I provided a strategy that is both innovative and competitive, by encouraging companies to communicate their approach to the business of slow fashion externally, while clearly differentiating themselves from the perception problems of the term sustainability. This research put forward clear values that define slow fashion. I propose that those values should be openly communicated, in fact promoted externally, putting weight directly on the proposition that slow fashion enhances the consumer's quality in life. This way, slow fashion can lead the way towards a competitive and innovative fashion strategy, implemented by Danish companies identifying with slow fashion and intentionally take part in the formation of our future.

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Appendix A

Please note. In the back of this hard copy, you can find a CD-ROM containing the raw data of all audio files gathered and all transcriptions of those (Appendix B).

A1) Nvivo I Codes:

lyze	Query	Explore	Layout	View			
Name		Sources	References	C	Created By	Modified On	Modified By
innovation		1	3	CS		Yesterday, 17:01	CS
strategy		8	43	CS		Today, 11:15	CS
sustainability		9	70	CS		Today, 15:50	CS
slow fashion		8	50	CS		Today, 11:16	CS
Copenhagen, Denmark		9	30	CS		Today, 11:18	CS
business model		6	10	CS		Today, 11:15	CS
tendencies		3	8	CS		Yesterday, 16:38	CS
transparency		5	5	CS		Yesterday, 22:29	CS
craftsmanship		4	9	CS		Today, 11:11	CS
obstacles		3	7	CS		Yesterday, 20:56	CS
education		1	2	CS		Yesterday, 22:28	CS

A 2) Interview Guide:

- How would you describe the values of the company you are representing here today and can you tell me a little bit about the company?
- What do you think about sustainability in context with fashion? What is your opinion about it?
- What role does slow fashion play in your company? And what are the effects / impact on your company?
- What is the definition of sustainable fashion and/ or slow fashion in your words?
- What plays a role when it comes to including sustainability in a business model?
- Why do you believe do companies engage in sustainability?
- Can slow fashion be an innovative strategy?
- Do you believe that sustainability is going to place a bigger role in the future of the fashion industry in Copenhagen/ Denmark?
- Can you see a change in the fashion industry, in Copenhagen/ Denmark, specifically?

- What are the tendencies in Denmark in regard to sustainable fashion/ slow fashion?
- Do you believe Denmark could become a role model regarding sustainable fashion? If yes, how?
- Can sustainability become a culture in Denmark? Or just a trend?
- Do you consider Copenhagen a fashion city/ hub, if yes why?

A 3) Experts:

	COMPANY	NAME	LAST NAME	FUNKTION	LINK
1	Agency V Copenhagen	Natasha	Skou	Managing Senior PR Consultant	agencyv.com/copenhagen
2	Armoire Officielle	Kjetil	Aas	Co-Founder & Creative Director	armoireofficielle.com
3	Atelier Marlo Saalmink	Marlo	Saalmink	Art Director & Professor	marlosaalmink.com
4	Copenhagen International Fashion Fairs (CIFF)	Johanna	Leitch	Head of Marketing & Global Relations	ciff.dk
5	Lessmagazine	Pernille	Secher Mosbech	Editor & Founder	lessmagazine.com
6	Lessmagazine	Martin	Mitchell	Founder & Co-Editor	lessmagazine.com
7	Skall Studio	Marie	Skall	Co-Founder	skallstudio.com
8	STRANGE	Gustav	Strange	Consultant	strangecollection.dk
9	UNFAIR Fashion	Tibbe	Smith	Project Coordinator	unfair.fashion
10	WON HUNDRED	Teuta	Kastrati	PR & Marketing	wonhundred.com

A 4) This is an example for (parts of) the coded content that can be found in the node “Sustainability”. This is attached to illustrate the process of coding I have done with NVIVO.

Internals\\MarloSaalmink_Transcription_C - § 13 references coded [22.27% Coverage]

Reference 1 - 2.61% Coverage

So Barbara for many years has been in the middle of that debate with herself because Barbara is very much in debate with herself in a very beautiful way. Where she is discussing okay, so I do this collections but I want my garments to exist not just one season but to be able to transcend it to another one so she wants the collections to connect. That's why there are a lot of similar ways of (fastening) jackets, similar ways of putting the styling together, similar ways of putting the shirt together (both) to winter and summer. So that's also a way of sort of recycling within her collections so she wants to get, offer people different ways of wearing the design, that's one part of her wardrobe concept which I like because it's not about throwing away it's reinventing something you already own. Then of course there's a part of her collection where she's very aware of where she sources the materials, sustainability part. Thinking about responsibility to your environment not producing unless it's ordered. Thinking about increasing that part of the production it's not a hundred percent yet. I don't know any company in the world that does a hundred percent. A lot claim they do but it's very difficult still for companies to go all the way that. That doesn't have to do with whether they don't want to, but it has to do with the knowledge that exist on the end of the supplier. Because you know when you buy fabrics somewhere, you need to connect very clearly to the supplier and who you buy the fabrics from, you need to know their origins. And Barbara is very deeply involved in that. Understanding where things come from and what she use and how. And that's quite (innovative) for her brand and segment. We're talking about leather, we're talking about linen etc. fabrics that are normally not that environmentally friendly, but she's finding the ones that are. And yeah, so that's a twofold thing. That's the wardrobe concept and...

09:00 - 12:00

Interviewee: ..and there's the idea of understanding how she works. Also I like the fact that they, like what I said in between that they don't (offer) produce... Interviewer: Yeah

Interviewee: They do not produce massive amounts of stock every season which is also a big part of for instance the big companies like H&M or Century 21 or Topshop all these brands you know they produce a lot of stock. And they also of course, have to replenish. Barbara is not about that.

Interviewer: No, But I also looked at her webpage and I've seen her shows and, my question would also be what does (Barbara I Gongini) or what does the brand do to be transparent? Because you can read on her webpage that they expect the suppliers to be this and this and they're a part of the code of conduct..

Interviewee: Yeah, but I think there's a thing you should understand and you're not a fashion

Reference 2 - 0.94% Coverage

Maybe I'm wrong actually (but then he is) But the idea actually is it's one of the few brands of course you know it already but it's one of the few brands that are okay, there's a jacket, I'm gonna tell you how I make the sleeve, where I got the sleeve from, where I got the fabric from, where I got the ribbon from, where I got the button from. Very clear. I think of course with Barbara of course, I can hear your question note of criticism. I think of course she could decide to be more open about this but you have to understand that when they sell to their clients, they are very much clear about this. That's a very important step in transparency. I think Barbara, when she does interviews, when she speaks of her designs she's very open, very clear about this. Of course, not every magazine in fashion especially design needs to hear how much percentages are or where sourcing is from or the technical details. But with her clients that means the buyers who buy the (store). They are very clear and the ideas also of course...

Reference 3 - 2.70% Coverage

15:00 – 18:00

Interviewee: You know, I hear, restraint and these are extremely important, I mean that's why we're talking now, because I care about this topic. (My own border is caved on it) and there's nothing but Japanese designers in it, that actually make things based on craft. So I mean that's my way of doing it but I think also of the larger scale, we discuss it a lot. I mean, I don't really work with brands that do a lot of wastage, so I think that's very important to mention because that's a choice you can make but the point is I mean, next to the sustainability the craftsmanship-- so that means brands that actually source materials that (...) will last more than twelve months. Materials that have very low imprint on the environment, very low carbon footprint. These brands, there are so many, plenty, plenty of these brands that are not getting maybe all the media attention but that work with very small collections that are only doing made to order, that work with very good stores, that actually sell through all the garments. So there's no returns, there's no wastage. And also when they construct leather jackets or shoes, even the leftovers, like for instance The Last Conspiracy is a big company but they don't waste any leather. Like for instance, their tanning process is just like ECCO, there's no chrome, nothing.

I mean yes, they're using a lot of leather, so you can argue is that good, okay that's another point we can make. I think they should make shoes of leather. That's what they do and I understand it but the way they treat the animals with respect, the way they do the tanning without the chrome which nobody's doing almost. This is fantastic.

Interviewer: Yeah.

Interviewee: It's a choice you can make. So also The Last Conspiracy you know, with this chromefree tanning process the new shoe they did with ECCO, I mean this is fantastic, taking big steps. With the leather you know, you have to cut leather, but they match all these leather (slaps) with the shoes by hand and all the cutoff they've reused as well. Like the cutaways, the small strips.

Interviewer: Yeah. Exactly.

Interviewee: So this is great, I mean this is very simple you would say but again they're doing it. Are they talking about, yes they are very much. But you have of course the big problem if you talk about sustainability if we look at fashion. That's from a PR perspective, green and sustainable is not very cool.

Interviewer: No.

Interviewee: And that's really strange actually, because I think it is and I think it's fantastic. But that is still a fashion thing that, it's still, like I said before it still so much about aesthetics and about the look .

Interviewer: It is yeah.

Interviewee: Not so much about this part. So people forget to discuss that part, very much. It's actually very bizarre because for an image of a brand you would think that green is good. Always, because it still has a very dusty image

Reference 4 - 2.50% Coverage

Every time they have a summit they agree on things but they're not really happening. Or a few countries are doing it and not everybody. But I think the concept of sustainability is also the word "sustain". I think that there has to be a new spin on it because the way we're talking about it now like I said before, it's constantly the same dialogue I think it needs to be injected with some new arguments. I also think we need to give room for people who are not against, for people who are ignorant of it, and let's tell them why in a more open debate because right now it's just black vs. white constantly. That was a bad analogy but you know how I mean it.

Interviewer: I know exactly how you mean it.

Interviewee: It's like just black or white. No middle way. There's no grey area or we can't discuss and meet in the middle.

Interviewer: Yeah. That's true. So what plays a role when it comes to including sustainability in the business model... 24:00 – 27:00 Interviewer: Could you answer that or is it ...

Interviewee: Well, it's a choice, you have to understand. It can be a choice. There's a lot of brands who work with synthetic materials. I mean for them sustainability maybe is not so exciting. The same comes with leather. Leather is difficult to be...say okay...it's all sustainable cos' we only use a few cows that we have in northern England. You know. We use only the (hind then) we use the whole product. There's very few companies who can do this. Cos' then they can only make four shoes a year. So it's a difficult one when it comes to doing the whole production but I think it's important if say that you are making t-shirts you know, out of cotton the research is very important in there. And this is also a big challenge for a lot of designers also upcoming designers. How far are they willing to go when it comes to research? How far are they willing to go to dig very deep and to start thinking about alternative ways of sourcing the fabrics. Cos' when you go to a fabric fair like (Camps de jour) in Paris, there's just so much on offer and there's so many good producers. Some of them are less good. But there also, the dialogue should be there. But the dialogue is always (surprise). First, like I said it's a very important part. So again I still think that because sustainability is getting a bit more and more affordable that including it in a company will be a choice for companies to actually sell say something positive. But by doing that like you said before we have to talk about it more. And it has to be more apparent that it's a good thing. Like these whole foods that everybody's raving about now. It's a very good, I think it's a very good analogy because if it was as popular as whole foods everybody would be doing it.

Reference 5 - 0.50% Coverage

So the thing about transparency, I think that, actually in the world right now there's very

few brands that are very clear about where they source. If you buy a jacket from Lanvin, you need to understand where it comes from, they have (beautiful) ateliers, so you

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have to understand where it is from. If you buy, there's this one designer you should maybe look into, there's Bruno Pieters, because he's one of those guys who started doing transparency. I'll type it in here for you, you should look into that for your research I t

Reference 6 - 0.36% Coverage

Interviewee: Well, I think there's a development about it that I really like now that connects the sustainability that's really overlooked. That's the realm of craftsmanship. And I think it's a very important thing in fashion that I hope maybe you can look into a bit because it's very original to do so. Cos' sustainability, I always hear the same arguments, I hear organic, I hear sourcing.

Reference 7 - 1.52% Coverage

Interviewer: Yeah, that kind of also, but then of course would you believe that sustainability is going to (place/play a bigger role) in the future?

Interviewee: Well like I shared, we all know it also very much depends on the consumer because unfortunately, people are not willing to spend more money. On products that are maybe, you know...

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18:00 – 21:00

Interviewee: ...ecological, cos' they are more expensive. They take time to make. That's one thing. It's about price. So it takes also the willingness from a consumer to start thinking about this and as you can see in the world, I mean please don't quote me on this but we live in a world with a lot of selfish people. In general that you know, are not, are caring about maybe other things before this. If we look at the food industry there's been a very interesting development over the last 10-15 years. If you look at all the ecological bio, vegan developments, I mean now you can buy goji berries everywhere. It's a childish example but with sustainable fashion it's not the same yet. So the thing is why the food industry work is very simple because people have been told that these super foods are really good for them. Some of them actually are because I'm a trained Buddhist so I used to eat very minimalistic for a very long time and some of the berries, some of the grains are actually fantastic. But a lot of it is also a bit you know like Coconut water for instance. There's a lot of things that are hyped to a big extent. But fashion I think that, that hype, that still isn't there unfortunately. And there are conferences you have in Copenhagen this fashion summit, but I don't think the

Reference 8 - 2.77% Coverage

No but I think that sustainability show that the image part is a big part of it that people have to start understanding first of all that there's something meaningful about this, that it makes sense, that there is a reason why we are talking about it that it's better for us. I mean if you look at The Last Conspiracy one more time, tanning without chrome is so much better for your own skin. If you wear it as a consumer it's better for everybody. The animals, for you, for the (footmakers) for the artisans in the atelier, I mean, there's so many steps that are important. The same goes with cotton. Cotton is the most used fabric in the world. Organic cotton is not so expensive anymore. And GOTS, this certification, yes we can argue if it's

always true, I think it is quite reliable. There are many certifications now for this; the prices are going to be alright. So I think the price argument will slowly fade. But then we have to inform people and tell them why they should switch to...

Interviewer: Yeah so as I understand... 21:00 – 24:00

Interviewer: ...you also know a lot of brands that do also have sustainable elements in their business model but they don't officially talk so much about it... Interviewee: Well, I think they talk about it but also, you need to find the listeners as well. Interviewer: Alright, yeah.

Interviewee: That's what I said, I mean you have to the reason why sustainability on the intellectual point of view, why it's a relevant process. And why we have to think about this. I think that the movement is growing. Like what I said, I see a lot more craftsmanship brands that do very slow fashion. Which is very much part of sustainability for me. And there's a big movement in this, if we look in the darker fashion, when it comes to black design, you know, like understated. There's maybe 20, 30, 40, Japanese brands that are coming up now doing very good work, very respectable. There's a lot of Italian brands doing the same. So watching very clearly the fabrics in Japan, or in France together with those again making exactly clothes to order, not wasting so that Page of 6 14 movement is coming. I think it's a silent movement but I think it's a powerful one because it's becoming to be more and more. But then again you know the difficulties against fast fashion is to also give these people a voice cos' the fast fashion companies, I mean the advertising budget for Nike compared to The Last Conspiracy or Barbara, you know, come on. You cannot compete with this. There was also a big discussion about food companies in the US. The big companies like Mars and Snickers, or McDonald's. They can always spend more money than the whole foods industry. Fruit and Veg. That's the same with fashion. So it also has to do with power. But I think that the most important thing we have to know is we have to start looking more into the effects of non-sustainable fashion. Cos' we're not talking about that. The only thing people know in the fashion industry about fast fashion is the factory problem.

Reference 9 - 1.45% Coverage

Interviewer: Sure. So what do you think are companies hesitating with when looking at a business model that is about slow fashion? Slow fashion, less production, less growth...that's kind of what I'm thinking but what do you think are companies hesitating with?

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Interviewee: Well (have) companies have different levels. I mean if you look at the really big ones, I mean they have a good financial model right now and they're making a lot of money. So for them to make changes will take time. And they must be willing to do so as well. The big sports companies should try, I mean they have to be willing. But also the consumer has to be willing to pay more. And that's the (...) if you look at these factories, there's one big company and there's the small subsidiary companies. The big companies are going to be okay for this price you make this sweater they tell them. And if they can't do that they go to another factory. So there's a lot of pressure on them to make it that way because if they don't they lose their clients. So there's a lot of (...) on price. There's a reason why t-shirts cost 10 dollars here. Imagine how much it cost to make, how much they get paid, you know this but this is ridiculous. But people don't care cos' they want it

quick, they want it now and they want new stuff. That's why these chains are working so well. That being said, I mean they're opening a lot of development but we also seek for the first time, we seek closures in certain cities in the world. And that's maybe a sign, it also says that you can only throw so much at people and at some point...

Reference 10 - 2.72% Coverage

27:00 – 30:00

Interviewee: ...it stops. The point is of course, with sustainability but also I think next to this corporate responsibility is also very important. Cos' sustainability that word is a bit you know, it's getting a bit tired. In the whole world, but the idea of corporate responsibility where companies start thinking about you know, how they do business. I think that's a lot of the luxury houses for instance now are having a good dialogue here. I don't want to go into names because I think that's a little bit to direct. But some of them are doing actually quite good work. Understanding that okay we make leather bags, we make a beautiful jacket, the consumer is not stupid, they'd like to know how it's made. And they don't want it to be made with all due respect, in China or actually China is doing fantastic production on some fields also in luxury but maybe not. Maybe they want it close to home, maybe they want to see it in the European atelier. So what you do see now is that a lot of companies are shifting productions back to Europe.

Interviewer: Yeah. That's actually really interesting. I think so too like looking at the luxury field because the other strategy is of course based on something else then. Yeah. The fast fashion strategy so...

Interviewee: Exactly. And a lot of them are also now moving back to Europe cos' we have fantastic production all over Europe. For instance, Portugal a country that has always been when it comes to footwear but also (...) design very important having a good name and if you go to some of the ateliers, I'm not talking all of them cos' of course there's bad ateliers in Italy and China where a lot of immigrant workers are not paid enough these exists of course too. But the point is that the right ateliers is a very, you know, it can be possible to work with a good group of people that you know actually from the Christmas dinner. You know their names, you know that Rita is doing the sleeves and Johnny is doing the rest of the garment. I mean you can work like this. Also when you have 50 to a hundred stores or a hundred and fifty and The Last Conspiracy is proving that and for instance one of the brands we work with. I mean so I can see that Barbara is doing it, working very close. I know a lot of (...) designers that work extremely closely with the atelier or they make everything in house. A lot of Italian brands in the more craftsmanship scene, they work, do everything themselves, they own their factories. The smaller craftsman, it's beautiful! They know exactly who works there, it's a bit like the couture houses, you know, they know the head of the atelier. This sounds idealistic but it is happening on a smaller level. And it's good counter rate towards these factories where people are just cranking our sweaters for 1 dollar an hour or less. I think that's happening and I think (...muffled...) we have to also find a way to turn into sustainable corporate responsibility into a positive thing.

Reference 11 - 2.33% Coverage

If I look at another brand, if I may that I worked with to talk about slow fashion, if you look at Hansen Garments from Denmark, also a very interesting brand because very good pricing but still very respectable way of dealing with fabrics and the people they work with. So there is a very good proof of actually a company who's very responsible when it comes

to sourcing fabrics from Japan or from Europe working very closely with the suppliers, having their personal approach when they go to stores explaining the crafts of their work-wear silhouette. So Hansen Garments should be a very exciting brand because they are not charging five thousand euros for a jacket, not at all. But when you wear their things just so you know, I mean it lasts years, decades if you want, it's amazing. And this is a very beautiful brand that is (...) not told you so much about but they let you feel the collection and then you understand. So that's slower part of fashion for me, it's very much apparent in when it comes to craftsmanship, the whole heritage section for instance. We look at work-wear inspired clothings and also we look at footwear. There's a lot of Italian ateliers that are working on very slow beautiful construction and made to order. With respect for the quality, with respect for the environment, so I think that there's a big movement there. And also the luxury houses I see developments here. This will take longer. Because unfortunately also luxury are, people are, not everybody buys something because they appreciate it. When they think about people also buying to accumulate and also luxury houses are about accumulation when it comes to bags, perfumes, scarves, whatever, the big sellers, the wallets,

I recently got a call from (Saint Laurent) and I was actually very impressed by the sourcing of the fabric and how it was made in the atelier. So it is possible.

Interviewer: Okay. Yeah. 33:00 – 36:00

Interviewee: But of course, that being said. These companies also company like Rick Owens. They have of course a beautiful factory in Italy where they work. I have not seen this factory personally but I mean a lot have tried to control and have a dialogue with the people they work with to construct the garments which is part of slow fashion. So I mean I'm not saying that Rick Owens is slow fashion, he's not, some elements of his company are but at least an effort is being made.

Interviewer: Yeah. That's a start. Page of 9 14 I mean these are accumulation. But in the garments you can see the construction. I mean

Reference 12 - 0.72% Coverage

And that's also a part of them of the sustainability. If I look at The White Briefs, the undergarments brand. The way they work, I mean I like it. It's very democratic. It's a silhouette that everybody can wear. The same with Hansen Garments, that's also part of slow fashion. If you're not coming to (niche) some of the brands I showed you, they're very artisanal. And it's very expensive and very restrictive, but brands like Hansen or the White Briefs, they show that it can be for everybody. And everybody can join. The same with The Last Conspiracy with their new project with ECCO. I mean ECCO is a huge shoe company but even ECCO wants to do this ecological project. So that's good, there are signs. But again if the power is with the consumer it's very basic but it's like that.

Reference 13 - 1.15% Coverage

We have the smaller designers that show in Copenhagen fashion week some of them of course have good clients, I mean Wood Wood is massive now. But of course there are some, there's many that are based in Copenhagen. It's the cool city to be but a lot of the industry also historically wasn't (Jytland). There's still very small leather ateliers, there's still very small knitwear ateliers in (Jytland) which is beautiful to explore so it still exist there. I mean look at all the company like (S&S Hanning) I mean these guys they have been doing like respectful knitwear for a long time and their small ateliers.

Interviewer: Yeah. They are very .

Interviewee: So I mean this is also (Jylland). I mean if we look at the Danish fashion industry on a whole I mean I think that I think it's happening more. We see the (Olsen) architecture with the big architecture you know B-I-G, I mean Bjarke Ingels I mean he's trying to do all these buildings with like you know thinking about the environment including greenery inside, thinking about carbon footprint. We see it also in furniture more and more, so it's definitely a role to play.

Interviewer: So do you believe Copenhagen can become a role model regarding sustainable fashion, I mean that's just...

Appendix B

Transcription of Interviews.

B 1)

Natasha Skou | Agency V Copenhagen, (00:21:57)

Interviewer:

How would you describe Agency Vs values?

Respondent: It is about being honest and we work a lot with being transparent towards our clients and we try to find the little niches within PR e.g. social media packages and then we should have a look at the profile.

Interviewer (Smiling) Then we go on to the next question

How does Agency V differentiate from other fashion PR agencies in Copenhagen?

Respondent: I started answering that questions also before (laughter) but Agency V is a PR agency where we carefully select our clients, so we have a very (...ehm...) portfolio that reaches all media but they still kind of connect. Most of our clients have a good brand story, for example they have a good story behind them or they work with sustainability or they have a different kind of vision or things like that. We work a lot with social media and offer these packages, which are quite different from other agencies, and we try to kind of find the more niche products also. So we have for positioning, both high end and high street and we work with clothing, accessories and jewelry.

Interviewer:Can I ask, what to mean with finding more niche products?

Respondent: Like for example with Kindraden the jewelry company we work with, has a really good story behind them because they work with sustainability and is the one and only sustainable jewelry brand in the world (...ehm...) and this is something that we find interesting and this is why we take on this kind of jewelry brand instead of maybe another jewelry brand. But it is also always up to the product. If we don't like the product and if it does not fit into the portfolio or if we do not think we can do a lot for the brand and help them with PR and place them in the right media we would not take them in. We are very selective about our portfolio and we do not just take in brands. We don't look at the bottom line for the budgets we rather work with clients we really believe in. It could also be even Monki and Weekday that are high street brand, Weekday stores and weekday as a brand we find interesting how their whole shop concept is and they also have for example a sustainable denim line. But it is not like we only take in brands that are sustainable, it is not like that which is glasses and sunglasses and they are all hand made, because normally it is really mass production with sunglasses but these are hand made. Then we work with Muuse for example who works with not only one designer but many designers, and then you can say what are the other brands concepts or niches. Then it is always good to have a good print designer, where we have Lala Berlin, which is a good print designer. We mix the portfolio in that way.

Interviewer:Cool, good...and that is also how you would say you differentiate yourself from competitors as for example Spalt PR or Noise PR?

Respondent: Yeah exactly. We also don't have a lot of products that look alike, (...ehm...) I mean

they all kind of (..how do you explain that..) have their own little say in the portfolio so we don't have two brands. I mean if we are offered two brands that are attractive for press and we have something similar we can't offer them a place in our portfolio because we are already working with someone like that. The all have their own little story.

Interviewer:And, you would say for example Spalt or Noise PR have products that all have the same story?

Respondent: Yes they have, they have a really big portfolio and they take in a lot of the same brands. And it that kind of sense we would rather keep it small, of course we want to grow) but we want to be proactive. We work very proactively with the clients and we want that all clients feel as much appreciated as the other. So we work very proactively, we don't work with clients to just will up the portfolio. So we are not all about growth all the time, we are also about quality and getting the right clients that feel they also can kind of think alike with our values.

Interviewer:Ok good that answers this question very well. The next question is:

Do you believe that sustainability is going to place a bigger role in the future of the fashion industry in Copenhagen?

Respondent: Yes I believe so. I think it either only just started and I mean a lot of people are thinking about being sustainable in their own way of (..you know..) how they wash their clothing. They are not that much thinking about being sustainability in the way that they need to buy only brands that has a sustainable brand identity. But I think this will be more like this in the future and I think it is fantastic that we care more and more about the environment, especially because the fashion industry is one of the industries that is really bad with that – and we can see that with our clients that they try as much as they can to take in the sustainable thinking in all their areas such as processes in their companies. So it can only grow. Especially for Denmark, where we have the summit which is such a big part of the fashion industry and Danish Fashion Institute, where the whole company is trying to get the message out. So I think that Denmark is more aware of it than many other countries. But it is of course for a lot of people a matter of price and right now it seems that when you are doing something sustainable it is also that more expensive. But a lot of brands are doing what they can do to offer it at a more reasonable price.

What do you think about sustainability in context with fashion? What is your opinion about it?

Respondent: I think it is important to pay attention to sustainability when you have a brand and it is important as a consumer to pay attention to it, like how you act and what you buy, and again it is a matter of choice of the individual and a lot of times there are other things in top of mind instead of sustainability. But I think it is super important to keep thinking about it and you can also see magazines, they are more and more thinking about sustainability, they have their CSR themes that are growing and we as a PR agency get a lot of requests for it. Like last year, we might have just got a third of the requests.

Interviewer:What do you mean by requests?

Respondent: Requests, from press and media, you can see that all the magazines write about what they think will make the consumers buy the magazines. So when it gets more and more interesting for the magazines to write about sustainability it also shows that the world is more aware of that they want to live with these thoughts. And I think when the magazines start writing about it, it gets more accessible for the end consumer and they give you all these kind of ideas and it is easier to

start using your special detergent and go buy your Weekday jeans because it is sustainable but you won't know this unless you are told in a magazine. When it is like this you see that this topic is really developing.

What matters to you as a PR Manager? Does sustainability place a role in the field of Public Relations?

Respondent: It does matter and it is interesting to think sustainability into their brand and its also something we as a PR agency talk with our clients about that this is the way they should think and this is the future. Not that a brand should be 100% sustainable but think it into their company, then take one step at a time.

What would you say about your new client Kinraden? What were the reasons to add this brand to your portfolio?

Respondent: I mean first of all it is always about the product, so first of all we look at the product and then the collection. So first of all we look at the story behind this brand and I think with Kinraden they have both a really good product and a really good story and they have a really fantastic way of thinking and vision with the product.

Would you say financial aspects play a role when it comes to including sustainability in a business model?

Respondent: Yes definitely. You can also see that a lot of the brands that are really thinking sustainability into their business model are not the ones that are really looking into numbers at the bottom. They are there to make a product and they are all about doing it the right way and it is so much part of their values and their vision so it is secondly about the money part for those brands. And it is more about getting the brand out and doing something right rather than earning a lot of money and growing quickly. And that is of course a way of sustainable thinking.

Interviewer: Good that was 17 minutes already and I have of course some additional questions prepared but I know that you are a busy manager (smiling)...

Respondent: (Laughing) No it is ok, I can also answer the last ones...

Interviewer: I think question number nine which I have prepared would also be interesting for me to know more about..which is:

What or what not would you say could lead to an advantage for Agency V to involve with sustainability?

Respondent: I think to be honest, the idea about having only sustainable brands, (...pause...) I think Denmark is not ready for that. Again it is all about the product. And it depends on the product. It is difficult to find a lot of sustainable brands that actually also deliver a really good product and a really good collection and they keep doing it from season to season. Then we could say we could think it in - in the way that they think sustainability into their business model somehow and it is not because their clothing is 100% organic cotton or something like that, but I think it is a bit too early to start thinking that we would be, .. like ... people.. (pausing for some seconds) I don't think that would work.

I know for example that one of the trade fairs started to work on this project to launch a fashion

trade fair for only sustainable brands, where the distributors and the manufacturers could get together. But the market is not big enough for that, and it did not work. So we (Denmark) are not there yet. But I think in the way that we (Agency V) already work with one fully sustainable brand and have different brands that do sustainable projects within their collection it is of course an advantage in the way that brands that are already sustainable will look at us and will approach us instead of another PR agency. And in the end it is really about the portfolio, the collaboration, and of course the price for the clients and what services they get.

Interviewer: Thank you very much. This answers all my questions - perfect - I will stop the recording device now.

B 2)

Kjetil Aas | Armoire Officielle, (00:37:46)

[00:00:00]

Interviewer: See. Yeah. Oh I forgot my pencil. Yeah and I am studying at CBS and

Respondent: Um-hum

Interviewer: It's my last

Respondent: Last semester

Interviewer: Last exam and last thesis (Laughs)

Respondent: It's the master

Interviewer: It's the master degree yeah. I am studying creative business processes.

Respondent: Um

Interviewer: Yeah and my first question would be how would you describe the values of Armoire Officielle and can you tell me a little bit about your company.

Respondent: Um

Interviewer: Just

Respondent: As I said it's always hard to [Inaudible 00:00:46]

Interviewer: (Laughs)

Respondent: But we; Armoire Officielle is really close connected to the term slow fashion meaning that slowness is quite important in, in like everything we do when both when it comes to the aesthetics of the clothing such as like timeless classic clothing that can survive time. That is also something to do with the quality of the clothing.

Interviewer: Um

Respondent: As slowness and the way that we like work on a daily basis not that like we walk slow but it's this thing about not we make only two collections a year and it's like the collections are quite focused so that also gives us like more time to, to work

with like every single product and then also trying to avoid this thing of working like way too much every week and like late nights.

Interviewer: Um

Respondent: And stuff like that.

Interviewer: Yeah

Respondent: So that will help like regular work hours

Interviewer: Yeah

Respondent: (Crosstalk) and

Interviewer: You are the creative director

Respondent: Yeah

Interviewer: Of Armoire Officielle. What does it mean for you? You, you are the founder of the company

Respondent: Um-hum

Interviewer: Too and I've read that the company exists since two thousand and

Respondent: Twelve

Interviewer: Twelve

Respondent: Yeah and we launched the first collection in autumn winter thirteen

Interviewer: Um

Respondent: Yeah

Interviewer: Cool and where like where do you have because I also saw you have a show room in Paris. Is that correct or is it

Respondent: No, we have a showroom in New York.

Interviewer: Yeah.

Respondent: We have a distribution in New York that we just started to work with. And we've been we've been participating at trade shows in Paris.

Interviewer: Oh okay.

Respondent: So that's why

Interviewer: Cool. Yeah on your website; it is stated that your design philosophy manifests itself through creating lasting expressions that are relevant regardless of trends

Respondent: Um

Interviewer: Yeah, can you tell or so can you explain what you mean

Respondent: Yeah

Interviewer: By that

Respondent: And again it's, it's this thing about, about slow fashion and humming and aesthetic creating garments that have a certain degree of timeless and when it comes to quality but also when it comes to the look of the clothing so that when you buy the garment you can easily use it now but you can also like easily use it like in five ten years from now and also this thing about that you can buy a garment from our collection that is out in the shops now and you can also come back in five years time and buy a second garment

Interviewer: Um

Respondent: And they should be hopefully they should be able to wear to get up

Interviewer: Um

Respondent: Because this should be able to be like

Interviewer: Yeah

Respondent: Closely connected. It's also this thing about when I'm designing. I how like these loops that like always like connected to each other

Interviewer: Um

Respondent: So for instance on my inspiration boards in the corner (Laughs)

Interviewer: (Laughs) Oh yeah I can see

Respondent: I never start from scratch. It's like an ongoing process. So usually when I start a new collection I keep a few of the photos and a few of like my notes

Interviewer: Cool, yeah

Respondent: For the previous seasons and I, I add on that. So it's just like I, I never

Interviewer: Right

Respondent: I never remove everything it's like an ongoing mood board and just like

Interviewer: Yeah

Respondent: Replacing something and sometimes it's, and, and the photos I remove like I put them in my scrapbook.

Interviewer: Um-hum

Respondent: And sometimes i end up like a...like a season

[00:05:00]

Respondent: Season afterwards I end up like using the same

Interviewer: Yeah

Respondent: Photo again and, and so it's like...I'm like adding on all the time.

Interviewer: Yeah.

Respondent: Those are in the way and I'm designing and using a lot of the styles for each seasons

Interviewer: For yeah

Respondent: And then adding on that

Interviewer: Um-hum

Respondent: And

Interviewer: So kind of like yeah it goes from one season to next and can also translate throughout like from one year to the next year

Respondent: Yeah. Yeah, yeah

Interviewer: (Crosstalk) like this

Respondent: Exactly. And last but not least is that when I founded; Armoire Officielle I took this decision about not want to read trend reports anymore.

Interviewer: Um

Respondent: Which is quite usual when you're working as a designer that like you, you'll like print reports for like each season and just to

Interviewer: You read it or

Respondent: No I don't anymore but I used to (Crosstalk)

Interviewer: Yeah normally you yeah

Respondent: Normally you do and I used to do that as well as most and, and, and with Armoire Officielle I haven't read like a trend report [Inaudible 00:06:08]

Interviewer: Okay.

Respondent: Of course I'm influenced about like everything that everybody else is influence about so of course there will be some parts of the collection that would be closer to a trend than others

Interviewer: Um

Respondent: I can't. That's something I can't help

Interviewer: No

Respondent: Because they will always be

Interviewer: Yeah.

Respondent: But, nut I'm like I'm not I'm not searching for it. Just like it

Interviewer: Ok that means like in the wider sense that you're not trend influenced like if the seasons like in autumn but you have to change it every (Crosstalk)

Respondent: No, no

Interviewer: Every collection (crosstalk) [Inaudible 00:06:46]

Respondent: No, no it's important for me that

Interviewer: Yeah

Respondent: Needs the same aesthetic that keeps it going and it's not an evolving process and like that like this loops that are like

Interviewer: Yeah.

Respondent: Going on yeah

Interviewer: With loops you mean like

Respondent: They are like

Interviewer: Re-occurring

Respondent: It's these

Interviewer: Or that it's like one cycle

Respondent: One, one like a circle that is like we can grow through. So we have like a circle which is one collection and like over (he is drawing it on a white paper)

Interviewer: So they over

Respondent: That overlap one another

Interviewer: Overlap

Respondent: Yeah. So there will always be like both on the mood board and within the collection there will always be like elements that was there

Interviewer: Cool. Yeah

Respondent: After previous collections. So that's like it's

Interviewer: Yeah it makes sense. (Crosstalk) may I ask like how did you start with the idea you know of not being influenced by trends, not reading the trend reports and, and coming up this

Respondent: When I founded I decided to found Armoire Officielle it, it, it was important for me to all these aspects about like sustainability.. organic..

Interviewer: Um

Respondent: Way of living is, is quiet is closely connected to me like in my personal life.

Interviewer: Um

Respondent: This is like something that I've thought of has as really important for years and never been that much able to work with it within the fashion industry because it it's just like a few [Inaudible 00:08:33] brands which I'm walking with it just more and more.

Interviewer: Um

Respondent: And when I Armoire Officielle it was important for me to take that aspect into the company.

Interviewer: Um

Respondent: That's like a big part of it. At the same time trend has more or less never been interesting for me. It's like the things that I always enjoyed. That's been like the classical men's wear wardrobe that's been like

Interviewer: Yeah

Respondent: Matching. So it was quite easy for me to decide that one; I wanted to work with a sustainable approach and looking more into that the term slow fashion was what was most closely connected to me as a designer. So that that's why I have been I like been focusing on that

Interviewer: Um

Respondent: And, and two; I yeah I just simply decided that since I don't find trends very interesting there's no need for me to

Interviewer: Yeah

Respondent: Search for it.

Interviewer: (Laughs) that makes sense. Yeah, we've been talking a little bit about yeah slow fashion. What, what is the definition of slow fashion or sustainable fashion in your own words?

Respondent: In my own words

Interviewer: How would you

[00:10:00]

Interviewer: You know

Respondent: Um-hum

Interviewer: Put it into words your vision about it

Respondent: For me it's about creating something long lasting both in terms of quality and look.

Interviewer: Um

Respondent: So, the sustainability and the slow fashion for me very much about something aesthetic and aesthetic is, is always the most important thing

Interviewer: Um

Respondent: Because if we create something like a product or garment that nobody buys, it doesn't matter how I've to call produced it is because then we only make more garbage

Interviewer: Yeah, yeah

Respondent: Kind of work yeah

Interviewer: Okay. And yeah what, what is your opinion about sustainability in context with fashion?

Respondent: First of all I think it's a thing that we all have to deal with it's like it's not only with within like the fashion industry but like no matter what industry you are

Interviewer: Um

Respondent: Working within, sustainability is in my opinion like a demand that should be there. Secondly; sustainability and fashion in some way quite opposite to each other.

Interviewer: Yeah

Respondent: Because if I really wanted to be sustainable I shouldn't work within fashion industry

Interviewer: (Laughs)

Respondent: Do something else. But at this time, time I think it's important that someone, clothes will be made no matter what and fashion will be made no matter what. So I find it more [Inaudible 00:11:58].

Interviewer: Yeah I don't know

Respondent: Yeah

Interviewer: How to translate that but

Respondent: Yeah but you know what I mean

Interviewer: Yeah, yeah

Respondent: To, to, to then start a brand we are actually are dealing with this

Interviewer: Yeah

Respondent: This Problems. I don't think to be honest I don't think that the fashion industry will ever be able to be one hundred percent sustainable.

Interviewer: Um

Respondent: So it's, it's more about to make some changes. So it's for me it's not about making sure that like every single product is like one hundred sustain. It's more about like, like the whole package both from deciding to manufacture to consumers to every single little or big brands (Crosstalk)

Interviewer: Um

Respondent: Out in the world. If we all start to take some more responsibility

Interviewer: Um

Respondent: If I do with the resources I have within like a really small company if I do what I can do

Interviewer: Um

Respondent: And like a large more high streets brand company do what they can do with their researchers

Interviewer: Um

Respondent: Which I don't think no one of them are doing

Interviewer: Um

Respondent: Yet with the...if the consumer do what they can do with like buying less

Interviewer: Um

Respondent: Buying more quality keeping the clothes for longer time etc, etc. If we all like do

Interviewer: Yeah

Respondent: What we are able to do even if it's just like a little step or just a little thing you are able to be doing if we all do

Interviewer: Yeah

Respondent: Something

Interviewer: Then it will

Respondent: Then it will actually not like every single product with will not be sustainable within itself but, but you know whole the industry will be more or less sustainable because then we are going back to a way of consuming that we used to do for like fifty, sixty, seventy

Interviewer: Um

Respondent: Years ago

Interviewer: Yeah

Responded: When nobody talked about sustainability

Interviewer: No

Respondent: Because it was not a problem

Interviewer: (Laughs) yeah that's true. You said something that sustainability in fashion is contradictory.

Respondent: Yeah

Interviewer: Why (Laughs)

Respondent: I think I think like sustainability and consumerism

Interviewer: Yeah

Respondent: In the whole is

Interviewer: Okay

Respondent: Just like a contradiction (Crosstalk)

Interviewer: I know

Respondent: It's just like it's, it's I think the only ones who yet are like a few a few thing out there where

[00:15:00]

Respondent: It's actually really successful and it might be within food

Interviewer: Um

Respondent: You will you can more or less be able to leave one hundred

Interviewer: Yeah

Respondent: Sustainable

Interviewer: Yeah

Respondent: And then again not

Interviewer: Yeah

Respondent: So it's kind of hard. So it's not about like being one hundred percent on each every single little thing. It's more about like in the whole.

Interviewer: Yeah. That's why you are saying your company because you said you work like more in the slow fashion kind of way

Respondent: Um

Interviewer: That's why you maybe focus more on that than the sustainability

Respondent: But I, I think it's because it doesn't I don't for me we are also using organic cotton but not only organic cotton. We're also using stencil which are sustainable fabric but not only stencil for us like the quality of the fabric

Interviewer: Um

Respondent: Is the most important because I don't think if a high street brand like a really, really big brand which produces like thousands and millions of T-shirts every single week

Interviewer: Um

Respondent: Yeah those T-Shirts might be made out of organic cotton.

Interviewer: Um

Respondent: But it's crappy organic cotton

Interviewer: Yeah

Respondent: So it the quality is bad and still they are producing like so many of them and it doesn't matter if it's organic cotton.

Interviewer: Um

Respondent: Then for me its way more it's like by that would way more sustainable to produce less T-shirts in a conventional cotton of a high quality.

Interviewer: Yeah um and yeah so what's one second what role you already set like what role does slow fashion pay in your company but what are the effects or of the impact on your company when it comes to that you know like

Respondent: Pros and cons

Interviewer: Yeah.

Respondent: Yeah. Pros

Interviewer: Um

Respondent: By doing everything a bit more slow it gives us I think on a daily basis my life and my team's life; it's just it's just better

Interviewer: Um-hum

Respondent: Because it's like you don't have the aspect of stress that much

Interviewer: Yeah.

Respondent: Secondly like producing that true more focused collection a year I don't have any numbers but it's quite clear for me that being more focused in the design process making collections that are smaller and only two times a year gives some economical benefits to your company

Interviewer: Um

Respondent: Compared to some bigger brands that are developing sales samples like, like, like really, really large collections where like twenty of the set samples just like taken out of the collection even before it's presented

Interviewer: Yeah

Respondent: To the ships which makes like lots of money and lots of time, a lot of garbage

Interviewer: Um

Respondent: A lot of unnecessary energy

Interviewer: Yeah.

Respondent: When it comes to account it's we have to depend more that the two collections we make a year compared to most fashion brand who make like at least four, five, six,

seven, eight.

Interviewer: Yeah

Respondent: Collection a year. We have to make sure that we make the money. We have to make

Interviewer: With those

Respondent: With those true. And that is because we are working within a system like a modern fashion system where a lot of shops are used to getting at least four collections a year from each brand. So that gives us like it's, it's not like a huge problem but we have to make sure that we

Interviewer: Yeah

Respondent: We make the money we have to

Interviewer: Um

Respondent: And another thing which is like account is when it comes to sustainability and slow fashion organic cotton all these kind of things it is for us like a value within the clothing. It makes the clothes a bit more expensive. So and, and that of course has some influences on the sale. When, when you have like

[00:20:00]

Respondent: Retailers

Interviewer: Um

Respondent: That are looking into the collection to buy because most retailers when I look at the collection and if you are defending the higher price with the words that it is an organic cotton

Interviewer: Um

Respondent: Or it is high quality cotton from my Italian supplier or whatever.

Interviewer: Yeah

Respondent: That couldn't care less

Interviewer: Okay.

Respondent: Because for them for because for a lot of retailers the most important thing is the price so like a good price point is

Interviewer: Um

Respondent: Is really important. That it's not such a big problem abroad or internationally. Where it where the problem might be biggest when it comes to that is actually for the men's line in Denmark

Interviewer: Really

Respondent: Because they because the men's

Interviewer: Yeah

Respondent: Retailers in Denmark are really price sensitive

Interviewer: Okay.

Respondent: And it's not because we are bloody expensive. But we are a bit more expensive than for example Soulland and Norse Projects and

Interviewer: Yeah

Respondent: Wood Wood which would be some of the same shops that we should

Interviewer: Um

Respondent: Be

Interviewer: Yeah. Interesting yeah I've talked to Martin and he said that you have a sourcing company that

Respondent: Um-hum

Interviewer: Controls like your, the way the value chain.

Respondent: Um

Interviewer: Can you tell me let me a little bit about that

Respondent: Yeah we have this company here in Copenhagen called Sourcing House which is they are also working for some bigger companies but, but they are working with a lot of like smaller brands such as such as Armoire Officielle, because we can't afford to have a full time production manager in house

Interviewer: Um

Respondent: At the same time we don't have the need for a full time production manager because we're not that big yet.

Interviewer: Um

Respondent: The thing Sourcing house is doing for us is I mean I have like all direct communication with manufacturers when it comes to design and commenting like and product quality etc

Interviewer: Yeah

Respondent: And Sourcing House have all communication when it comes to like timelines, logistics, shipments, negotiation

Interviewer: Um

Respondent: Etc and I decide time Sourcing House is for them I'd like a conscious.. consciousness

Interviewer: Um

Respondent: Fashion industry is important so that I'd also have like some demands

Interviewer: Yeah

Respondent: For the manufacturer state to work with

Interviewer: Okay

Respondent: And for me that it's also being a small company we don't have the resources to check every single manufacturer so we have to believe what the manufacture tells us.

Interviewer: Um

Respondent: But then again having Sourcing House that makes us more safe

Interviewer: Yeah.

Respondent: When it comes to that

Interviewer: Cool. Is it something I could look up on the internet? Is it just

Respondent: (Crosstalk) Sourcing House

Interviewer: Source House

Respondent: Yeah, yeah.

Interviewer: Okay cool. Now it's a little bit about Copenhagen. Do you believe that sustainability is going to place a bigger role in the future of the fashion industry in Copenhagen?

Respondent: Yeah. I do

Interviewer: Yeah

Respondent: I do so. I think I think it's been started to play. It is just it's getting bigger and bigger. I believe I hope so.

Interviewer: Um

Respondent: I do believe that this time sustainability is not a trend. It's actually something that is happening.

Interviewer: Yeah

Respondent: We had like sustainability as a trend really within the within fashion before such as in the ninety's but it never like really

Interviewer: Came true

Respondent: Came true but I think now it's starting to get more about a demand. I'm not sure like internationally if it's going to be

Interviewer: Yeah

Respondent: Like better team for Denmark or Copenhagen. We are talking so much about it. So it's it is going to be

Interviewer: Yeah

Respondent: Quite big I think. At the same time there's also like a lot of brands that are getting out and

[00:25:00]

Respondent: [Inaudible 00:25:01] has been using organic cotton

Interviewer: Yeah (Laughs)

Respondent: And, and telling that they sustainable I think it's important to us tell what you are not doing.

Interviewer: Yeah

Respondent: At the same time.

Interviewer: Uh, like talking about not only like that you like what do you mean by that you mean like the companies who say like we have a connection. This is organic cotton and everything else is not sustainable or

Respondent: Yeah but it's, it's this thing about we, we always try to find different ways of talking about sustainability because for us it's not about that should not be our like selling point

Interviewer: Um

Respondent: It's just like involve you that should be there yeah

Interviewer: Yeah

Respondent: And it's always about talking. It's always about learning the consumers what is what it's actually about because I think the majority of consumers think about as soon as you say sustainable fashion

Interviewer: Um

Respondent: They think organic cotton

Interviewer: Yeah

Respondent: And that's it

Interviewer: Yeah

Respondent: And that's it's, that's not the only thing

Interviewer: No

Respondent: And it's and a product can be, can be sustainable if it's not organic cotton.

Interviewer: Yeah.

Respondent: [Inaudible 00:26:28] is depending on what kind of cotton it is and how it's treated and so on and yeah as I said before I also do a thing that a product that is made out of organic cotton can be less sustainable.

Interviewer: Yeah

Respondent: Than a product made out of

Interviewer: Yeah

Respondent: High quality convention cotton

Interviewer: Yeah. That's also like it's always so hard to define sustainability (Crosstalk)

Respondent: But it's but I guess it's really, really complex

Interviewer: Yeah

Respondent: It's, it's and the more you learn about it the more complex it gets

Interviewer: (Laughs)

Respondent: It's, it's about like take your focus. Take small steps.

Interviewer: Um

Respondent: And not rush it

Interviewer: Yeah. Yeah (Laughs) yeah just a few more question

Respondent: Um-hum

Interviewer: Do you, what plays a role when it comes to including sustainability in business model? Is that you, you talked a lot about, you already set that it's about slow like slow clothing slow production

Respondent: Um-hum

Interviewer: May be we can actually also skip that question but do you have something to add to that like if you want to yeah

Respondent: No but it's sort of yeah there is some which is also like an economical benefit. It is these there is also this thing about there's always quite a few pieces in the collections that are like what we call essentials

Interviewer: Um

Respondent: For example; [Inaudible 00:28:09] knit program

Interviewer: Um

Respondent: Where most of the styles are styles that are in every single season

Interviewer: Yeah

Respondent: And then we like add one or two like seasonal styles which is only there for like one

season but most of them are like ongoing styles which also means that we don't have the need to produce new samples for like all like sales men samples

Interviewer: Um

Respondent: Every...every...every season which saves some resources and at the same time it also saves us some money

Interviewer: Yeah.

Respondent: And yeah.

Interviewer: What do you think makes companies engage or not engage in slow fashion or sustainability?

Respondent: Say it once more

Interviewer: What do you think are as makes companies engage or not engage in slow fashion?

Respondent: Um. I think this, this creditor of company that are really depending on, on trends or like newness

Interviewer: Um

Respondent: That that need to be on top of that if that's like a core value within your brand it's hard to work within the field of slow

Interviewer: Yeah

Respondent: Fashion because then it's like the opposite. I think one of the problem as well is that one team is starting a new brand as we have done and deciding this from, from day one that this is the, the way we want to work.

Interviewer: Yeah

Respondent: Another thing is to have

[00:30:00]

Respondent: An already established brand

Interviewer: Um

Respondent: Working within their old system of

Interviewer: Yeah

Respondent: Fashion and then it's hard to turn the ship around

Interviewer: Yeah

Respondent: Because you will I know there's a few brands out there trying to do it but you will in, in a process like that you will lose some money because you will end up having like some seasons where, where you don't will

Interviewer: There is not so much turn over or (crosstalk)

Respondent: Yeah as you use as you used to have

Interviewer: Yeah

Respondent: There's that pros and cons because then if you really if you like really into the slow function then as I guess that you will have less employees

Interviewer: Um

Respondent: So that saves money for the company but then again you create less

Interviewer: No

Respondent: jobs. So yeah, yeah it's not like and you have to decide what to do

Interviewer: Yeah

Respondent: What to focus on, what's most important for you

Interviewer: That's true (Laughs). Do you believe Copenhagen could become a role model regarding slow fashion or sustainable fashion?

Respondent: I think Copenhagen already is. With the Copenhagen fashion summit and DAFI and NICE.

Interviewer: Um

Respondent: So I think we're already there.

Interviewer: Yeah.

Respondent: Yeah. And also that it and you can see it because I have...had like had impact on the trade shows

Interviewer: Yeah

Respondent: In Copenhagen like the trade shows that was working within like

Interviewer: Okay

Respondent: With a sustainable approach to

Interviewer: Yeah.

Respondent: I mean like the shuttle buses to have in between trying the important people

Interviewer: Um

Respondent: Like electric cars. Yeah, all these kind of things

Interviewer: Yeah. Did you like compared to other trade shows or is that just like the impression you got from the (Crosstalk)

Respondent: Yeah, yeah I'm yeah I am comparing

Interviewer: Yeah

Respondent: It to [Inaudible 00:32:11] in New York and then

Interviewer: Yeah.

Respondent: (Crosstalk) Price has been since yeah where, where Copenhagen is Copenhagen is more green when it comes to fashion than

Interviewer: Um

Respondent: Most other cities and that is very much because of [Inaudible 00:32:27] Duffy and the Copenhagen fashion summit

Interviewer: Um

Respondent: Because you have these people that has four years

Interviewer: Putting it

Respondent: It's not only happened like five years ago that's been approaching it for like ten years now.

Interviewer: Yeah

Respondent: Yeah

Interviewer: Yeah. And can sustainability become a culture in Copenhagen or just a trend, you already touched upon that

Respondent: Um

Interviewer: You said it will be more than just a trend I think

Respondent: I think it will be a culture. I do I do hope and believe that not like for them I don't think it's a long way to go if we how like the majority of like all of the Denmark but when it comes to Copenhagen I think I think I do I do hope and I think it will be more like a culture a way of living that you in some way could compare to, to and when you talk about food and organic food etc which is quite in especially in different in some areas of Copenhagen when

Interviewer: Um

Respondent: If you have vegetable

Interviewer: Yeah

Respondent: And I go and you, you see like a huge difference in how much organic food you can buy in the shops

Interviewer: Um

Respondent: In those areas then if you take like drive like one hour outside of the city

Interviewer: (Laughs) that's true

Respondent: And I think that's I think that's culture who also will start humming and influence when it comes to clothing and fashion.

Interviewer: Yeah.

Respondent: At least I hope so

Interviewer: Yeah (Laughs). Before you mentioned that your company doesn't those values you will you can talk me about our inside values but you don't brand yourself with it in a big way and

Respondent: We, we do we do talk about it and but when if you look at our website we don't we don't mention we don't mention slow fashion we don't mention sustainable

Interviewer: No (Crosstalk) yeah

Respondent: There's two reasons like several reasons but mainly two main reasons to not do that. One is that for us it's just a thing that it's like a part of what we do. And secondly

[00:35:00]

Respondent: This also this thing about the complexity of sustainable fashion and, and that quite a lot of consumers don't actually understand what it is and two it's also about that we do feel that there would sustainable fashion and, and so on has been misused a lot. So from for like from like a few years ago where it might have had like positive impact when you mention sustainability within fashion

Interviewer: Um

Respondent: Or like sustainable fashion. We go into it's a culture where the term sustainable fashion ends up having a negative impact.

Interviewer: Um-hum

Respondent: Because like the consumers have heard it so much and, and it's like a lot of brands out there like misusing it a lot.

Interviewer: Yeah

Respondent: And. And yeah we also do not mention in it because that's not what we are about. We like the aesthetic and the look of the clothes is the most important thing for us

Interviewer: Yeah.

Respondent: And then sustainability is just that's just like an added on value

Interviewer: Yeah

Respondent: That to be believe, should be there

Interviewer: Um

Respondent: And that is like a kind of cotton slow fashion high quality cotton. It's like it's like different buttons that we, we use, depending on which kind of garment and which kind of collection it is

Interviewer: Yeah

Respondent: In some collections we use a lot of organic cotton in other ones we don't use a lot but then maybe we use a lot of stencil or for instance for the next autumn winter collection this like just a few organic cotton fabrics but then again just like a lot of high quality merino fabrics

Interviewer: Um

Respondent: For more from knits to outer wear to suiting

Interviewer: Yeah

Respondent: Depending on which kind of collection and it's all those buttons that we use and it's all within like the field of

Interviewer: Yeah

Respondent: Slow fashion

Interviewer: (Laughs) Cool. Well that was very interesting and that was all my, my questions

Respondent: Cool, cool

Interviewer: Thanks

Respondent: I hope you can use it

Interviewer: Yeah. If i have like some follow up questions

Respondent: Yeah, yeah

Interviewer: Can I write here?

Respondent: Just write me in email

Interviewer: Okay cool. Stop

B 3)

Johanna Leitch, Copenhagen International Fashion Fair (00:35:51)

[00:00:00]

Respondent: I think it's, it's a strategy basically to make the fashion week bigger and, and have more global attention because we made a point of difference when you build a brand

Interviewer: Yeah

Respondent: You need to have something that yeah when you when you come up with basically mark and like who are we? What do we do and what is our point of difference? And I think when you have Copenhagen have a population of like five million. So you have some talent coming out in fashion designers but you don't have talent that can compete with for example London or going up the history of the fashion week like Paris and Milan

Interviewer: Um

Respondent: So you need to create a point of difference about why would people come to Copenhagen?

Interviewer: Yeah

Respondent: And I think that's been only thing that Eva has seen that has been really interesting to people is that sustainability is a key point of difference as you can brand yourself is the most sustainable fashion week and since it seems our sustainability are growing business

Interviewer: Yeah

Respondent: Then that would actually make people come to Copenhagen specifically for something else

Interviewer: Yeah

Respondent: Because otherwise it's people may as well go to [Inaudible 00:00:55]

Interviewer: Um, yeah

Respondent: Postpone or skip it you know because budgets are tight and people don't have owe you a round to travel here like

Interviewer: Yeah

Respondent: [Inaudible 00:01:01]

Interviewer: So do you think that she is trying to put it that way to attract people coming here

Respondent: For sure.

Interviewer: Yeah

Respondent: I think you know when her job is basically is to get people to come to Copenhagen fashion week. Right!

Interviewer: Yeah

Respondent: And then they went down to sustainability work because I think sustainability is interesting and I think Eva does have a passion for it but I think what they have discovered is that it's super easy to attract a lot of important people to Copenhagen.

Interviewer: Um

Respondent: Under the guise of sustainability than it is based on just the old fashion talent

Interviewer: Yeah.

Respondent: That, that Copenhagen has

Interviewer: Yeah, yeah interesting yeah and then also interesting to see that they have been working for it like for some years now

Respondent: Yeah, yeah. It's all because they were doing the sustainability summit sort of different than Copenhagen fashion week

Interviewer: Um-hum

Respondent: And then what's happened is that that's become a really recognised

Interviewer: Yeah

Respondent: Summit and it's probably can misleading summit in terms of sustainability in fashion

Interviewer: Yeah

Respondent: [Inaudible 00:01:52] in the world I mean there's a lot of other sustainability summits but specifically relating to fashion it's probably the most well known

Interviewer: The fashion summit yeah

Respondent: That, that DAFI does

Interviewer: Um

Respondent: And, and then how what she got [Inaudible 00:02:04] bring some of that kind of heart to the fashion week

Interviewer: Yeah.

Respondent: The problem is that the session which is very bad timing

Interviewer: Yeah

Respondent: For the whole of like Southern Europe for example they are on holiday in August

Interviewer: Uh, okay

Respondent: So the idea to do the whole summit during fashion week is not realistic but then they have taken like small bits of the summit like we did at the [Inaudible 00:02:25] and the denim future's talk

Interviewer: Um-hum

Respondent: Which had a large sustainability element that whole is to kind of do to bring some of what they are doing with the sustainability summit and to (Crosstalk) and to the fashion week

Interviewer: And to the fashion week

Respondent: Yeah

Interviewer: Okay

Respondent: Yeah

Interviewer: Uh, okay. It's because I was wondering like why do at a different time

Respondent: Yeah

Interviewer: And I'm

Respondent: It's because the

Interviewer: Yeah

Respondent: Fashion week is very bad timing

Interviewer: Yeah.

Respondent: So if you have someone like for example like the head of [Inaudible 00:02:50] a lot of the people who involved in fashion who are very high up in companies

Interviewer: Yeah

Respondent: Especially if you are like an Italian company or a French company then August is terrible timing

Interviewer: Yeah

Respondent: And February is a down period or when designers for example are getting all the collections ready just before they are showing in Paris

Interviewer: Um

Respondent: Right now they're showing their collections in Paris

Interviewer: Yeah

Respondent: Like any of the big name designers like [Inaudible 00:03:12] if you had Gucci also like that and they would have sustainability and moment to have then come and talk about sustainability it would not be a good time to do it

Interviewer: Okay

Respondent: [Inaudible 00:03:20] is a very down

Interviewer: Yeah

Respondent: Period

Interviewer: Yeah

Respondent: [Inaudible 00:03:23]

Interviewer: They already know which names are going to be there

Respondent: For, for the next one! Yeah, yeah you can see it all online all right

Interviewer: Okay

Respondent: On the summit yeah

Interviewer: Yeah interesting

Respondent: Yeah

Interviewer: Yeah. I mean yeah. Thanks again for meeting me. You were already into the whole topic (Crosstalk)

Respondent: Yeah no worries Yeah

Interviewer: I have like yeah I have some questions prepared that I would just yeah like to chat with you and see how it goes

Respondent: Sure

Interviewer: And hope this thing works. My first question is can you tell me a little bit about your work at CIFF and about the organization.

Respondent: What is what is my job and what is

Interviewer: Yeah.

Respondent: CIFF okay. CIFF is actually part of [Inaudible 00:03:57] hospitality group and our department is running CIFF but it's also revving north modern which is the design in lifestyle like furniture

Interviewer: Um-hum

Respondent: Art fair and kids fair and then we have showrooms

Interviewer: Yeah

Respondent: Two levels of...three levels of [Inaudible 00:04:13] profession

Interviewer: At CIFF

Respondent: At CIFF yeah and I too I'm the head of marketing and global relations for all the different fairs

Interviewer: Um

Respondent: And they all kind of obviously they work together in synergy even though there are in different times

Interviewer: Yeah

Respondent: So it's a little bit of fashion with yeah anyway and my job is basically just to make sure that we are marketing the fairs to our exhibitors which are our clients

Interviewer: Um-hum

Respondent: Once they pay and visitors so that's press buyers and other industry related professionals so agents, distributors, sometimes students but it's mostly it's a pretty big

Interviewer: Um. Okay

Respondent: Yeah that's basically what I do

Interviewer: (Laughs)

Respondent: Yeah

Interviewer: How long have you been working there?

Respondent: I've been at CIFF for almost four years

Interviewer: Wow

Respondent: Yeah

Interviewer: It's a long time

Respondent: Yeah

Interviewer: And

[00:00:05]

Interviewer: How would you describe the values of CIFF?

Respondent: CIFF specifically is point of difference it's probably that we try to be an elevated concept. So we are trying to push the boundaries of the trade fair

Interviewer: Um-hum

Respondent: And there's a lot of discussion because of the internet and yeah basically its internet and social media is the any use of the fair in norm because traditionally buyers will use fairs as a way of seeing what else is out there outside of the local market. Now of course you can just go on Instagram and contact brands via Instagram and then just meet them in Paris and you can just do everything in one location almost because everyone pretty much goes to Paris but the reason before why you wouldn't have to see all these brands is because there are like ten trade shows in Paris and they book the showrooms and

Interviewer: Yeah

Respondent: It's just difficult but if you can discover and browse everything on social media

Interviewer: Yeah

Respondent: And then make a meeting with them. So what we try to do is that we try to elevate and push the trade concepts by creating a very directional curated area so having an opinion about what is the best brands in the statement and mixing them like local brands, upcoming brands and then like established brands. So that the buyers are guided in a making just like it's like having a curated it's like basically building it like a department store

Interviewer: Yeah, yeah.

Respondent: So that's why basically what's the point of difference does and then we have like a lot of special project areas which are like creating products and putting them in a more retail concept look. So that the buyer can actually see how would these products look in the store!

Interviewer: Okay

Respondent: As opposed to normally in a trade show you just have these very uninspiring squashed rows and you don't have really any concept festival with grand calmly show its brand

Interviewer: Um

Respondent: Its universe and then you call also it's very hard to imagine from that into a shop

Interviewer: Um

Respondent: So what we do is we create very special project areas so that buyer can imagine that and then we also give brands much more kind of fixed interior. I do a couple of interior so they can actually make their own brand universe inside the space

Interviewer: Okay

Respondent: So that's like a point of difference

Interviewer: So, it's much more hands on for the buyer or for [Inaudible 00:07:09]

Respondent: Yeah like I just (Crosstalk) I just think it's, it's about having a directional approach

Interviewer: Yeah

Respondent: To what you put into the fair so that you are actually guiding the buyer in different segments with different

Interviewer: Yeah

Respondent: Kind of takes on different trends basically and then we have a lot of other like interactive stuff but they are to kind of inspire people and get them to engage and get them to meet together and like a creative hub for people to kind of network as well.

Interviewer: Yeah. And, and in Copenhagen fashion scene how would you put yourself

Respondent: Um well, we are one of the biggest organizers I mean is DAFI which is Copenhagen fashion week they are the organizers of fashion week but as a big scale fair we have basically majority of the brands that exhibit with us

Interviewer: Yeah

Respondent: Which means that we partner with DAFI, we partner with the government, we partner with the [Inaudible 00:08:05], we partner with different organizations and to do a lot of the things to basically enhance the fashion week but in terms of like the structure

Interviewer: Um-hum

Respondent: We have still a private company

Interviewer: Yeah

Respondent: So the bottom line for us is to make money

Interviewer: Okay. Yeah

Respondent: That's essentially what our main aim is but of course because we're so large it means that we have an impact in an interaction with almost every

Interviewer: Yeah

Respondent: Other person in during fashion week

Interviewer: Um. Yeah. Can you briefly tell me a little bit about some of the projects Raven or

Respondent: Yeah

Interviewer: Like and I also saw that you have for example sustainable talks which is more like the events

Respondent: Yeah. So we do so within the special projects one of the focus is for example Raven projects

Interviewer: Um-hum

Respondent: Raven Projects is an area for exclusive men's wear

Interviewer: Um-hum

Respondent: Raven is one of our...it's like a fair within a fair it's because it's men's wear only

Interviewer: Yeah

Respondent: And it's supposed to be like its own universe men's wear and then inside of that they have like special projects area which is curated by a guy John Skelton.

Interviewer: Um-hum

Respondent: John Skelton is the founder of the store in London called LN-CC which is a very like directional store and he is also a big [Inaudible 00:09:25] of sustainability

Interviewer: Um

Respondent: And conscious consumerism

Interviewer: Um

Respondent: And for example he's now going to be the creative director of one of the brands that was inside Raven projects which was a very sustainable brand but maybe not necessarily like and this is not so many brands that are like completely sustainable brand but are also like a high fashion brand

Interviewer: Um

Respondent: Which means that he wants to create like luxury mainline brands so then you, you are going to have like a mainline collection and [Inaudible 00:09:56] and resort and everything and take it to that next level but the whole brands

[00:10:00]

Respondent: Ethos and everything about will be sustainability

Interviewer: All brands

Respondent: So that's what

Interviewer: As a luxury

Respondent: Yeah. So that's what he's going to do. He's going to be the creative director of that and then he also works for us as the creative director of special projects area

Interviewer: Okay

Respondent: And a lot of the focus of that is on conscious consumerism. So

Interviewer: Oh oops (Laughs)

Respondent: (Laughs)

Interviewer: Okay. Can you tell me his name again?

Respondent: John Skelton

Interviewer: Skelton

Respondent: It's S K E L T O N but that's very new he has job with the brand. I don't think has has even announced it yet

Interviewer: Yeah

Respondent: He's just moved to Madrid for it so

Interviewer: Okay. Wow

Respondent: And

Interviewer: Yeah because there aren't any luxury brands that are who like that are

Respondent: Yeah

Interviewer: [Inaudible 00:10:44] they are

Respondent: Exactly like most brands they are already an established brand and then they decide to incorporate some sort of

Interviewer: Um

Respondent: Sustainability [Inaudible 00:10:49] whatever but a brand built as from its creation as a sustainable brand. There's not very many of them that are luxury

Interviewer: Okay

Respondent: Because they're extremely fashion driven

Interviewer: Yeah

Respondent: Brands

Interviewer: This is a new brand then

Respondent: Yeah.

Interviewer: Okay

Respondent: So it's a brand that's already is that like it's already created as sustainable brand but as, as right now it's not a very like directional fashion driven

Interviewer: Okay

Respondent: Brand I mean it is a contemporary fashion brand

Interviewer: Um-hum

Respondent: But not as directional as I say like a luxury main line

Interviewer: yeah

Respondent: Brand so John is that's what he's going to do hopefully for them. It's to marry the two concepts between the luxury brand and sustainability

Interviewer: Yeah.

Respondent: So we'll see if it's possible to create a completely sustainable luxury brand but it would be really amazing if

Interviewer: Yeah

Respondent: If, if that could happen because right now most brands that are very well know

Interviewer: Um

Respondent: That quick that like three star or diesel whatever that have some sort of sustainability it's just an area of the brand that's that they are incorporated

Interviewer: Yeah

Respondent: It's not that whole brand is sustainable

Interviewer: Yeah, yeah. I mean there are some linkages when you look at the slow fashion concepts

Respondent: Yeah

Interviewer: When looking at luxury because it kind of...yeah there can be a linkages but

Respondent: But it's not fully sustainable

Interviewer: No

Respondent: There are not very many sustainable in sustainable brands

Interviewer: Yeah. That would be it's my next question what's...is CIFF's relationship towards sustainable fashion or what role they are playing?

Respondent: I think I think basically we just believe that it's going to be a big trend

Interviewer: Yeah

Respondent: We want to become in trends and that there's a huge market for it and I think that basically what's going to happen is that could a consumer is going to want more sustainable clothing and the consumer is basically going to buy more consciously

Interviewer: Um

Respondent: So like conscious consumers in the same as we see with food is basically going to happen with retail which means that buyers are going to be seeking out specifically sustainable brands and if we can basically be a kind of leader in a in a in a trade fair that specifically curates not only brands that are sustainable but fashion driven brands that are sustainable. Then we cannot only leave a kind of difference but we can basically drive more business towards the fair

Interviewer: Um

Respondent: So we do a lot of different things like we do that whole conscious consumerism area and inside Raven even we build up as conscious consumerism last time we used on the scaffolding

Interviewer: Um

Respondent: Left on the scaffolding the time before we use recycled wood

Interviewer: Okay

Respondent: So everything has to be Scandinavian Nordic style so [Inaudible 00:13:24]

Interviewer: Yeah

Respondent: Basically but then using recycled for juice or natural, naturally raw materials

Interviewer: Yeah

Respondent: And, and, and recycled materials

Interviewer: Okay

Respondent: Yeah

Interviewer: Cool

Respondent: And it's interesting because the brands are like some of the brands are extremely luxury brands

Interviewer: Yeah

Respondent: And they and would normally you would think that you made it very lavish expensive build up

Interviewer: Um

Respondent: No that it's not expensive but it...but you know we are doing something very simple and it would last and it was just yes [Inaudible 00:13:51] polls all put together

Interviewer: Yeah

Respondent: But actually when the brands were inside them it was really a beautiful way for the brands to be able to present themselves and the biased was very inspired by the way that the brand were presenting inside it because it was a very clean and minimalistic but it also yeah it, it gave a really nice environment for the brand

Interviewer: Cool

Respondent: Yeah.

Interviewer: So everyone to get as opposed to just

Respondent: Yeah I think it's just about showing that this idea of like luxury doesn't have to mean...doesn't have to necessarily mean opulence

Interviewer: Yeah

Respondent: And, and, and a lot of money it can also mean just that

Interviewer: Simplicity

Respondent: Yeah simplicity but also like beauty and the way that the product is presented

Interviewer: Yeah

Respondent: So

Interviewer: Uh, yeah cool. Yeah what, what is the definition of sustainable fashion or slow fashion in your words?

Respondent: We, we used we didn't really use sustainable we used conscious consumerism

Interviewer: Okay.

Respondent: Because there's a lot of varying inside the whole sustainability world

Interviewer: Yeah

Respondent: There is a lot of terminology; different terminology and different definitions and a lot of words and I don't think people use them correctly

[00:15:00]

Respondent: And people don't really have an understanding of what is the difference between sustainability? What is the difference between [Inaudible 00:15:05]?

Interviewer: Yeah

Respondent: So that's why we use

Interviewer: [Inaudible 00:15:08]

Respondent: Yeah. That's why we use the idea of conscious consumerism which just means basically it means that you care about how your clothes made, where your clothes are made and what materials are being used

Interviewer: Um-hum

Respondent: And what effect is that having on the environment and is it being created in just, like sustainable way in the sense that like you can continue to do it without harming the environment

Interviewer: Yeah

Respondent: Basically

Interviewer: Okay

Respondent: I think it's the essence of what sustainability

Interviewer: Yeah

Respondent: Means that you can sustain that process and when you have a process it's basically negatively effects the environment or uses up a finite amount of resources. It's [Inaudible 00:15:41] sustainable

Interviewer: Yeah

Respondent: Because in some point it either runs out or the consequence of producing it is surge that that you have to stop

Interviewer: Um

Respondent: Producing it. That's basically what sustainable means

Interviewer: Yeah

Respondent: But [Inaudible 00:15:53] just consumerism because it [Inaudible 00:15:55] a lot more.

Interviewer: Yeah. That makes sense. Do you also I mean then, then there is also where there's movement towards slow, slow fashion

Respondent: Um

Interviewer: You know where you slow down the whole process

Respondent: And you don't have so many seasons like you don't yeah

Interviewer: For example not some many seasons, not so many fast produced things may be better quality and that came up to right (Crosstalk)

Respondent: Yeah

Interviewer: You know

Respondent: You want to assume back to being

Interviewer: Yeah

Respondent: Like handmade, hand [Inaudible 00:16:19] all this kind of stuff

Interviewer: Yeah may be made in Europe if it's close to (Crosstalk)

Respondent: Yeah

Interviewer: [Inaudible 00:16:24] yeah

Respondent: I think I mean I think that's not as big trend actually as being like sustainable. I think when you are small brand then that's very achievable

Interviewer: Um

Respondent: If you want to be a global brand and reach millions of people

Interviewer: Yeah

Respondent: Those brands may be, will have a small element of their collection that's slow

Interviewer: Um

Respondent: And then you like anyway they're already doing. They have quite a good [Inaudible 00:16:48] that's very slowly

Interviewer: Yeah.

Respondent: But I don't think that's achievable realistic for a global (Crosstalk) a global brand. I think there's a lot of this, this again there's a there's a need in the market

Interviewer: Um-hum

Respondent: I think people do desire to buy a jump of that has been you know hand knitted [Inaudible 00:17:09] you know Italian [Inaudible 00:17:12]

Interviewer: Yeah

Respondent: Over like three years or whatever I think people do want to buy a product like that because they find that the product is very personal and different.

Interviewer: Yeah.

Respondent: But it's not going to be the whole wardrobe.

Interviewer: No

Respondent: And I don't think it's ever going to make tons of money

Interviewer: No. I mean in the long you know the long lasting aspects; what you think about that when you have like the garment that will stay over ten you know that will last for so long

Respondent: But I don't think that's necessarily anything to do with sustainability or conscious consumerism. I think that's to do with the quality of the garment and I think a lot of people buy something like that because I mean fashion is also about fantasy and

Interviewer: Um

Respondent: All these other things and people like this idea that they can buy this maybe

beautiful she know handbag or beautiful she knows is good skirt and have in her wardrobe and it goes with everything and it trying to sense seasons

Interviewer: Yeah

Respondent: And trying to sense decades and then they can handed on to [Inaudible 00:18:00]

Interviewer: Yeah

Respondent: People still have these stories about receiving you know going to their grandmother's wardrobe

Interviewer: Yeah

Respondent: And picking out stuff like that and I think of course like its great if piece can last that long

Interviewer: Um

Respondent: But I don't think people or the consumers necessarily doing it in the context of that's benefit the environment

Interviewer: No

Respondent: Or production because it will last so long I think

Interviewer: Yeah

Respondent: That's also about creating this fantasy behind this piece that can

Interviewer: Yeah

Respondent: Have so much meaning to you

Interviewer: Um

Respondent: As a as a fashion model rather than like but, but again it's, it's not a bad thing that companies who strive to create pieces

Interviewer: Yeah

Respondent: That stay in your wardrobe for longer but I don't think I, I really think that the internet and social media and stuff I, I just think that's faster or a more powerful

Interviewer: Um

Respondent: Force. Then this idea of slow fashions

Interviewer: Um

Respondent: And social media and the internet is basically speeding up fashion

Interviewer: Um

Respondent: Speeding up that collection should be that you should produce more than one collection in every season that you should have direct this whole direct to

consumer fashion joins

Interviewer: Um

Respondent: I mean that's like the opposite of

Interviewer: Yeah, yeah

Respondent: Of slow fashion. And I think that's the more powerful trend right now than, than the other one

Interviewer: What is the directly consumer?

Respondent: Directly consumer shows like for example beverages announce that they will be doing that which is and there are a few other ones that have also announced it as well but [Inaudible 00:19:19] was the first one to come out and say. It basically means that instead of you showing your runway show

Interviewer: Um

Respondent: Three months before you can actually have it in the store so normally you have a runway show

Interviewer: Yeah

Respondent: And you show it to the press and then some buyers maybe also go to the to the show and then buyers come in the skirt and then you start selling and they're selling period maybe last for like two to three months

Interviewer: Um

Respondent: And then you have like two or three months production and then it went in stores and what happens is before social media for the internet, it was only the press you sold those

Interviewer: Yeah

Respondent: Online shows and then you'd see the photographs of that in magazines three months later

Interviewer: Yeah

Respondent: Around the time when the buyer are buying it and then you don't have to wait three months basically

Interviewer: Yeah

Respondent: For

[00:20:00]

Respondent: Demand you know in the stores and maybe, maybe only a month if the truck is really early.

Interviewer: Yeah

Respondent: But now on social media people just [Inaudible 00:20:10] the show. Right! And the show's not through the lens of the press. It's strictly from

Interviewer: That's true

Respondent: The brands on Social Medias

Interviewer: Yeah

Respondent: And then they have to wait six months. So they can be a lot of hype around the piece

Interviewer: Um

Respondent: But then you might lose the consumer you might the sales window becomes very large

Interviewer: Yeah

Respondent: and during that sales window six months the consumer might decide that they don't now want. They're not interested in buying it because you don't catch I mean great to see marketing is all about creating an emotion which can make people go I need to have that right now.

Interviewer: Yeah

Respondent: Without having any logic behind it

Interviewer: Yeah, yeah

Respondent: And you lose that emotion in six months

Interviewer: Yeah

Respondent: And so they...so people say so if you have a direct, direct to consumer show it means that the show goes completely live

Interviewer: Um

Respondent: Online and in stores

Interviewer: Yeah.

Respondent: The day after the show or the day of the show

Interviewer: Yeah actually I've read about that [Inaudible 00:20:57]. They have been really good with the social media

Respondent: Yeah. And so then there's a lot of like it's really complicated because the bigger brands it's much easier for them to do because that means that you don't get any feedback from the press and vice before you've produced the recording

Interviewer: Um

Respondent: And normally when a brand does a runway show festival the runway show is very different from the actual collection

Interviewer: Yeah

Respondent: It's just I mean a lot of it you'll be able to buy six months on the track but then they will also like find out just like the buyers don't think that when they can keep these bags in production wise that piece is not because when you make a sample collection; it's very different production wise. A sample collection is a quite more expensive than the whole festival to go collection it's like five times as expensive and it's like producer would it has different minimums right

Interviewer: Um

Respondent: Because you're just producing like three, three of each style or one of each style for the runway and to the buyers. So the minimum is a much smaller and so what might happen is when you don't put the whole thing into production you might realize that one piece is actually extremely expensive

Interviewer: Yeah

Respondent: To produce a mass then don't produce it

Interviewer: Uh, okay

Respondent: Although it's a production issue

Interviewer: Um

Respondent: But there are other buyers [Inaudible 00:21:59]

Interviewer: Okay

Respondent: To sale. Now when, when you get some feedback that no one has bought into that colour so, it's not worth the money to produce it. When you do a direct to consumer show you're taking a risk that you have to produce all the clothing including already up front

Interviewer: Yeah

Respondent: But if you're a big mass brand like Gucci first of all you have like a huge marketing team

Interviewer: Um

Respondent: That can do a lot of statistics about what you sold.

Interviewer: Yeah

Respondent: With full hand, what colour is still best for shape show base

Interviewer: To make sure

Respondent: Blah, blah, blah.

Interviewer: Yeah

Respondent: So they're pretty sure what sells even though it's a whole new creative concept and look

Interviewer: Um

Respondent: There are certain styles and colours and stuff which is going to sell more

Interviewer: Yeah

Respondent: And they have their own show so they're getting you know that they sell the majority of their...of their products that is in there in stores. So they're not only getting direct feedback from like stores but they have their own stores which provide a much more accurate statistics.

Interviewer: Yeah

Respondent: Knowledge of what's, what sells from your collection

Interviewer: Um-hum

Respondent: So a big brand like that it's maybe a more realistic. Small brand especially these small brands that are very design driven

Interviewer: Um

Respondent: It's not very realistic for them to do that because they may be only five to ten years old and then maybe really rely on the buyers to guide them.

Interviewer: Yeah.

Respondent: And it would be a big risk to...id, if it's not them putting it in their own stores

Interviewer: Um

Respondent: And so in direct to consumers it also means you take much less risk as well because you are in stock.

Interviewer: Yeah, yeah.

Respondent: You don't pay that the mark-up but as a young brand you would then be making a whole lot of clothes and then the buyer would then select it for their own store and you have to rely that those buyers believe in

Interviewer: In the

Respondent: The, the quantities. You have to tell the buyer you have to take

Interviewer: Yes

Respondent: Blue and six red because that's what we have

Interviewer: Yeah

Respondent: Produced and the buyer might not agree with that and then they might not then therefore place the order and then you can basically

Interviewer: Yeah

Respondent: Lose whole seasons with them

Interviewer: Um

Respondent: So it's

Interviewer: Yeah

Respondent: It's very complicated at the moment I think profession run you know what to do

Interviewer: Yeah

Respondent: And on top of this you have this whole sustainability slow moving thing

Interviewer: Yeah

Respondent: But I think the slow moving thing is nowhere near as powerful as these and fight at the moment between should be if a consumer access instantly to anything whenever they want anywhere in the world

Interviewer: Yeah

Respondent: Right now that's the biggest driving force on fashion because of all social media and the internet.

Interviewer: Yeah. So you think that sustainability first of all is more about to produce ecologically and not about slowing it down

Respondent: Yeah I think so I think I think brands I think the thing is I think brands think about it I mean of course the brands will think about it because they really have to be sustainable

Interviewer: Um

Respondent: Because they believe it's the right thing to do but a lot of people want to incorporate sustainability because they know who make the money

Interviewer: Yeah

Respondent: Because the consumer is

Interviewer: Uphold advantage

Respondent: Exactly because they are thinking like a human they are thinking like a business

Interviewer: Um

Respondent: And business wise it makes sense because the consumer who is thinking like a human

Interviewer: Yeah

Respondent: Wants to buy sustainable clothes they feel better about themselves and

Interviewer: Yeah

Respondent: They're doing the right thing and so brands want to incorporate sustainability and [Inaudible 00:24:56] and I think it's way easier to do that from a production site

than it just slow

[00:25:00]

Respondent: The business down

Interviewer: Yeah

Respondent: In the face of a growing trend with

Interviewer: Um

Respondent: Social media is making you speed up your business

Interviewer: Yeah, yeah

Respondent: So

Interviewer: Yeah, interesting I haven't thought about the social media aspect so it's a really interesting aspect [Inaudible 00:25:14]. Yeah. So what are what are the effects or impact on an organization when engaging of sustainability?

Respondent: I mean for us it doesn't we don't really have any it doesn't affect us differently because we're not one actually producing the collections or whether we choose to, to have a sustainable brand participant instead of another brand it's, it's much, much less

Interviewer: Yeah

Respondent: So it doesn't really affect us but I think obviously I don't know enough about it from the brand side in terms of production. There is a lot of talk that some people say it's actually not that much more expensive to produce a sustainability and some people say that that, that it is that it does close to business but, but that may be the benefit outweigh the costs but I definitely not have access to the top information and then you have to ask someone like H&M.

Interviewer: Yeah

Respondent: Yeah

Interviewer: What, what is your opinion about sustainable fashion you know since you said it's a trend and like (Crosstalk)

Respondent: I think it's a growing trend I think it's definitely going to be I mean just in the last three years you know I even as myself going to the supermarket and I just pick up the beef or whatever it may be I would think about like whether or not it's organic or not

Interviewer: Um

Respondent: But now you know you turn of the back and see where your cow came from

Interviewer: Yeah

Respondent: And there's all these different conspiracy and

Interviewer: Um

Respondent: I'll think I mean it's a really good food really big trend in food and veganism is growing

Interviewer: Yeah

Respondent: And I think the same thing is going to be for the retail and fashion

Interviewer: Okay. Yeah. What plays a role when it comes to enter in sustainability business model?

Respondent: What do you mean by that?

Interviewer: Yeah what is what is its importance for a business?

Respondent: Right. Okay well I think you don't have to be credible in sustainability. I think like you have to have an understanding like if you are going to produce like a whole like us if we're going to create a whole area that says you know conscious consumerism on sustainable area

Interviewer: Um

Respondent: Then you have to be pretty careful credible because I think that there is a lot of to [Inaudible 00:27:08] within the within the whole subject of sustainability and you have to be really careful that you have the facts and things right and I think people obviously want to like you know for example like face products like you can say that your product is what natural or what is in the in the beauty thing and

Interviewer: Um

Respondent: And it's you only need like ten percent of your ingredients to be

Interviewer: Yeah

Respondent: Organic or whatever and you can still put this label of organic on

Interviewer: Um

Respondent: So I think if you want to have credibility within the industry you have to be you have to know your shade

Interviewer: Yeah

Respondent: You have to know like which of your brands are actually sustainable and not just putting this label of yeah we are organic.

Interviewer: Yeah

Respondent: We use ten percent of organic things and the rest is just like crap

Interviewer: Um

Respondent: You know. So I think that's one of the things that businesses really have to consider when they

Interviewer: Yeah

Respondent: Are looking into it that it's not just a marketing gimmick that the brand is actually making an effort to really be sustainable or have conscious consumers and

Interviewer: So maybe also conspiracy I'll say credibility

Respondent: Transparency exactly yeah really have to, businesses have to be transparent with that as well.

Interviewer: Yeah. What do you think makes companies engage or not engage in sustainability?

Respondent: I think if I'm not engaging in sustainability it's because they don't really even know how like they don't. They haven't really looked into it they don't I mean if you take a lot of our young brands

Interviewer: Um-hum

Respondent: I mean I think if someone said to them like came up to them and said like at no cost your business I can make all your close sustainability to move this production. They would all say yes in a hard way.

Interviewer: Um

Respondent: I think it's just complicated. I think we don't know enough about it and brands don't have enough access to information about how to make their brand sustainable

Interviewer: Yeah

Respondent: Which is why all these talks and things that Duffy do...

Interviewer: Yeah

Respondent: Are so popular I think people really want access to the information

Interviewer: Yeah

Respondent: Because it is too very much like an unknown area. It's yeah it's new frontiers for brands

Interviewer: Yeah okay and what why do you think are companies hesitating with when oh you already said that (Laughs)

Respondent: Yeah

Interviewer: And yeah my question is; can slow fashion or sustainability be an innovation strategy in your line?

Respondent: Yeah. Yeah sure I yeah I think if you're talking about like business development

Interviewer: Um-hum

Respondent: That's definitely one avenue for brands to go with down

Interviewer: Yeah

Respondent: And I think a brand like H&M must really sure in that

Interviewer: Um

Respondent: If you look at H&M versus our, I mean but that's like the whole thing that they do. Like they're doing I mean H&M is the best at marketing. If you look at all these [Inaudible 00:29:31] brands

Interviewer: Yeah

Respondent: If you have compared to top shop goals or whatever because they are topping into these huge things like these what are you what is you know that younger generation

Interviewer: Yeah

Respondent: What is it that drives them and not yeah of course individuality but also being conscious consumers.

Interviewer: Um

Respondent: That generation is super in style

Interviewer: Yeah

Respondent: They are all vegans (Laughs) and all you know and that's, that's what they're into

Interviewer: Yeah

Respondent: And I think it's something

[00:30:00]

Respondent: Like H&M they

Interviewer: They catch on early

Respondent: They've caught on early on and they've, they've got a lot of great initiatives and they have a lot of success and I think

Interviewer: Um

Respondent: They have gained a lot of capital in the market from

Interviewer: Um

Respondent: From having the sustainability

Interviewer: Yeah. Do you believe that sustainability is going to play some bigger role in the future of the fashion industry in Copenhagen?

Respondent: Yes for sure

Interviewer: Okay. And can see a change in the fashion industry in Copenhagen specifically?

Respondent: You know I think there's always been an element of sustainability also because

Copenhagen as a city is very into it. I noticed like even just when you go to the grocery stores like even five years ago a whole portion of the store was organic.

Interviewer: Um

Respondent: If you go to other countries; that was not

Interviewer: Yeah

Respondent: It's not it's not the case so I think Copenhagen or Denmark in general it's obviously very like sustainability green energy focus obviously the whole like windmill thing. It's a trend in Copenhagen in general right and as, as individuals you are conscious about that in your buying habits

Interviewer: Yeah

Respondent: I mean there's a lot of talk about like that Denmark has like the fourth biggest fifth biggest energy footprint

Interviewer: Um

Respondent: Carbon footprint whatever because of because all the reasons

Interviewer: Yeah

Respondent: But as like a buying behaviour you're very driven by; is something sustainable, is it is it organic, is it ecological, is it seasonal, is it natural? Danish people are really into that and I think that's the case as well so fashion I think it's always been here

Interviewer: Um

Respondent: I think what has changed is that we are as a fashion industry capitalizing on that and wrapping it up as wrapping the fashion week up as a sustainable fashion week.

Interviewer: Um

Respondent: That's where I can say [Inaudible 00:31:37] is moving closer to doing

Interviewer: Okay

Respondent: And we definitely I think on board for that because it's a real. It is it is from the business perspective or market perspective

Interviewer: Um

Respondent: A very great nation able to create a point of difference.

Interviewer: Yeah

Respondent: So

Interviewer: So you would say that tendencies here are going into the sustainable

Respondent: Yeah, yeah for sure

Interviewer: Yeah

Respondent: I think three or four years ago not so much we tried to launch actually at CIFF as a separate fair; a sustainable fabric fair

Interviewer: Um

Respondent: But it never took off

Interviewer: Okay

Respondent: Because there wasn't enough industry and I think now actually there would be enough industry

Interviewer: Yeah

Respondent: We just have [Inaudible 00:32:22] fair so we don't have time for it

Interviewer: No

Respondent: But I but I yeah I definitely think that it's growing

Interviewer: And do you believe Copenhagen become a role model regarding to sustainable fashion?

Respondent: Yeah, for sure. I think it already is yeah I guess yeah

Interviewer: Okay. And, and how? Since you said yes

Respondent: Because I think as if you I think yeah it already have this like accessibility to we already have that kind of training within the population of for everything

Interviewer: Um

Respondent: In general so it's like fashion brands I mean countries always favour domestic brands first

Interviewer: Um

Respondent: Right. And so if you already have this kind of trend of conscious consumerism and sustainability

Interviewer: Yeah

Respondent: Within the population in general

Interviewer: Um

Respondent: Then it's easier for young brands starting out to incorporate sustainability because they know that that will give them an edge in the market

Interviewer: Yeah

Respondent: Because the population will be very receptive to it

Interviewer: Yeah

Respondent: And so I think yeah I think definitely

Interviewer: And can sustainability become culture in Copenhagen or just a trend? What do you think?

Respondent: No I think you can just I think it is already

Interviewer: Yeah

Respondent: A part of our culture

Interviewer: Okay and do you consider Copenhagen fashion city or hub? Compared to other fashion cities

Respondent: I mean as compared to London, Milan or Paris

Interviewer: Yeah

Respondent: But I think I mean right now there's quite a few cities that are competing for that fifty fashion city label that's Berlin but Berlin has sort of crash and burnt after [Inaudible 00:33:46] died. Korea, [Inaudible 00:33:48] definitely have a good go

Interviewer: Um

Respondent: And trying to become the new fashion city. I think it's incredibly competitive for the market and I think everything is very global now

Interviewer: Um

Respondent: So but I think I think Copenhagen fashion week has a long way to go

Interviewer: Um

Respondent: For the content is interesting enough for it to be the fifth

Interviewer: Okay

Respondent: But I think the point of difference is that the trade that goes on here it's probably one of the biggest trading destinations. Biggest fashion trading destination in London which is way more short

Interviewer: Um

Respondent: Week. So what goes on in London is it attracts a lot of press

Interviewer: Um-hum

Respondent: And some buyers but mostly domestic wise but the domestic buyers aren't even buying during one week fashion week. It's just about the shows

Interviewer: Okay

Respondent: Paris is Paris is trading in shows; Milan is more shows and a little bit of trading stock on basically shows and what Copenhagen does extremely well is that we have a lot of brands; domestic and international. And I think CIFF is considered one of the top four trades shows in the world of fashion

Interviewer: Wow

Respondent: By the buyers as a place that you should go to discover new brands

Interviewer: Oh, okay

Respondent: Particular within men's wear

Interviewer: Yeah.

Respondent: So I think

[00:35:00]

Respondent: Trade wise; yes

Interviewer: Yeah

Respondent: I think high fashion week wise; no. I mean you can see it in the runway shows. Less and less shows

Interviewer: And

Respondent: And

Interviewer: A lot of new upcoming like

Respondent: But not even there's not enough

Interviewer: Yeah

Respondent: New talent coming out

Interviewer: Yeah

Respondent: To be honest and all then the brands that work like [Inaudible 00:35:19] show in Copenhagen anymore

Interviewer: Yeah

Respondent: They show in London

Interviewer: Yeah

Respondent: Because it's the fashion week doesn't drive enough press

Interviewer: Um

Respondent: We find it very difficult to get really good press

Interviewer: Yeah

Respondent: To come but not difficult to get buyers

Interviewer: Okay

Respondent: Yeah, there's not enough content but I think it will change

Interviewer: Yeah. Cool. Well...well actually my last question

Respondent: Yeah

Interviewer: That's all

Respondent: Oh perfect

Interviewer: Yeah (Laughs)

Respondent: Great

Interviewer: Thanks so much

Respondent: No, no, no...

Interviewer: That was really great, great [Inaudible 00:35:45]

Respondent: No, no, no. I'm really happy to help. I, I think it's really important research.

B 4)

Gustav Strange | Strange Collection, (00:60:00)

Interviewer: No but you were talking to me about your [noise] father who has been doing the production since the 6, or I don't know

Respondent: Yeah the 60s, so he's from Copenhagen originally and his dad worked in something called [unknown] it's like, If you know Magsin du Nord like a big mall. And he was working in the... men's

Interviewer: Like a department store I think it's called in English

Respondent: Yeah probably, so he was working, my Grandad was head of the men's department, the men's clothing department and that. And so I think, and he's from his dad was living in Herning in [Jutland] and was like some textile manufacturer as Herning used to be the capital of textiles and clothing in Denmark.

Interviewer: Cool, because I also know or read about the company S&S they also do

Respondent: Yeah, they're part of this old tradition as well with knotting so and it's like this old man who has a won who likes revitalises his brand and

Interviewer: Oh ok

Respondent: It's a good story about his understanding as well

Interviewer: Yeah, yeah

Respondent: but they're out of the same like...

Interviewer: Area

Respondent: Area yeah

Interviewer: Ok, cool

Respondent: So, so yeah he moved, he moved over here to be, to have like a, I can't remember the name of the word, like an intention

Interviewer: Uh huh

Respondent: With, with some like textile manufacture and he got so, he got very hooked on it I think and was like becoming this entrepreneur type of guy in Herning and he was the youngest person there starting business so he started his own like, he was making ties.

Interviewer: Uh huh

Respondent: Ties out of... He was knitting ties out of machines

Interviewer: Oh cool, yeah

Respondent: And, [laughs] and then he, I don't know if that went well but he was like

Interviewer: [laughs]

Respondent: He then, he moved to where, a place called Borås in Sweden and they have, I think it's called Swedish school of textile

Interviewer: hmm

Respondent: So he became a textile engineer

Interviewer: Yeah

Respondent: there and met his former wife, and then they moved back to Denmark and he was involved in several companies, textile companies in Denmark for a long period of time and then I think in the, he met my mum in like 28 years ago or something like that

Interviewer: Yeah

Respondent: And then he was, he was like at a company back then and he was, they started, they started a company together I don't know if. Maybe it was some years after I was born or around the time I was born so, and that's 24 years ago and, then they were doing, my dad was just doing textiles, knitting textiles and selling them for other companies and then my mum. She was, she had no experience with the [signing] or sewing at all so she was like [laughs] she had to learn and then I think they had a little shop where they, my mum she started out selling their textiles for people who wanted to do their own stuff.

Interviewer: Ok

Respondent: And we live in this city house where there's a little shop in the basement. So she was just selling that for some years and then they, they just started a, then she started working for real and doing these clothes.

Interviewer: And then your dad also had like, his own factory where he, textile factory?

Respondent: Yeah, he was selling only textiles as well.

Interviewer: Yeah

Respondent: Then he like his job at a place called [Teko centre].

Interviewer: Yeah, yeah

Respondent: It's a textile school in Herning as well do he was working there as well

Interviewer: yeah

Respondent: Once in a while and was a mentor at the sewing school of Herning as well

Interviewer: Yeah

Respondent: So that's the story they can be, as well doing the same thing for many years now selling to other companies.

Interviewer: Were you[producing the clothes close to [Herning] as, is it [Herning] where the production?

Respondent: No it's in, it's in Ry

Interviewer: Ry ah yeah

Respondent: So they have the factories close to where they live

(5 MINUTES)

Interviewer: And that's your own factory? Or Ole#s?

Respondent: Yeah that's their own, so it's all under one, like it's in one house and everything.

Interviewer: Ok, because I saw some pictures, that must be the factory then.

Respondent: Yeah, I think that's the a tab called factory or something like that, that's pictures from there. So they did it, everything there, from there yeah

Interviewer: And how many people are working there?

Respondent: Right now only the two of them

Interviewer: Yeah

Respondent: But then there used, then they have an intern right now and she's, I think she's from. I don't know, she's a designed or a, like a construct. People who construct models, I don't know exactly what it's called.

Interviewer: But what is it called in English?

Respondent: Constructor, it's like an engineer kind of work where you construct like, pieces of cloth.

Interviewer: Ah ok

Respondent: So the designed is being creative and the constructor is making sure it fits and everything

Interviewer: Ah nice, yeah

Respondent: I don't know exactly what it is but I think that's what she did.

Interviewer: Yeah

Respondent: And she just stopped. But they had like, actually my sister worked there, she knits as well. She doesn't do anymore but she went to the Teko centre as well. So she's a knitter as well actually and then they have a, another woman a year ago, and she was just sewing.

Interviewer: And like Strange, this brand that you said you opened last year, 2015. After the

summer?

Respondent: Yeah

Interviewer: And so, the company strange is also quite new or would you say because your own... yeah

Respondent: I'd say they sort of like renamed it and it's Strange now or [Stranye] in Danish and my... I'm not sure about the specific technicalities but my dad was a. Like a company called just like [OleStrange] and my mum had this Strange, it was just called Strange Collection all the time and she had that for like 15 years, something like that.

Interviewer: Ah ok.

Respondent: Because she had, we had this store in the,

Interviewer: in the Ry

Respondent: Yeah, but they don't have it anymore because they, they don't have the time to run it with this but they used to have that store and but it was like. The reason why I renamed it was because it was really like, not prioritised before they were so busy doing all the other stuff and the city we live in is not like a place to run a fashion store.

Interviewer: Yeah

Respondent: So, it was just like a company without activity.

Interviewer: Yeah, yeah

Respondent: And it's, I think it's still called Strange Collection but the brand is just called Strange and that's new.

Interviewer: Ok, cool

Respondent: Yeah

Interviewer: And this shop is of course new

Respondent: Yeah

Interviewer: Nice, and... I'll just look at my....

Respondent: Yeah

[Laughs] [Background noise]

[Pause]

Interviewer: It's a really nice backyard

Respondent: Yeah, it's nice in the summer. Besides there's always like 5 old ladies out here

Interviewer: [laughs]

Respondent: So we can't open the windows because they talk so loud.

Interviewer: [laughs]

Respondent: It's like the sun, the sun is out on this window yeah

Interviewer: Ah I can imagine, really nice, yeah because it's so spacious

Respondent: Yeah

Interviewer: So there is so much sun coming in

Respondent: I can imagine how like so, 50 years ago there'd be like a courtyard in a courtyard, a courtyard. There'd be like houses inside this court.

Interviewer: Ah

Respondent: You know, because this, that one there

Interviewer: Oh ok,

Respondent: I think it used to be way bigger and they had like small courtyards

Interviewer: ok so they

Respondent: And it was everywhere, this wall back then.

Interviewer: And then they just pulled it down or they moved it?

Respondent: They just removed the houses yeah

Interviewer: Ok

(10 MINUTES)

Interviewer: Mm milk, maybe now you could maybe use some more living space.

Respondent: Space yeah

Interviewer: [laughs] But on the other hand it's really nice to have some like.

Respondent: Yeah but and this all used to be a different place back then I think.

Interviewer: Yeah

Respondent: There like all these [apartments] in here I guess are really expensive

Interviewer: Yeah, no [laughs]... actually my question was can you tell me a little bit about the company Strange and, you already did that.

Respondent: Yeah

Interviewer: Yeah so, you're the son of [Ulun's] daughter,

Respondent: Yeah

Interviewer: The owners of the company Strange,

Respondent: Yeah, yeah

Interviewer: You, you're a consultant and you're studying next to it

Respondent: Yeah I'm studying next to it and I'm, I sort of help them out with it like all kind stuff [laughs]

Interviewer: Yeah

Respondent: I consult with my mum once in a while

Interviewer: Yeah

Respondent: And she, she's living in Jutland and she's only here like, a couple of times a month.

So we have to run the store as well and make sure everything is alright over here.

Interviewer: Yeah

Respondent: And then I do like, a made a website and do some

Interviewer: Ah cool, I really like it

Respondent: Yeah, we need to get new pictures though now like, they have to be updated all the time because I now people, people look more. My mum's always like "can you like redecorate the window". And I'm like "Can you decorate the website" because people don't look at windows anymore.

Interviewer: Yeah

Respondent: The look at websites, screens

Interviewer: Yeah

Respondent: And when, I had people coming in here and being like "I live in the street next to this and walked past here for half a year and hadn't noticed before now".

Interviewer: Ah ok

Respondent: So it just says something about the online,

Interviewer: Presence

Respondent: important yeah

Interviewer: Yeah

Respondent: And that's one thing we're struggling with because I don't really have time to do a lot

Interviewer: Hmm

Respondent: And my parents are like, they're from a generation from where it wasn't really a thing.

Interviewer: Yeah, yeah

Respondent: So they don't quite get it

Interviewer: Of course, and they're all focused on the production and the

Respondent: yeah, yeah

Interviewer: and doing all that they must be really busy as well

Respondent: yeah they are, so they're extremely busy

Interviewer: yeah

Respondent: and I, and I think they, it's what they're good at so they should just focus on

Interviewer: yeah

Respondent: on the production

Interviewer: cool, yeah so. My next question is how would you describe the values of Strange?

Respondent: I would...

Interviewer: I read a little about it on the, the company site

Respondent: yeah, yeah, the site. I was thinking about when I had to meet you because we were never explicitly talking about the philosophy of Strange before

Interviewer: mm

Respondent: Because it's just the way my, it's just, just my parent's view of things

Interviewer: yeah, cool.

Respondent: And it's all, a new thing calling it a philosophy and I think it's quite like, it's even a little bit blasphemy [laughs]

Interviewer: [laughs]

Respondent: Because you know, companies, big companies. Like companies don't have philosophies and this is like a, I was just thinking that it's funny that it's a thing now

Interviewer: Yeah

Respondent: that you have to have a philosophy, to have a store or have a brand

Interviewer: Yeah

Respondent: Or so, but I think [laughs] I was thinking and I was like, but we do have like, we do have some values so I guess you could call it a philosophy, but it's just because I was getting angry at all these big companies because all they

Interviewer: mm

Respondent: Sort of...is this whole advertising thing, branding thing where you have to make people believe that you have a philosophy and

Interviewer: mm

Respondent: in the end it's just about making money and part of this is about making money as well because they have to live as well

Interviewer: of course

Respondent: so I, sort of like tried to mediate, like mediate their values into the website

Interviewer: yeah, yeah

Respondent: and I looked at it yesterday like this is a little bit like, I don't like the language of this because it talks like a discourse of advertising

Interviewer: yeah

Respondent: and actually I think we have to move a bit away from that. But this is a side-track from what you

Interviewer: Yeah

Respondent: were asking

Interviewer: No, no, no, I think it's really interesting. So like, you saying that your parents of course they act upon their values.

Respondent: yeah

Interviewer: Their own values which they always had

Respondent: Yeah

Interviewer: and now, you're

Respondent: because it's like, it's moved from. Because people can have values and people can live on like, I guess you can call it a philosophy or at least values and then it sort of moved from there. I'm just trying to sort of [laughs] categorise all that

Interviewer: mm

Respondent: That consumers and society because it moved from people having values to companies having values

Interviewer: mm

Respondent: I think that's funny and, and there's, I'm saying it because we are like stuck in sort of ambiguity between wanting to advertise and wanting to brand this company

Interviewer: mm

Respondent: and at the same time feeling (15 MINUTES) ambivalent about the whole thing because, I think one of their values are sincerity or honesty and conflicts with the whole advertising

Interviewer: mm

Respondent: and branding so it is like, ambivalent to talk about but I would say... but I would tell you about the values and I would say that ... this whole. Like they had the values forever and they are just doing ... I think it's, so this model we have here of the store. I think this is based on their values and because we, we have this in house production where everything gets produced, under the same roof

Interviewer: mm

Respondent: And we have this more like direct link between consumer or buyer and the production

Interviewer: mm

Respondent: So people and, I think that's... First of all it's sustainable because you, you don't have to like... what's it called? ...

Interviewer: [unknown]

Respondent: You speak Danish as well?

Interviewer: Yeah

Respondent: [laughs]

Interviewer: But you know not the mother tongue

Respondent: Ok, yeah, yeah

Interviewer: Yeah

Respondent: and [unknown]

Interviewer: Transport?

Respondent: Yeah you don't have to transport goods from china to Denmark and back again to get it stitched together

Interviewer: Yeah

Respondent: So, it's sort of like, they make everything under one roof and that's, that's always been one of their the. But they're all like this so it's hard to say because my dad is like, he started out doing this in the, he started out in this industry and he hasn't changed but like the whole industry changed

Interviewer: Yeah

Respondent: From the 60's when we had like this textile capital in Herning which started out in like the 1800's or something like that

Interviewer: yeah

Respondent: And then everyone moved away and my dad was stubborn and stayed,

Interviewer: yeah

Respondent: and he's like one of the only one doing err, I don't know err, one sec. Do you say round knitting or something?

Interviewer: Ah yeah

Respondent: it's the machines that are round

Interviewer: OK

Respondent: And they just do flat, it's like

Interviewer: Ah

Respondent: It's cheaper to do flat knitting

Interviewer: uh huh

Respondent: Because you can do like, you can do small pieces and

Interviewer: Yeah

Respondent: Colours and all sorts of stuff and he's doing uh, the round knit

Interviewer: OK

Respondent: which is an old school technique

Interviewer: Ah

Respondent: For knitting, yeah. So I think... Yeah it's [laughs] I don't formulate it quite well right now ...

Interviewer: I think you do, but I like the you're trying to say that one values maybe, producing locally and ... having or so not to have so much transportation.

Respondent: Mm

Interviewer: Which is very, very sustainable.

Respondent: Mm, but it's,

Interviewer: And doing like the, as you said all the, the traditional knitting practices

Respondent: mm

Interviewer: Taking that into the

Respondent: Mm, so the, if you can say that we have one value called sustainability that would be... that would ... [laughs] I'm just thinking of a way to formulate it but... Yeah can we [laughs]

Interviewer: We can also take it like a next question and get back to that

Respondent: Yeah, yeah

Interviewer: Because maybe I think it just comes within the conversation

Respondent: Yeah, yeah because it's hard for me to like make a, I'm trying to make like a consistent argument why we do everything. We produce locally and stuff like that

Interviewer: Yeah

Respondent: Without making it sound like like a commercial [laughs]

Interviewer: Ahh yeah

Respondent: Because I don't want it to sound like

Interviewer: No

Respondent: a commercial because then it's just like... it's like a, it's who they are and I'm trying to

Interviewer: But you know this is not going to be public if you for example say "I don't want this published or what I'm saying" or whatever

Respondent: Yeah, yeah

Interviewer: And also it's not, this is not a (20 MINUTES) commercial it's more like if you say something I won't and you shouldn't interpret it as

Respondent: Yeah

Interviewer: Then I know

Respondent: Yeah

Interviewer: But what I understand is that your, this is more about how your parents are

Respondent: Yeah

Interviewer: How it has been and this is just the history

Respondent: Yeah

Interviewer: and nothing you brand yourself

Respondent: Yeah

Interviewer: Or you explicitly use

Respondent: They never brand it themselves, it's just. That's the point that it's just their values and I think I was the cynical one that was like you have to or I have to, somebody has to formulate

these values into like a philosophy or, or something you can use in brand. So it's like you're forced to formulate yourself

Interviewer: mm

Respondent: In a certain way and

Interviewer: Yep

Respondent: You have to use certain like, terms that are fashionable right now and, and I'm just trying not to buy into all of it.

Interviewer: Yeah

Respondent: Because I think that's where we separate us from, from big companies like over branded companies,

Interviewer: yeah

Respondent: So people like, I think people come in here as well because they are tired of being, I guess you could say people are being alienated? By the, like the link is cut between the producer and the consumer

Interviewer: mm

Respondent: and you are, people like the companies talk to you in a certain way

Interviewer: mm

Respondent: and you get tired of it so they find out new ways to talk to you, and more ways to like, to advertise.

Interviewer: yeah

Respondent: So we are trying to like, say with like, when people come in here I try to talk to them about the values of course. But I try to do it in a more sincere way,

Interviewer: yeah, yeah

Respondent: where they can like, and they can ask questions about like, where. How do you produce this or how do you do this? And we can explain it technically

Interviewer: yeah

Respondent: without having to... to moderate our language to this advertising language,

Interviewer: No, because this is just how you know it and how it is

Respondent: yeah, yeah. So I think that's, that's why I have a hard time doing this because

Interviewer: Yeah

Respondent: I haven't really done it too much

Interviewer: No, but you don't have to like ... for me I mean it's interesting to know your parents' values

Respondent: Yeah, yeah

Interviewer: If you say like [looky] is about being sustainable

Respondent: yeah

Interviewer: and, yeah and

Respondent: So that, so that I guess you can say like I have, I had a lot of discussions with them and, and they always like point out that they wanted to be sustainable and they want to... They want the whole, because my Dad is always like, he, I think actually like more than sustainability if that's one value they have more than that it's quality

Interviewer: mm yeah

Respondent: And like that links with sincerity as well and because they just want to, they don't want to cheat with like bad quality, expensive and bad quality. They just, they believe that there's customers who value quality and you like, I have a hard time imagining that it's a majority of people nowadays that values quality a lot but I know that, and I have that belief as well as my parents, but I know that they believe strongly that, that it's like people want quality and they're tired of being sold something that they know is, is bad.

Interviewer: Yeah

Respondent: So,

Interviewer: That's actually also my, I think you're already talking about the next question I have which is what is the company's relationship towards sustainable fashion and what role does it play?

Respondent: So, and it links with sustainability as well

Interviewer: Yeah.

Respondent: Because if you buy and it's about, I think that they believe that you can, if you make, good quality clothes and if you make sure the people buy something that they like and that they can wear and tear

Interviewer: mm

Respondent: And repair again and stuff like that, that's a huge like positive factor

Interviewer: mm

Respondent: Towards sustainability

Interviewer: Can you come back with the clothes, clothing when you, you know feel like ok I need to repair it here

Respondent: You can't really because we would have to ship it back and, back here again and I think it would be like too much, but I will. (25 MINUTES) We did discuss if we, this used to be a... The word for (tailor) you know it?

Interviewer: yeah ... the one who repairs clothes?

Respondent: Yeah, and do like unique models and

Interviewer: yeah

Respondent: Yeah, you can translate it when you transcript it [laughs]

Interviewer: [Laughs] I will look into it yeah

Respondent: But we used to be a place like that for many years, people were actually still coming

in here and like, can you repair this

Interviewer: Ah ok

Respondent: Can you do like, so we were thinking about like if we could make an agreement with a with a shop like that

Interviewer: Yeah

Respondent: In the neighbourhood

Interviewer: Ok

Respondent: And people go in there and maybe get some kind of like discount if they were sold from here

Interviewer: Ah cool

Respondent: That would be a thing

Interviewer: yeah

Respondent: We could consider to do

Interviewer: Yeah cool and yeah also on your web it says that... yeah that you're one of the few Danish brands that produce everything yourself and that you refuse to outsource any parts of production of your clothing and, yeah what does it mean. I mean you already talked a little about that, so you really produce everything in Ry

Respondent: Yeah

Interviewer: And, and then do you sell the clothes to other stores or do you only have it in this store

Respondent: We sell, they sell to other brands but they don't sell their own clothing line to other stores

Interviewer: Yeah

Respondent: Because, that's the whole like, I guess you can say like a [keylist] of having or doing this sort of like, model because if they were, if they are to sell to other stores they would have to put the price, the commission fee that they, that other stores make money on, they would have to put it on these clothes as well in this shop. Or they would have to close the shop and only sell to other stores

Interviewer: Right

Respondent: Because you can't have like, a difference in price

Interviewer: Oh yeah

Respondent: because it has to be the same if others stores in Copenhagen have the clothes

Interviewer: yeah, yeah

Respondent: And that, and I think that is like the reason why they're doing it this way is based on the belief that, that it's like. If like, if everyone did like us, if everyone was selling directly from the, the producers it would be, people would get like. You get what you pay for

Interviewer: hmm ok

Respondent: So you know when you go into another store you know that like twenty per cent or thirty per cent of the prices are going to the store to sell it and, and other part is going to, because you pay for every link in the production line and because we like, made it all together.

Interviewer: yeah, yeah

Respondent: that because all production is under one roof, the costs are minimised

Interviewer: Yeah

Respondent: So instead of paying for air [laughs] or instead of paying for nothing in between you pay for like, you pay for the quality and you pay for like fair conditions or I don't know if you can say my parents work under fair conditions they're pretty busy but [laughs]

Interviewer: Yeah

Respondent: But fairer than a lot of other places

Interviewer: Yeah

Respondent: So it's more, I think it's a more, it's a better way if for, in a capitalised world that's the most like, that's the better way to do it that all the links are cut off

Interviewer: And it also, I mean for consumers it becomes, as you say transparent because then they know exactly where it comes from

Respondent: Yeah, and they know who

Interviewer: Yeah

Respondent: That is what I talked about alienation, that you're not sure who's talking to me whenever I walk into a store and they, they try to sell me something, you're not, you're not sure who's actually talking to you it's like advertising discourse, it's like they talk to you and the, like the... you're not sure who it comes from because it's so divided into different like. You have the producers, it's definitely not like the, the producers in China or Taiwan who is talking to you, it's like this whole other company that outsource their production (30 MINUTES) so here is actually you can have a contact directly with the producers of their garments

Interviewer: Yeah

Respondent: I think that is... I think that's very, I think that, I think that's very good that you can, that you can like be in contact directly and you're not like confused about where this like, who's talking to me and who's selling this to me and it is transparent I think.

Interviewer: mm, yeah. That is a very, very unique too

[Background noise]

Interviewer: Yeah, I'm also like so this is a very unique business as you said because you produce in Denmark and you also mention that it's quite hard to, your, your parents are busy

Respondent: Yeah

Interviewer: And so, yeah. How, how is this business model feasible in this fast world because

Respondent: Yeah

Interviewer: You said there is many companies that have outsourced their production

Respondent: Yeah

Interviewer: so you are very unique

Respondent: Yeah

Interviewer: so my question is how do you do it, you know. How do you survive?

Respondent: Yeah, and that, that's a, that's a good question because there is like a counter trend or like a counter movement to everything that's going on right now and, and I think. Because we looked into when we were opening this store, we looked into other company models or other business models, and we could see that this is like, it is a thing in, all over the world people are companies that used to sell to other stores, they are cutting the link off and selling directly to the consumer because people buy on the internet nowadays so you can have a great shop of your own and sell directly

Interviewer: mm

Respondent: And you can make cheaper or you can make it more profitable if you sell it at the same price.

Interviewer: mm

Respondent: So, so that's the, you can take one example Nike is like, they have this. They sell to other stores but they also have their, like a really good website of their own where you can, if I were to go buy a pair of Nikes I would just go to their website

Interviewer: mm

Respondent: But they, they do it in like this un-charming way where it's the same price so they're just getting the benefit, like the more profit and

Interviewer: mm

Respondent: But others companies are giving it back to the customer and I think that's what this is about as well, not. To give that like, to give that bite of value back to customer instead of taking it

Interviewer: mm

Respondent: Because I think a lot of big companies are like, profiting on this right now, but I know there's companies as well, actually starting out and making all in house and just selling directly to the

Interviewer: mm

Respondent: customer. So we looked into it and it, and I think there's a lot of qualities and a lot of like, upside to it especially for... I don't know if it's like, I know that, that like other companies make good money on it but I think it's like, it is, it is hard because... there, there's like a... There's a paradox about it because it's, if you, if you want to have like a small business and we don't want it, and like, we don't want this thing to grow out of proportions

Interviewer: mm

Respondent: It's ok if it just, if it keeps running and if my parents can live off of it. That, that would be a success, that is a success criteria. So, so we don't have a goal to become like, the next big

thing

Interviewer: Yeah

Respondent: But it is hard because and that's the paradox, because the smaller, the smaller the brand the harder it is to actually, because you have to do everything yourself

Interviewer: Yeah

Respondent: when you, when you have your own store and you have to do like all the marketing stuff and all of the... yeah all of the like... the advertising and branding and you have to run a store at the same time so they can't like, they have to become bigger to actually, to make a bigger... They, or they have to expand in some ways to, to make this

Interviewer: mm

Respondent: And I think that's like if you can, if you look at [S+S Herning], like the man who is making or who owns the company, I don't know if he owns it anymore. But it was like this old man who was just doing the same thing [35 MINUTES] that his, like a bit like my father like doing the thing you love

Interviewer: mm

Respondent: And he did it for a lot of years and then somebody walks in and says and, and sort of brands the whole thing

Interviewer: mm

Respondent: And tells his story, which is a good story and, and but they, he just continued doing like the things he did

Interviewer: Yeah

Respondent: And they, they sort of like capitalised it I think. So here's the, the hard thing is that my parents are like old school and

Interviewer: Yeah

Respondent: Really old school and some ways and they the, like the thing that is hard for us is that they don't have the, the don't want to and they don't have the ability to sort of... like... how can you say like? They, they don't have like, because they are the like, they are the product that they're selling, part of the product is the values that they stand for

Interviewer: mm, yeah

Respondent: And, and they don't have, they don't formulate that themselves so they have to have like, that's the paradox between like, I don't like the term authenticity

Interviewer: mm

Respondent: But it doesn't, it doesn't exist authenticity, it doesn't exist commercially unless somebody else is capitalising on authenticity because you can't make money being authentic, like you have to have somebody formulate that into this like commercial strategy

Interviewer: mm

Respondent: So that's the whole thing for us right now I think that...

Interviewer: So what you think is that you can't be authentic when you earn money on it or if, when you formulate it

Respondent: Because you have to have some, if you... but I said I don't really like the term authenticity because you don't really, nobody really knows what it means and it's something... it's very like fluid, you don't really

Interviewer: mm

Respondent: You want it but don't know what it is and that is what like all companies try to sell you, authenticity right, and so the thing that, when you're like reflect about it if you know that you're doing something authentic

Interviewer: mm

Respondent: or that if you have a good story to sell it sort of goes away already at that point

Interviewer: Yeah, when you're selling it

Respondent: If I brand myself as authentic it would be a paradox because, because I'm really just selling a... a picture of me being authentic

Interviewer: mm, yeah

Respondent: So that's the thing and I honestly believe that my parents still like, they are naïve enough to have this thing of value

Interviewer: mm

Respondent: And I have, I guess you could call sincerity instead, I like that word better. But they sort of need some, as I see it, they need someone to actually like pick it up and be like "you just do the production and don't worry about running a store and doing stuff other than running the production". So they, and then, and then try to like sell it for them, that would be the, the best scenario I think. Because it has been like hard. My mum is like, she's like shuffling all, all things right now

Interviewer: That's a lot of work

Respondent: And so, so that's the hard thing about it. I know that was a very long answer to what you were asking

Interviewer: Yeah about the business model

Respondent: Yeah

Interviewer: But it is like a, it's not an easy answer. But I, I... it's good to understand how, how it works

Respondent: mm

Interviewer: And ...

Respondent: So

Interviewer: Because I know of course, I've been like talking to many... several people and... a lot of people say that the money issue is an issue

Respondent: Yeah

Interviewer: When it comes to being sustainable

Respondent: Yeah, it is

Interviewer: And going in that direction

Respondent: Yeah

Interviewer: So, yeah

Respondent: It is, I think it is an issue with, but all, like all stores in Copenhagen are, have a had hard time so, so I think you could... I think that you could do a lot of things like we have a lot of options to, to develop this thing

Interviewer: mm

Respondent: Because like the, the start is good because we have a really good product, and then you can do like it's all that comes after that, (40 MINUTES) like all that surrounds it that's surrounds it that's important. So, so I think like the, and that's the... the good thing about the company is the product that they, my parents do

Interviewer: Yeah

Respondent: It's just unique and, and really good

Interviewer: Yeah

Respondent: So,

Interviewer: That leads me to my next question which is first of all, what is the definition of sustainable fashion, or slow fashion in your words

Respondent: mm, I would say that trying to transform the, the whole. Because it's about consumerism as well, like slow fashion is not only a thing that you're selling. Because you know [stopworks] sell fair-trade ecological coffee, but it doesn't make it slow coffee or like, it doesn't make it sustainable coffee, it is in some way but it's, it doesn't involve the customer. So customers like, I don't know how to explain it, but you can, you can capitalise on sustainability as a trend as well.

Interviewer: Mm

Respondent: But I think real slow fashion or real sustainability includes the customer in, in like the, the ideology or the philosophy, value or what you call it. So, it's about making, not making the consumers spend more and buy more and like, and you can buy. What's it called? [Owlo?] When you go, or when you buy, or when you, like in the Catholic Church

Interviewer: mm

Respondent: When you die, when you, it's like you can, like do you can buy more and more and more and if it's sustainable you just, just. You, it's like the same thing, if you can just buy sustainable, it's like going into the Catholic Church and talk to the priest and be like

Interviewer: Yeah, I know what you mean, like it's still consumption and capitalism

Respondent: It's still consumption, yeah

Interviewer: Just in a, you know a cool

Respondent: Like big companies like Starbucks or something like that they don't give a shit about the environment, they are just in the world to make money

Interviewer: Yeah

Respondent: And so they make sustain, they make like ecological fair trade coffee because people buy it

Interviewer: mm

Respondent: And they use it as a way

Interviewer: to make money yeah

Respondent: to sell more, so they can both sell cheap coffee to the ones that doesn't care and they can sell expensive fair-trade coffee to the ones that care

Interviewer: mm

Respondent: So they just use it to earn more and I think they difference between that model and, and real sustainability or, or slow fashion is like being in a dialogue with the customer about the way that you consume because it, that like

Interviewer: mm

Respondent: That is the thing that matters the most actually, that if you want to be, if you want to make a change in, in... for the climate or in sustainability you have to look at consumer behaviour.

Interviewer: mm

Respondent: As well and, and that's like nobody talks about that or nobody does anything about it, because it's not profitable.

Interviewer: mm

Respondent: So I think, but I think that if you, if you want to make slow fashion you have to be in that dialogue and you have to include the customer in the project

Interviewer: mm

Respondent: Because they're part of it as well.

Interviewer: That's why you also, I mean you say that one of your values is quality

Respondent: Yeah

Interviewer: Because the clothing will last long

Respondent: Yeah, some of it is so

Interviewer: It's not that the customer

Respondent: is so fine that it, that it wouldn't last long, because you know the finer the wool gets, it doesn't last

Interviewer: Yeah

Respondent: Especially long, but we make like long lasting clothes as well, and we make wool which is just a great product to work with because it's renewable, like, you don't have to cut down fields to get it and it just grows naturally on wool.

Interviewer: Yeah

Respondent: So that's fantastic about it that it's renewable and

[Background noise]

Interviewer: I'm just checking if it's still working

Respondent: Yeah [laughs]. So... wool is just it's a great product to work with if you want to be sustainable or make a slow fashion brand

Interviewer: Yeah, and you also use it says oeko-tex which is certified, or like certified yarn where you don't add chemicals on it.

Respondent: Yeah, it's not, it's not ecological in terms of like, because it's, it's with animals so you (45 MINUTES), it's not like they, the animals aren't ecological necessarily but the whole process with processing the wool is done without chemicals

Interviewer: mm, ok

Respondent: So, and we sell like ecological cotton in the store but the wool isn't ecological actually

Interviewer: Yeah

Respondent: And I was like talking about how, I was like it would be like... better or I said it would fit better to this sort of thing if it was ecological but my father is very like, consistent on, he just wants to make like the best quality

Interviewer: mm

Respondent: And if it's not ecological he's like, then let it not be

Interviewer: Yeah

Respondent: because I just want to make like the best, and if I can't get it ecological, I'm going to buy it anyway.

Interviewer: Yeah, so it's about the quality again

Respondent: It's about the quality yeah

Interviewer: he wants it to be good quality and

Respondent: Yeah

Interviewer: Yeah

Respondent: So that's just another approach to sustainability, I think

Interviewer: Yeah

Respondent: Because like, ecological is like, it's a thing you can like mark your clothes with as well

Interviewer: mm

Respondent: And be like, but it's a, it's a branding thing as well

Interviewer: Yeah

Respondent: But if you can make people buy less and buy better that would be really good as

well

Interviewer: Yeah... So like, do you... I think yeah, that question we have answered...

Respondent: But if you want like, If you want a better answer that you think you can just ask me, I think I'm a bit more warm now my...

Interviewer: Yeah, I think our conversation, I already get a lot of answers

Respondent: Yeah

Interviewer: Ok this question is already answered, great

Respondent: [laughs] Yeah

Interviewer: Yeah, so yeah. What are the effects or impact on, on economy when engaging with slow fashion. Like the pros and cons

Respondent: Yeah

Interviewer: We already talked about it, you said of course it's hard to survive maybe

Respondent: Yeah

Interviewer: In a..

Respondent: There's, I would say there's no like, there's no... commercial pros about it

Interviewer: mm

Respondent: You don't make more money on doing, on making sustainable fashion

Interviewer: yeah, that would be a con [laugh]

Respondent: That would be [laugh] that would be a con yeah, that is not profitable, it would be more profitable to make another type of brand, and that's why nobody, or at least few companies do

Interviewer: mm

Respondent: sustainable

Interviewer: An a pro aspect? Would be maybe that you can follow your own values? Or like,

Respondent: That you can be like, you can, you can be really satisfied with what you sell

Interviewer: Yeah

Respondent: I'm not... when I work in the store, if I worked in some big company's store I would feel like, out of touch with, the actual product that I'm selling

Interviewer: Yeah

Respondent: and here it's, there is this sincerity to it when I sell something in the store I... I hundred per cent like, like it myself

Interviewer: mm

Respondent: And I'm like I can like the values behind it so it's, it makes, I think it makes, it makes you just. And I think my parents couldn't do the other like, because they, they're not interested in making big money so, this is, this is just natural for them to do.

Interviewer: mm

Respondent: Because, because they do it because of the because of their values as well

Interviewer: Yeah, and so, what, what plays a role when it comes to including sustainability in the business model in your view?

Respondent: Sorry, again?

Interviewer: What, what role does, what plays a role? What is important

Respondent: Hmm

Interviewer: when you want to include sustainability into your company

Respondent: hmm

Interviewer: do you think

Respondent: I think it's, it's hard because so like, it wasn't some like strategy that we had to include

Interviewer: No

Respondent: Or make this sustainable, it's just like, it's the way it is and always has been so I'm not really sure...

Interviewer: That's ok

Respondent: or how you could

Interviewer: yeah, I think, I think what could be an answer on your answer would be

Respondent: mm

Interviewer: Well, well for you it's just the way you are

Respondent: mm

Interviewer: so that's, that's what plays a role for you in your company right

Respondent: But I think if I can add something

Interviewer: Yeah

Respondent: I would say that I think a lot of companies actually are doing what, what we are doing and making sincere clothing (50 MINUTES) and being sustainable I think that, but I think it's just like, because it's not that profitable they never, you don't see like H&M making like this organic collection or. So you never like, you have to look beneath the surface of

Interviewer: mm

Respondent: of fashion industry to find companies like this

Interviewer: Yeah

Respondent: so I guess

Interviewer: Yeah... What do you think makes companies engage with slow fashion or... Yeah, why do you, why do you think

Respondent: Hmm, I think that some, some do it like you see all the big brands

Interviewer: mm

Respondent: I, I like I want to [weekday] like the other, a month ago and they had, they had made like organic jeans

Interviewer: mm

Respondent: I was like cool, I'll bought one, but I can see that they are buying into that... trend

Interviewer: mm, yeah

Respondent: So, because if you, if you start out like making, I don't know if you can say conventional clothes but if you start out being, having a conventional clothing company and just... they are satisfying a customer need

Interviewer: mm

Respondent: with making or getting

Interviewer: Ok

Respondent: So I think there's, there's that approach to it because that is actually profitable. If you can do both then I think that's also profitable because they catch the most, like customers.

Interviewer: mm

Respondent: Both the ones that doesn't care and the ones that care and, and then the other approach would be... a bit like our approach that you start out with doing it because you, you sort of, hmm. I don't know, I guess there's just that for my parents, there's no alternative to it.

Interviewer: mm

Respondent: Because this is just their way of, of doing it.

Interviewer: Yeah. Do you... yeah what do you think are companies hesitating with when looking at a business model that is about slow fashion?

Respondent: Hmm

Interviewer: Why do you think

Respondent: mm, I think because it's like, it... it takes courage because, because as you said everything is running so fast in the fashion industry that if you. Like if you, if you don't buy into that, like whole process of new new new, maybe you get like a bit of attention in the start but then you're sort of lost in a no-where's land

Interviewer: Yeah

Respondent: where you don't get the attention that you want if you're not, if you're not out there like putting new, new seasons on

Interviewer: yeah

Respondent: all the time. Because you have to make, and that's the thing that's funny about clothing that really it's just something that we wear and it's like it, it's just something that we need in our everyday life

Interviewer: mm

Respondent: But it's sort of become this whole, this big thing, like clothing is everything

nowadays. So you have to make a big deal out of it and if you go to some like big company's website they would have like, in the beginning, they would have some page about philosophy and they would have like new collections and making a big deal out of it. So, and to do that you just, I think that's hard if you want to be sustainable you can't, you can't like cut through the, the media or the... noise

Interviewer: mm

Respondent: If you can say that there's so much noise in the fashion world that if you are slow fashion it's hard to cut through the noise so the customers we get are, are not like the typical, like fashion buyers, they are people that like stopped and, and like stopped the train and wanted to focus on

Interviewer: mm

Respondent: quality and, and don't necessarily need everything to be new all the time.

Interviewer: Yeah, yeah

Respondent: But it's very hard because it's like, it's all in our like our psyche, or this whole consumer behaviour and I do it myself like, whenever I have like a piece of some clothing for a long time I get tired of it, and I think like "why do I get tired of it" and it's because I'm used to being told that I ought to get something new

Interviewer: mm

Respondent: all the time so if, it's like you fight against big players when you, when you do sustainable fashion. Because this whole like, the train is going and it's about making money and sustainable fashion isn't, you can never make, you can never make (55 MINUTES) more profit on saying to people "we only make one season a year" or two seasons a year, of course you make more money, if you can get people to buy clothes, all the time

Interviewer: mm

Respondent: you make more money, that's why the cheap clothes like H&M and WEEKDAY and stuff like that makes most money, so you, and they're telling customers to buy more and more and more and if you tell them to buy less

Interviewer: mm

Respondent: your voice will be neglected in this void .

Interviewer: mm

Respondent: Yeah I don't know

Interviewer: Yeah, do you believe that sustainability or slow fashion is going to play a bigger role in the future of the fashion industry in Copenhagen or

Respondent: Hmm, it's hard to say because you, some people say that it's because of the financial crisis that people started to dig into these trends

Interviewer: Mm, like the slow fashion trends?

Respondent: Yeah, so I don't know if, if whenever that turns around, if people are going to want to buy more

Interviewer: Yeah

Respondent: buy more often.

Interviewer: yeah

Respondent: So you can say that consumer behaviour changed after the financial crisis and if you believe that it's only for that reason, it would change with like conjectures, what's it called. You know financial

Interviewer: Yeah, with the financial

Respondent: conjecture

Interviewer: But what is it I'm just saying that with that is they found out that, those big fashion companies, luxury companies like Louis Vuitton and Chanel, they peaked in the financial crisis

Respondent: They did?

Interviewer: Mm, they got more

Respondent: Yeah

Interviewer: yeah

Respondent: That's weird

Interviewer: So those people still wanted to buy

Respondent: Yeah

Interviewer: yeah so really

Respondent: Maybe because you had like in, in at least when I went to, when I was like 15 in the financial crisis

Interviewer: Yeah

Respondent: in the midst of it like, I had like classmates who would run around in Burberry shirts and stuff like that

Interviewer: Yeah?

Respondent: Because, like everyone could afford it before the financial crisis

Interviewer: Yeah

Respondent: So maybe it was like after the financial crisis like all the high end clothing lines, like clothing companies they could gain their, they could be high end again, because only a few people could afford it after the financial crisis.

Interviewer: yeah, yeah that's true

Respondent: So more status into it

Interviewer: Yeah, yeah

Respondent: But I do believe that, that it is like, it's not like a... it's not like a minor trend. It's like a major trend towards a more sustainable world

Interviewer: mm

Respondent: So, and I don't know if it's because I'm a fan myself [laughs] but I feel that... people are realising at least, I think that more and more people are realising that we have to consume in a whole different way

Interviewer: mm

Respondent: now

Interviewer: yeah

Respondent: If we want to stay on this Earth anyway

Interviewer: Yeah

Respondent: But, so it is, and that's why I maybe I'm confusing because I talk this, like this big picture with consumer behaviour into it, or like... like capitalism in, in a big picture. But I think it's especially a big structural level that the problem is

Interviewer: mm

Respondent: because we won't save the world with this company, this is just like how we do it, because it's our belief but we're like. We're well aware that we won't save anything, it is on like a more structural level that people, that things need to change.

Interviewer: mm

Respondent: But if you can convince enough people that... we should behave in a different way towards the world we're living in or the Earth, then that's a good start I think.

Interviewer: So do you believe that there are the tendencies that go in the direction of sustainable fashion in Denmark?

Respondent: Yeah, yeah I think, I think

Interviewer: Yeah. And, do you think that Copenhagen or Denmark could become a role model, in regards to that?

Respondent: I think Denmark, like Denmark has been a role model for the last many years in sustainability but it's like

Interviewer: mm

Respondent: I don't know because it's like, it goes up and down and right now we have like on a, as I said before, more on a higher level. The government right now is making it (60 MINUTES) harder to be or to make sustainable businesses in Denmark right now, so I am not sure about Denmark's role. But I think a lot of good things are happening in Denmark.

B 5)

Marie Skall | Skall Studio, (00:35:10)

[00:00:00]

Interviewer: Yeah let's start with the first question

Respondent: Um-hum

Interviewer: My first question would be; how would you describe Skall Studio's values?

Respondent: I would describe it with that Julie and I it's very important to, to make it different to, to do what we love and when we do what we love we, we have to, to take care of them (Laughs) of the world living in. So for us it's, it's very important to take care of the suppliers we have. It's important to take care of them. So, so about all the sustainability it's...I just have to think...our value [Inaudible 00:01:01]

Interviewer: (Laughs) [Inaudible 00:01:03]

Respondent: (Laughs) yeah

Interviewer: (Laughs) to as a well my first question would be

Respondent: Yeah

Interviewer: Like, can you tell me a little bit about your company?

Respondent: Yeah

Interviewer: So it's more like in that kind of direction.

Respondent: Um

Interviewer: Yeah when you can you start what are your...

Respondent: Yeah

Interviewer: Talk about

Respondent: Yeah, we started in 2013 and we started with small collection where we had some very classic styles because for us sustainability is also about you can wear it season after season. And then we think a lot about the quality we use and I think a lot about how it's made so it's not too cheap. So if you can use it for many years without it's you know

Interviewer: Breaking

Respondent: Broken or breaking on. So for us the first collection was one very simple. And then we have now our full collection out and it's the same. It's the same that it's simple and classic but still with personal touch in the details. And we only work with like cotton, linen [Inaudible 00:02:35] qualities so we don't use any polyester or things like that. So for us it's also important that it's nice to wear we you have it on

Interviewer: Um

Respondent: So and we have this [Inaudible 00:03:00] about that we have to be as sustainable

as possible.

Interviewer: Um

Respondent: It's not easy to be one hundred percent sustainable. But we would immediate to be more sustainable. So now we have I think it's half of the collection is organic cotton. We have a lot of linen now. It's also its very sustainable material to use

Interviewer: What is hay?

Respondent: Hay

Interviewer: Yeah

Responded: Hay linen L E N E N E (Crosstalk)

Interviewer: Okay. Yeah, yeah

Respondent: Yeah and it's funny because its, its wrinkle [Inaudible 00:03:41] when you have it on

Interviewer: Um

Respondent: But Julie and I call it. That it's rits

Interviewer: Yeah.

Respondent: Wrinkle that it [Inaudible 00:03:46]

Interviewer: Yeah (Laughs).

Respondent: It doesn't quit

Interviewer: Yeah

Respondent: Because it is a little bit more expensive hay

Interviewer: Yeah

Respondent: But it is very sustainable to use for production.

Interviewer: Um

Respondent: And then we have a very close relationship to suppliers. Julie has been working in India for one and a half year

Interviewer: Um

Respondent: She lives in India to build our, our relationship with the suppliers

Interviewer: I've looked that on the paper

Respondent: Yeah, yeah

Interviewer: Yeah that's a truth

Respondent: So. Yeah

Interviewer: Just checking if it's

Respondent: Sure

Interviewer: (Laughs)

Respondent: (Laughs) so for us it's also a must to have the relationship with people who make the clothes

Interviewer: Yeah

Respondent: And that we take responsibility for them. And then it's really important for us that it's very personal

Interviewer: Um

Respondent: That everything you do you do one hundred percent

Interviewer: Um

Respondent: And we do it because we like it and because we can steal an offer

Interviewer: (Crosstalk) Yeah like to [Inaudible 00:04:48]

Respondent: Exactly. Yeah.

Interviewer: (Crosstalk) so like to [Inaudible 00:04:51]

Respondent: Yeah so I would say that's the venue of the company

Interviewer: Yeah, yeah and so Julie she lives there

[00:05:00]

Interviewer: And then she also establish connections

Respondent: Yeah

Interviewer: To the suppliers

Respondent: Yeah um-hum

Interviewer: Uh

Respondent: Yeah

Interviewer: So you really know where it comes from

Respondent: Yeah

Interviewer: Who is working on them! (Crosstalk)

Respondent: Yeah you know you know all the people we know the factories we have been visits. Julie is actually going to India again. We only produce an India and then we produce in Europe. We have a big love to India

Interviewer: Um

Respondent: So that's why we actually produce most of all of it in India.

Interviewer: Um-hum

Respondent: But we, we still we like a little bit more with, with Europe. So that's you know in the future we want to work more with Europe but we will still work in India

Interviewer: Yeah

Respondent: But we would never work with China.

Interviewer: Yeah

Respondent: Because it's too far away for us now.

Interviewer: Um

Respondent: So it's also big cause of to responsibility.

Interviewer: Yeah.

Respondent: It's better to work closer to Denmark

Interviewer: Um

Respondent: Or Europe

Interviewer: Yeah

Respondent: It's better

Interviewer: And in India you just you said you have a love to India because you know the people there or you

Respondent: We know the people there. We have our mom. She also work in fashion industry

Interviewer: Um

Respondent: As a buyer

Interviewer: Um

Respondent: And she work with production

Interviewer: Yeah

Respondent: So she's like from the old school like where you learn a lot about textile and prices and so she has been touring around the world viewing everything with production.

Interviewer: Um

Respondent: So, she also learn Julie and I learn a lot about production

Interviewer: Yeah

Respondent: You know where to take responsibility and what to look at and you know be good to the people we work with they don't get anything. They only get you know a small

Interviewer: Um

Respondent: Feel for the for the way it

Interviewer: Um

Respondent: Make you so and so for us it's we have learned from when we were small

Interviewer: (Laughs)

Respondent: So, it's important to be good to the people you work with. So yeah so we love to go to [Inaudible 00:07:06]

Interviewer: Yeah

Respondent: Where we spiritually

Interviewer: Um

Respondent: To where all we love to you know on the yeah spiritual pattern

Interviewer: Yeah, yeah

Respondent: You know how the people is

Interviewer: Of course

Respondent: Um

Interviewer: Yeah actually I also travel in India for like a month. Really inspiring I mean it's really a different culture so

Respondent: It is

Interviewer: It's really yeah it's something but it's so colorful and it's magic and the people are so happy and they don't have anything

Respondent: Yeah

Interviewer: And that's so inspiring to come home later than night and nobody just self and say you don't need this and this you need this then go to people and they ask them have a but they, they don't have anything

Respondent: Yeah

Interviewer: On your website you, you write you like to take it slow and that you are not into quickly shifting fashion

Respondent: Um

Interviewer: You already said a little bit about that

Respondent: Um-hum

Interviewer: But what it is the definition of sustainable fashion, slow fashion in your words? How would you define it like...? (Crosstalk)

Respondent: I think we would define it which, which I not to now we have a little bit sale but which one next to, to make a big different from the collections. So if we have a good style it could be this year. And we know it sells very well then we don't put it on sale because it's also good for next season.

Interviewer: Yeah

Respondent: I am surprised that I don't have to be like some pieces some pieces are coming on sale of course because we know it has to remove. So see not yet but and then we have a lot of revivals.

Interviewer: Um-hum

Respondent: So we have a good style. We know [Inaudible 00:08:43] then we re-products it may be color or wooden buttons or [Inaudible 00:08:50] something

Interviewer: Um-hum

Respondent: So that's also about the slow fashion wise you don't have to...make new things and retire

Interviewer: Yeah.

Respondent: It's more about to create something that works and then work with that

Interviewer: Um

Respondent: And then of course have some new styles

Interviewer: Yeah

Respondent: But don't just make something because you have to

Interviewer: Yeah

Respondent: Think that that's what they [Inaudible 00:09:13] want. The thing and about the fashion now we have two collections. But we think that we will work more and to have more like you know over the year we'll just have like we've run us

Interviewer: Um

Respondent: And some new pieces small spread out

Interviewer: Yeah

Respondent: For one year instead of two big collections

Interviewer: Yeah.

Respondent: It may have yeah

Interviewer: Okay so like going away from the traditional

Respondent: Yeah. Fashion weeks

Interviewer: Exactly yeah

Respondent: And then we think for Julie and I it's very we love going to go in my mom's closet and take a white shirt and say like this is so cool and it's maybe twenty years old

Interviewer: Um

[00:10:00]

Respondent: And we like oh can we can we have it and okay you can have it and for us it's that's what we want to make one of my clothes that you want to keep in your closet. You don't want to sell it or throw it away.

Interviewer: Um

Respondent: So

Interviewer: Yeah that are long lasting

Respondent: Yeah

Interviewer: Over generation

Respondent: Yeah exactly

Interviewer: Yeah

Respondent: And we all also have guides every time we sell something to our customers online

we have a small guide a post have to give them with small notice about how to take care of your clothes

Interviewer: Uh yeah

Respondent: Because for us you don't have to wash your clothes every time you have this shirt on

Interviewer: Um

Respondent: Because it is it is a cotton ides it is natural fabric so you can just hang it in your window or you can wash it on at [Inaudible 00:10:50]

Interviewer: Yeah

Respondent: And not like [Inaudible 00:10:53]

Interviewer: Um

Respondent: And then we, we also say that if you don't like your clothes then sell it instead of throw it away.

Interviewer: Yeah

Respondent: So for us it's important to teach our customers on how to take good care of your cloth

Interviewer: Um

Respondent: So it gets slow fashion that way

Interviewer: Yeah

Respondent: And you don't have to buy it every time you do you can have it for a long time if you take good care of it

Interviewer: Yeah

Respondent: Yeah so

Interviewer: Makes sense so I know you already you also said a little bit about that but how does the word slow fashion translate into your company?

Respondent: Um

Interviewer: Like

Respondent: Yeah. I think it it's like that Julie and I tried to also teach [Inaudible 00:11:38] how to take good care of clothes and then we just we just make sure that it is full packing you know it's, it's make well

Interviewer: Um

Respondent: So for the customers it will be like you can have it for a long time. So for us that's slow fashion.

Interviewer: Yeah

Respondent: Already and then we of course tell them also about that maybe we should introduce organic cotton or we are sustainable but it's so important for us that when you buy it you don't it's it don't stuck at the customers

Interviewer: Um

Respondent: You know all this sustainability changes

Interviewer: Yeah

Respondent: To go with the customers too

Interviewer: Yeah

Respondent: So they don't wash with [Inaudible 00:12:22]

Interviewer: Yeah

Respondent: [Inaudible 00:12:26] it's important for us that they know that it's so sad when it stop at the customers. When you when they buy it it's stop

Interviewer: Yeah the...it stop the circle of the

Respondent: Yeah the circle of sustainability is

Interviewer: Yeah

Respondent: Yeah so for us it's important to teach the customers how to...?

Interviewer: Uh okay so they also can take (Crosstalk)

Respondent: So they also can take responsibility

Interviewer: Uh

Respondent: Yeah to take good care of it and wash it without perfume and

Interviewer: Yeah

Respondent: Sell it instead of just throw away

Interviewer: Yeah

Respondent: Or chin up in your closets or all these phase

Interviewer: Yeah

Respondent: So for us so (Crosstalk) so the circle don't stop

Interviewer: Yeah

Respondent: Because we're doing so much for this industry

Interviewer: Yeah

Respondent: So it's so important that it don't stop when it's selling

Interviewer: Sold

Respondent: Yeah

Interviewer: I know yeah

Respondent: Yeah

Interviewer: Yeah when it goes out of hand

Respondent: Yeah

Interviewer: It's gone but it

Respondent: Yeah

Interviewer: Should go further like

Respondent: Further yeah.

Interviewer: The customer that has the responsibility of taking care of

Respondent: Sure

Interviewer: Garment and yeah

Respondent: Exactly yeah

Interviewer: Yeah [Inaudible 00:13:25] it's cool

Respondent: Yeah

Interviewer: So if you do like you said you have like, the cards

Respondent: I have a card, yeah, yeah

Interviewer: That (Crosstalk)

Respondent: We don't have anything on the website yet because now we're working on it because we want small schatz

Interviewer: Um

Respondent: Which can show you know this is some more ease for the customers

Interviewer: Yeah

Respondent: To understand with that big text and then the sketch

Interviewer: Um

Respondent: Or drawings. So

Interviewer: Yeah

Respondent: So it's something that they're working on

Interviewer: Um

Respondent: But we already do it

Interviewer: Yes

Respondent: Yeah

Interviewer: Yeah you did also say on the website that you are like working on it constantly and that it's every day again

Respondent: Um

Interviewer: Like a step forward to be in more

Respondent: Yeah because Julie and I also know that for us it's more important to do a little something

Interviewer: Yeah

Respondent: Instead of nothing so that's actually something that we work on that with that's we don't want to be like explain it

Interviewer: Um

Respondent: Extremely

Interviewer: Um

Respondent: How we this whole responsibility

Interviewer: Um

Respondent: And sustainability for us it's more about doing something that's good for us.

Interviewer: Yeah

Respondent: Yeah

Interviewer: Yeah

Respondent: Instead of you know like people like you don't you cannot what's it like that all. You have to wear organic [Inaudible 00:14:42]

Interviewer: Yeah

Respondent: We hate that

Interviewer: Yeah

Respondent: Kind of you know people want to

Interviewer: Yeah

Respondent: Yeah

Interviewer: But I think before we start recording

Respondent: Yeah

Interviewer: You said like usually you told me little bit about how you got the idea of starting this company

Respondent: Um-hum yeah, yeah

[00:15:00]

Respondent: (Crosstalk) Sure

Interviewer: Because I think

Respondent: Sure

Interviewer: You really just

Respondent: Yeah. It's because Julie and I; we worked for I think Julie; she is three and a half years older than I am so she has some more experience than I have. But we've been working in few different things big companies as a designer for years before that we started our own business we have always known that we will start but we just need to have some experience

Interviewer: Yeah

Respondent: Before so we just like we just get a lot of experience and we have a lot of...Yeah we, we have just see how [Inaudible 00:15:39] is and how they work and for many industries; the fashion industry it's more about fast fashion it's about money and of course we also want to earn money of course but it's actually about how can we give you know another clothes as fastest as possible. Cheapest

Interviewer: Um

Respondent: And then

Interviewer: Yeah

Respondent: And then sold it yeah so for us we have just been learning that for us it's very important to take care

Interviewer: Um

Respondent: Of what we are doing

Interviewer: Yeah

Respondent: We have seen in the industry, we have been at the factories. We have seen how people work very, very hard for nothing

Interviewer: Um

Respondent: And we and we can see how the fashion industry is how we have got the customers

Interviewer: Um

Respondent: With honest [Inaudible 00:16:35]

Interviewer: Yeah

Respondent: And cheap clothes and it's very sad so for us it was very important to just do what we love

Interviewer: Yeah

Respondent: Do it with the heart and of course we want to be big, good company but we think that you, you you'll have it best for yourself

Interviewer: Um

Respondent: If you do with your heart

Interviewer: Yeah

Respondent: First of all

Interviewer: Yeah

Respondent: Yeah

Interviewer: Yeah you also so what do you think about sustainability when it comes in fashion like what is your opinion about it?

Respondent: I think that it is

Interviewer: Because you also said that a lot of companies you feel like a lot of companies are now moving to one because they feel they have to

Respondent: They feel they have to. Yeah.

Interviewer: Yeah

Respondent: Yeah and for us it's also again funny because we think when you live in a modern you also say that the fashion industry is the most forward Industry in the world

Interviewer: Um

Respondent: They are most forward in everything

Interviewer: Yeah

Respondent: But when it comes to production and things like that we are not forward

Interviewer: Yeah

Respondent: So that's really funny that's when you talk to people about the fashion industry in the world then it's very forward but it is actually not. So, for us it's very important that to show that we can also be forward

Interviewer: Um

Respondent: And it starts actually with you know the food industry. Organic food and

Interviewer: Yeah

Respondent: And now it's...and now I can talk only talk for Denmark but

Interviewer: Um-hum

Respondent: now it's accepted about organic food

Interviewer: Um-hum

Respondent: People buy it and its ok that it's a little bit more expensive then it's ok and, and the fruit is a little bit more smaller

Interviewer: Um

Respondent: Than not organic but the customers have learned about food that they have learned about the kids wear

Interviewer: Um-hum

Respondent: They told them where its okay they buy. This is

Interviewer: Yeah

Respondent: More expensive but they have they are not they are not going to it now but I think they are ready but they are not so much they don't feel or take so much care about the clothes that way I do. But we just think it's important that's [Inaudible 00:18:47] so important to take care because it is possible

Interviewer: Yeah

Respondent: And also in the fashion industry we also say you can see the [Inaudible 00:18:59] you have [Inaudible 00:19:00]

Interviewer: Um

Respondent: You have it's everywhere

Interviewer: Um, yeah

Respondent: In the world what we are doing and so it's also important that the fashion industry is doing something

Interviewer: Yeah

Respondent: So

Interviewer: You write that you wish to have the transparent production and yeah can you tell me a little bit about the certificates? I saw on your website that

Respondent: Yeah

Interviewer: ASCE

Respondent: Yeah. Um-hum

Interviewer: And

Respondent: Um-hum

Interviewer: GOTS

Respondent: Yeah

Interviewer: And how they were

Respondent: And, and GOTS

Interviewer: Yeah

Respondent: Yeah and GOTS actually it's a very long list about how we would expand

Interviewer: Um-hum

Respondent: This about that these simply cannot have like some something how can you say them rules that you have to work into

Interviewer: Yeah

Respondent: As a factory

[00:20:00]

Respondent: And all the rules is like you, you can also Google you know

Interviewer: Um

Respondent: It's like that you have

Interviewer: Yeah

Respondent: It's like a whole list about you know how many hours and factories where they have to have a break. They need fruits they need it's all about...and then it's about their qualities

Interviewer: Um-hum

Respondent: How is the cotton makes everything like that

Interviewer: Um-hum

Respondent: So there is so many rules say and it's only good

Interviewer: Yeah

Respondent: So we think it's important to stand up on these

Interviewer: Yeah

Respondent: These things

Interviewer: Yeah

Respondent: Because it's very important and this is just like this way no matter how but these things

Interviewer: Yeah, yeah

Respondent: Have the [Inaudible 00:20:48]

Interviewer: Exactly

Respondent: Like something that says this is how we work and this controlled (Crosstalk)

Interviewer: This is controlled

Respondent: Kind of [Inaudible 00:19:55]

Interviewer: Yes

Respondent: That

Interviewer: Exactly

Respondent: We work with it

Interviewer: Yeah, yeah. It's like one way to be like more transparent

Respondent: Yeah, yeah

Interviewer: For you as he said

Respondent: It is (Crosstalk) and then that's also we're also working with it because we know the factories and actually now when Julie is going in March to India we will make one like pictures and

Interviewer: Um

Respondent: Description about the factories

Interviewer: Yeah

Respondent: And where are they placed

Interviewer: Yeah

Respondent: And who is the owner and who is working there

Interviewer: Yeah

Respondent: And that we have this open

Interviewer: Yeah

Respondent: Thing about on the production path

Interviewer: Yeah

Respondent: Because for us it's very important that you can see where is my clothes made! Who made it!

Interviewer: Um.

Respondent: So we are also working at for about

Interviewer: Yeah

Respondent: I just think about yeah

Interviewer: (Laughs) cool and do you believe that sustainability or a slow fashion is going to play some bigger role in the future of the fashion industry specifically in Copenhagen or Denmark?

Respondent: Yeah. I think it will

Interviewer: Yeah.

Respondent: I think it's only going one way

Interviewer: Um-hum

Respondent: Maybe it's going little bit slow but it will in the future it will be the most normal thing

Interviewer: Um

Respondent: That's the clothes have all these guides and every thing

Interviewer: Yeah

Respondent: Like that and I think it's, it's the same as the food industry. So, so for us it's just a question of the time

Interviewer: Yeah

Respondent: And so it's like but I think it would say it will take many years

Interviewer: (Laughs) yeah

Respondent: It will be yeah

Interviewer: So why do you like what plays the role when it comes to including sustainability into business model or slow fashion in your way? Like what do you think is important when you want to be sustainable and you have a business?

Respondent: Um. I think it's important to be true about what you're doing because it is very it's now Julie and I just started over the new factory and he has got a [Inaudible 00:23:06]

Interviewer: Um

Respondent: And for us it has actually been very tough to find a new supplier

Interviewer: Um

Respondent: That is certain make it. Yeah.

Interviewer: Yeah

Respondent: And the...that thing about being a small company is that when you produce organic cotton or other sustainable fabrics you have a very, very high minimum

Interviewer: Um

Respondent: Except if I say that we want to and everyone one hundred pieces of this shirt

Interviewer: Um

Respondent: Then we can sell one hundred of this shirt

Interviewer: Um

Respondent: For example because we have small company [Inaudible 00:23:43] and but maybe I mean if you may be sold

Interviewer: Yeah

Respondent: A one hundred thousand falcon shirts

Interviewer: Yeah

Respondent: So for her it will I think not be a problem

Interviewer: Um

Respondent: So that's you know I told you before about that it's very tough for the companies to change to new suppliers

Interviewer: Um-hum

Respondent: And that's right but it's about poor quantities Julie and I small quantities

Interviewer: Um

Respondent: The pieces that we order; it's very tough because they have a big they have a high minimum

Interviewer: Okay

Respondent: So they say to us you have to order three thousand

Interviewer: Uh

Respondent: But Julie and I was like oh three thousand of this shirt is very much for us

Interviewer: Yeah, yeah

Respondent: You know one hundred would be okay

Interviewer: Yeah

Respondent: It's very expensive we have twenty more styles

Interviewer: Yeah

Respondent: And this one

Interviewer: Yeah

Respondent: So that's what we are working on now to work with supplier and tell them that we are a small company

Interviewer: Uh

Respondent: So we know that you have hay and it's only because it's organic

Interviewer: Um

Respondent: And have these high minimum so that's something that we're working with now. But that's a bit tough for us now.

Interviewer: Yeah

Respondent: Yeah

Interviewer: Because normally they are used to producing so much then they get a better price for it or

Respondent: Yeah

Interviewer: Or it's (Crosstalk)

Respondent: Yeah. It's something like that that it's that it's not so much

[00:25:00]

Respondent: If this best

Interviewer: Um

Respondent: For them

Interviewer: Yeah

Respondent: Because it's not almost (Crosstalk) yeah most of the company don't use it

Interviewer: Yeah

Respondent: So when some, some companies

Interviewer: Uh

Respondent: (Crosstalk) Ask for it

Interviewer: (Crosstalk) so then they are like

Respondent: And then they are like okay then we have to order like a big yeah

Interviewer: But that's, that's something that you are working with now

Respondent: When they see their opportunity and (crosstalk)

Interviewer: Yeah

Respondent: They kind of

Interviewer: Yeah

Respondent: Kind of lot of

Interviewer: Yeah, yeah so that makes sense yeah

Respondent: So there is some complication about being sustainable in a small company wise like

Interviewer: Yeah, yeah

Respondent: [Inaudible 00:25:30] because you will love that our whole collection could be sustainable

Interviewer: Yeah

Respondent: So it's [Inaudible 00:25:34] because they have this higher minimum

Interviewer: Yeah, yeah

Respondent: So

Interviewer: Yeah. Okay. Yeah. It's fine yeah. What makes what makes a company engage or not engage in slow fashion and what, what makes a company engage or not engage in slow fashion do you think because for you, you said if something It's your heart feels like you want to do

Respondent: Yeah

Interviewer: But then you said other companies might feel the pressure to do it or

Respondent: Yeah, yeah. So about our company or

Interviewer: In general like why do you think why, why do companies engage in this like, yeah like what makes companies engage or not engage in slow fashion?

Respondent: Yeah, I think that if you're just doing a little something

Interviewer: Um-hum

Respondent: Then it will be you know like okay also for the company because then they are working like in the right direction. I just think that when they just like Julie and I; we have we're having a little Skall Studio and we want our customers to buy those

because they like the design

Interviewer: Yeah

Respondent: The style in which [Inaudible 00:26:54] but we don't want them to know at the first time that we are like a sustainable company

Interviewer: Yeah

Respondent: Because a lot of customers are a bit afraid of it

Interviewer: Um

Respondent: And they all see it like a full form like

Interviewer: Yeah

Respondent: Like it's getting a little too brief or too you know like boring you know

Interviewer: Yeah

Respondent: But we just want to show that so they it's not

Interviewer: Yeah

Respondent: Boring anymore

Interviewer: Yeah

Respondent: So we just think that for all companies it's (Crosstalk) just important to do a little something then it's will be okay

Interviewer: Um

Respondent: Yeah

Interviewer: And yeah why do you think companies are hesitating with looking a business model that is about slow fashion like less production. Why doesn't everyone engage with it?

Respondent: Yeah I think it's I think it's actually because that lots of customers you know the, the women on the street she don't have already

Interviewer: Um

Respondent: She actually really don't care about it and she don't know anything about it. So, when heard you know like hear about organic and sustainable collection then she will think about like it's for [Inaudible 00:28:15] it's like natural color

Interviewer: Yeah

Respondent: Boring clothes

Interviewer: Yeah.

Respondent: So I think lots of companies are really afraid of you know marketing

Interviewer: Okay

Respondent: Themselves with sustainability

Interviewer: Um

Respondent: I also think that

Interviewer: Yeah

Respondent: And then I think that's what we talk about [Inaudible 00:28:37] that it's not easy to be sustainable

Interviewer: Yeah

Respondent: A sustainable company

Interviewer: When you are already [Inaudible 00:28:44]

Respondent: When you are already...exactly yeah. So I think its two things. I think it's because it's not easy and I think it's because you have to be really careful about your customers also

Interviewer: Yeah, yeah

Respondent: Julie and I don't have that feeling because we are like we want to teach how it is

Interviewer: Yeah

Respondent: It's not so old school

Interviewer: No

Respondent: And

Interviewer: Yeah

Respondent: We don't have to be afraid of it

Interviewer: Yeah

Respondent: It could be very fashionable

Interviewer: Yeah

Respondent: Still

Interviewer: Yeah and your collection definitely is

Respondent: Yeah

Interviewer: But so like you know because you also said you're trying to amend all of your collection that it is only at some point only one suit like only one collection

Respondent: Um-hum

Interviewer: And that's also like why, why do you think not more companies think like that?

Respondent: I also think that it is because many companies I will say I think they are very just [Inaudible 00:29:41] about their customers

Interviewer: Um-hum

Respondent: Also the shops

Interviewer: Yeah

Respondent: Because they, they buy every second year

Interviewer: Yeah

Respondent: Or twice a year they buy they shops also so it's the piece of a big company so just say now we, we have like

[00:30:00]

Respondent: A new style every [Inaudible 00:30:02] like it's

Interviewer: Yeah

Respondent: I think it's because it's like it's very difficult for big companies to just to change in

Interviewer: Yeah

Respondent: Something like that

Interviewer: That is already in style. It's like two or four seasons a year and then like

Respondent: Yeah

Interviewer: [Inaudible 00:30:19] and

Respondent: Yeah, yeah but the bad thing is that Julie and I think that it's important that the big companies show how the industry could be

Interviewer: Um

Respondent: Because for us [Inaudible 00:30:30] is one of a biggest icon

Interviewer: Um-hum

Respondent: We look very much up towards and it's [Inaudible 00:30:37] it's actually more like who will responsibility

Interviewer: Um

Respondent: Path and see also grow up you know with [Inaudible 00:30:44] academy and they are very [Inaudible 00:30:47]

Interviewer: Um

Respondent: You know if she has still I want to do it but it's hard

Interviewer: Yeah, yeah

Respondent: So

Interviewer: And not because it's

Respondent: Yeah so I think it's so important to have one like her

Interviewer: Yeah

Respondent: Because she can show that the industry can be fashionable

Interviewer: Yeah

Respondent: And still yeah

Interviewer: Can you see a change in fashion industry [Inaudible 00:31:06] already I mean you can (Crosstalk)

Respondent: Yes, yes I can see it and I can read about it and but I still think that right now it's, it's a little bit more about doing something else like it's more about something to [Inaudible 00:31:25]

Interviewer: Yeah

Respondent: Like we are also sustainable

Interviewer: Yeah

Respondent: Because we have this small line and now we are doing something

Interviewer: Okay

Respondent: But I am not sure about how many of the companies was willing doing it because they, they think it's the important for the industry

Interviewer: Yeah and what are the tendencies in Copenhagen in regard to sustainable or slow fashion?

Respondent: That what

Interviewer: The tendencies like you know you already said that in future you think it will be

Respondent: Um-hum

Interviewer: So I think it's actually already has

Respondent: Yeah I

Interviewer [Inaudible 00:31:56]

Respondent: Yeah I think it would be much more

Interviewer: Yeah

Respondent: Much more because I know the, the [Inaudible 00:32:00]

Interviewer: Um, yeah

Respondent: It's given Copenhagen fashion week, lots of money

Interviewer: Yeah

Respondent: For promoting the queen

Interviewer: Um-hum

Respondent: Industry or sustainable industry

Interviewer: Yeah

Respondent: I know they do that and so

Interviewer: Also I mean that Copenhagen fashion summit

Respondent: Exactly

Interviewer: Is also part of that

Respondent: Exactly

Interviewer: Yeah

Respondent: And it's very soon

Interviewer: Do you believe Copenhagen could become a role model regarding in sustainable

Respondent: Yeah

Interviewer: Fashion

Respondent: Yeah I think

Interviewer: In the world

Respondent: I think yeah

Interviewer: Yeah

Respondent: I think it can because we, we, we can do it with anything else.

Interviewer: Yeah

Respondent: Yeah. We can do...we just hear a lot about it also about the sign

Interviewer: Um

Respondent: Of difference and bicycles and you know they are so many things that Copenhagen is already has already that [Inaudible 00:32:50]

Interviewer: Yeah

Respondent: So I think it's I think they also add about the fashions

Interviewer: Yeah

Respondent: Yeah

Interviewer: And then yeah and you as it comes sustainability become a culture in Copenhagen or just a trend?

Respondent: I think it could become a culture

Interviewer: yeah

Respondent: Also I think and I think it will take time. Right now it's not like it could start with the trend

Interviewer: Um-hum

Respondent: But I think it could be a culture

Interviewer: Yeah

Respondent: It could be it's together with this whole about food industry and

Interviewer: Um-hum

Respondent: You the cause and I think it would be together with this all the things that we do every day

Interviewer: Yeah, yeah

Respondent: It would also be in the [Inaudible 00:33:30]

Interviewer: Yeah

Respondent: It will

Interviewer: Yeah

Respondent: I hope so

Interviewer: (Laughs)

Respondent: But I [Inaudible 00:33:34]

Interviewer: Yeah, yeah

Respondent: I think so because we can also hear because Julie and I was talking about it for such a long time

Interviewer: Yeah

Respondent: And we can now hear our friends like oh it's so good and it's good that you are doing something and it's so good that you also because Julie and I do you we don't eat meat

Interviewer: Yeah

Respondent: Don't wear leather

Interviewer: Uh, yeah

Respondent: We only have like [Inaudible 00:33:58] make some juice and you know something that's just not leather

Interviewer: Yeah

Respondent: And I think when we told it to our friends at the beginning

Interviewer: Um

Respondent: They were like oh my god you guys are like crazy how can you [Inaudible 00:34:10] you know I have some bags and I was like I just have to sell it

Interviewer: Yeah

Respondent: Because it's leather and they were like how can you do it but now they are like it's so good that you're doing it. We look up to you or

Interviewer: Um

Respondent: You are like it's fascinating that

Interviewer: Yeah

Respondent: Also strong about your how to live

Interviewer: Yeah

Respondent: And I think it's I think in the food industry its people have accepted now

Interviewer: Um

Respondent: They are like I can feel about that and if it's with the meats thing

Interviewer: Um

Respondent: You know eating too much meat people are also like you can see that that's true then they have to eat too much food

Interviewer: Yeah

Respondent: But still with the clothes [Inaudible 00:34:49] coming

Interviewer: Yeah it's yeah, yeah. Well thank you it was everything, do you want to add

Respondent: Yeah

Interviewer: Any thing or like something that you

Respondent: I think that is everything

Interviewer: Yeah

Respondent: I think so

Interviewer: (Laughs)

Respondent: Yeah. I hope that you can use it.

Interviewer: Oh, yes definitely

Respondent: Okay but you...

B6)

Marlo Saalmink | Atelier Marlo Saalmink, (00: 52: 00)

00:00 – 03:00

Interviewee: No, but if you could keep it a bit discreet, would be good.

Interviewer: Perfect.

Interviewee: But feel free to use my name. But I was asking about the recording cause I talk quite quickly, that's why.

Interviewer: Yah. I'm recoding you.

Interviewee: Okay, good. There we go. So our atelier, basically what we do, we do three things. The first part is we work a lot of art direction and brand development. This we do for designers but also for galleries and for magazines. So we work a lot on generating content. Be it visual or be it with text. So that's a big creative part. The second part has to do with business development. So we specialize, we have a small team of five people. We have three people in Paris and one here with me in the office, one in Bergen, we have two offices. And the idea with the business department is especially to look at younger brands. Brands that are coming up that maybe don't have maybe 10-15 stores. We look at expanding our business by consulting them on what to do and what to avoid. And what mistakes not to make basically, which is quite unique to do. Because there's not a lot of people who actually do this.

Interviewer: Yeah.

Interviewee: Also with the right result. And the third part is I'm also a like what I told you in the beginning I'm a guest lecturer in many schools across Scandinavia but also a senior lecturer in Polimoda Institute Florence, which is for me, one of the best schools in the world. That you don't have to put in of course. But it is and it is really like a high-level institute that we work mainly on the masters for business development, for creative direction and fashion management. And I also teach the master for design. There I work mainly on the portfolio.

Interviewer: Okay. Wow. That's very impressive.

Interviewee: It's a development you know, but I work in fashion for more than 12, 14 years now. It's a long time.

Interviewer: Yeah. But still yeah, it's really impressive but that actually leads me to my next question. Which is like on your website, it says, the aim is to facilitate novel direction and that you engage with brand development strategy device and when looking at your portfolio what kind of strategic direction brand development do you work with generally and maybe specifically with examples if you can say something to that.

Interviewee: Well, you know there's different...what I like about us is that we are not one of those companies that just takes money from young designers and runs with it. Ideas need to be very clear and look at what they need. So if it is a young company, that has very different needs from a company that's already established, you know. I remember that next to the company shared on the website, we also work for larger firms like adidas for instance. We do projects for these kinds of companies too. And then you know, it's very specific original and that they just want it copyrighted so we just do that. So it's like (..) what they want for styling for a shoot so I fly in we do this.

03.00-06:00

Interviewee: There's a lot of different things but for the brands that are really coming to you it's like this question okay we just don't know what to do. The most interesting example is maybe the last conspiracy, the shoe brand to mention in relation to strategy because they came to me about 2 and a half years ago. Two years ago. Two and a half. And they have nothing. They had a shoe, they had no identity no website, I mean it was very poor.

Interviewer: Yeah. I can remember that.

Interviewee: So what we did for them and now you can also see that now they're everywhere and

that doesn't have to do, that's very much our work. Of course, they have a very good sales director now as well but we work very closely together. But the idea of us there to actually look at markets so where do we want to expand, how do we want to expand how can we set the visual and textual tone for the brand that is right. That is original. And it was a lot of work you have to understand, because it's a big company, they have a board of directors that have influence. There's a lot of money at stake. Again you cannot come in there as a junior blogger, you have to know what you're doing. So it's very exciting to come in there. And make, obviously I'm very happy now because they're very happy and yeah, we've got amazing results. But that's one of the brands that I really like is this impact you can really see it very clearly. And for us it's very important because I, I'm also you know, with the atelier we like to work with people for a long time. You can also see that most of the brands that I work with, also the magazines that I work with and the schools is years in the making. We don't have 20 new brands every season to make money that's a very bad strategy. So other companies might use. We like to focus on development have the results. You mentioned quite the results. It's the same thing if you have a teacher in your school but you can see if he's a good teacher or not. Not everybody can teach, that's okay. But when I (go) teacher for Polimoda the feedback comes right away from master students.

Interviewer: Yeah, that's true.

Interviewee: (Badly they like that they have to build that school) thank you so much. But it's a very good reflection of your own work. That really helps me also because you have to be relevant to stay on point .

Interviewer: Yeah, it helps you to develop as well.

Interviewee: Yeah, exactly. So if you don't have the knowledge which luckily I do, and I've build up over all these years, you shouldn't be doing these things. It's a big responsibility every time, also on a completely different level with the younger designers. There also you have to start with nothing and I know the right ways how we can do things and we can do things and there's many ways that lead to successive fashion there's not one way. Also there you have to be very selective, very direct exactly this and this works for you, for your brand we look at the price point we look at where they could sell we look at everything basically that involves in getting a brand out there. And there's a lot of steps to be made of course.

Interviewer: Yeah. And you also represent the brand Barbara I Gongini, well can you tell me a little bit more about her company her values your relationship development just shortly.

Interviewee: Yes, of course. Barbara is very different there we just don't do brand development. Barbara we focus very much on text.

06:00-09:00

Interviewee: And on supporting them with their PR activities. So it's a different setup. That being said of course I'm quite close to Barbara, I mean if not very close she's a wonderful individual and when we met the first time and she asked me for these things that were missing especially the very important thing were putting words in a collection. I love writing. I do that for a lot of magazines so to write for designers is a big part of what we do. And it's very difficult one we get like five words from her and then you make collection text so there's a lot of connection. What I find striking about her is of course going in the sustainability thing but the first thing to say Barbara it's not only sustainability. It's also that she makes collections that are not so much like you know. In fashion we have a big discussion about the seasonal part of fashion. There's two discussions, one is there's too much fashion which is true. There's too much waste. And then the

other discussion is it's ridiculous the collections we have now you can only buy them, they're only coming to the stores half a year from now. It's disconnect. So these are two big themes that the larger fashion house in the world are discussing. So Barbara for many years has been in the middle of that debate with herself because Barbara is very much in debate with herself in a very beautiful way. Where she is discussing okay, so I do this collections but I want my garments to exist not just one season but to be able to transcend it to another one so she wants the collections to connect. That's why there are a lot of similar ways of (fastening) jackets, similar ways of putting the styling together, similar ways of putting the shirt together (both) to winter and summer. So that's also a way of sort of recycling within her collections so she wants to get, offer people different ways of wearing the design, that's one part of her wardrobe concept which I like because it's not about throwing away it's reinventing something you already own. Then of course there's a part of her collection where she's very aware of where she sources the materials, sustainability part. Thinking about responsibility to your environment not producing unless it's ordered. Thinking about increasing that part of the production it's not a hundred percent yet. I don't know any company in the world that does a hundred percent. A lot claim they do but it's very difficult still for companies to go all the way that. That doesn't have to do with whether they don't want to, but it has to do with the knowledge that exist on the end of the supplier. Because you know when you buy fabrics somewhere, you need to connect very clearly to the supplier and who you buy the fabrics from, you need to know their origins. And Barbara is very deeply involved in that. Understanding where things come from and what she use and how. And that's quite (innovative) for her brand and segment. We're talking about leather, we're talking about linen etc. fabrics that are normally not that environmentally friendly, but she's finding the ones that are. And yeah, so that's a twofold thing. That's the wardrobe concept and...

09:00 - 12:00

Interviewee: ..and there's the idea of understanding how she works. Also I like the fact that they, like what I said in between that they don't (offer) produce...

Interviewer: Yeah

Interviewee: They do not produce massive amounts of stock every season which is also a big part of for instance the big companies like H&M or Century 21 or Topshop all these brands you know they produce a lot of stock. And they also of course, have to replenish. Barbara is not about that.

Interviewer: No, But I also looked at her webpage and I've seen her shows and, my question would also be what does (Barbara I Gongini) or what does the brand do to be transparent? Because you can read on her webpage that they expect the suppliers to be this and this and they're a part of the code of conduct..

Interviewee: Yeah, but I think there's a thing you should understand and you're not a fashion person I guess, right?

Interviewer: Well I work...

Interviewee: No, I mean that in a good way because you are doing a masters. A lot of people in fashion, you should understand, they are not always that informed when it comes to things. I'm not talking about Barbara here, I'm talking in general. So the lack of knowledge we have in fashion when it comes to where things come from is extremely apparent. I mean you know the scandals that happened in factories going down in Bangladesh, or sneaker factories, people, the attention span of people in fashion is about 2 minutes. It goes with trends but it also goes from thinking about where things come from. So the thing about transparency, I think that, actually in the world right now there's very few brands that are very clear about where they source. If you

buy a jacket from Lanvin, you need to understand where it comes from, they have (beautiful) ateliers, so you have to understand where it is from. If you buy, there's this one designer you should maybe look into, there's Bruno Pieters, because he's one of those guys who started doing transparency. I'll type it in here for you, you should look into that for your research I think it's really relevant.

Interviewer: Ahm "Honest By" (a designer from Amsterdam)...

Interviewee: Ahm it's not actually from Amsterdam, it's from Belgium. I'm sorry but he's proud to be Belgian so. Maybe I'm wrong actually (but then he is) But the idea actually is it's one of the few brands of course you know it already but it's one of the few brands that are okay, there's a jacket, I'm gonna tell you how I make the sleeve, where I got the sleeve from, where I got the fabric from, where I got the ribbon from, where I got the button from. Very clear. I think of course with Barbara of course, I can hear your question note of criticism. I think of course she could decide to be more open about this but you have to understand that when they sell to their clients, they are very much clear about this. That's a very important step in transparency. I think Barbara, when she does interviews, when she speaks of her designs she's very open, very clear about this. Of course, not every magazine in fashion especially design needs to hear how much percentages are or where sourcing is from or the technical details. But with her clients that means the buyers who buy the (store). They are very clear and the ideas also of course...

12:00 – 15:00

Interviewee: ...that these buyers in the stores explain these to their clients again who come in to the customers who come into the store. Actually understanding the garments, on the hangtags of Barbara, there's a clear mention also of the fabrics. That they are a natural, that they have natural defects and natural ulcerations. So I think that in the company, they are constantly looking for new ways to express this. But if you look at another brand we work with, if I may. The White Briefs is also maybe interesting for you, cos they do work with a hundred percent, GOTS certified, you know this certification, a hundred percent certification, everything is organic.

Interviewer: Okay. I mean you know that this is of course part of the discussion on how can brands be transparent that's why I'm asking it.

Interviewee: Yeah, I think personally, that because there's such a lack of information in fashion that if you look at fashion magazines, you look at how they describe fashion. There some, there's several, there's many exceptions of course. But in general, it is about describing the look and the aesthetics and it's not so much about going into the history. If I look at shoemaking, I know so many people don't understand how shoe is made and a lot of people don't think about Nike sneakers, how they are made.

Interviewer: (Giggles), no.

Interviewee: And everybody wears them and including yours truly but only for running. You know, there's a thing we need to think about. Even within Nike, just so you know, you can choose where some of the factories are different from others and stuff so you can actually choose a little bit if you look inside the shoe, which we did of course when we got running shoes. So you can understand a little bit more, it's hard never a full guarantee. But also those companies have certain, they have a big amount now of (talking part) I think H&M now should also be part of your masters. I hope it is. Because they are constantly screaming and they do sustainable fashion. Even if it's like 1% or 4% or something. And I'm not a regular H&M shopper so I should maybe go back at the story 12 years, but I don't think it's very visible and I don't think they're saying enough about it.

Interviewer: Well yeah. Exactly. H&M is also of course, a very interesting case, because they kinda belong to the fast-fashion category.

Interviewee: Yes.

Interviewer: Yeah. It is. Well looking at, we've been talking a little about sustainability in context with fashion, what is your opinion about it.

Interviewee: Well, I think there's a development about it that I really like now that connects the sustainability that's really overlooked. That's the realm of craftsmanship. And I think it's a very important thing in fashion that I hope maybe you can look into a bit because it's very original to do so. Cos' sustainability, I always hear the same arguments, I hear organic, I hear sourcing.

15:00 – 18:00

Interviewee: You know, I hear, restraint and these are extremely important, I mean that's why we're talking now, because I care about this topic. (My own border is caved on it) and there's nothing but Japanese designers in it, that actually make things based on craft. So I mean that's my way of doing it but I think also of the larger scale, we discuss it a lot. I mean, I don't really work with brands that do a lot of wastage, so I think that's very important to mention because that's a choice you can make but the point is I mean, next to the sustainability the craftsmanship - so that means brands that actually source materials that (...) will last more than twelve months. Materials that have very low imprint on the environment, very low carbon footprint. These brands, there are so many, plenty, plenty of these brands that are not getting maybe all the media attention but that work with very small collections that are only doing made to order, that work with very good stores, that actually sell through all the garments. So there's no returns, there's no wastage. And also when they construct leather jackets or shoes, even the leftovers, like for instance The Last Conspiracy is a big company but they don't waste any leather. Like for instance, their tanning process is just like ECCO, there's no chrome, nothing. I mean yes, they're using a lot of leather, so you can argue is that good, okay that's another point we can make. I think they should make shoes of leather. That's what they do and I understand it but the way they treat the animals with respect, the way they do the tanning without the chrome which nobody's doing almost. This is fantastic.

Interviewer: Yeah.

Interviewee: It's a choice you can make. So also The Last Conspiracy you know, with this chrome-free tanning process the new shoe they did with ECCO, I mean this is fantastic, taking big steps. With the leather you know, you have to cut leather, but they match all these leather (slaps) with the shoes by hand and all the cutoff they've reused as well. Like the cutaways, the small strips.

Interviewer: Yeah. Exactly.

Interviewee: So this is great, I mean this is very simple you would say but again they're doing it. Are they talking about, yes they are very much. But you have of course the big problem if you talk about sustainability if we look at fashion. That's from a PR perspective, green and sustainable is not very cool.

Interviewer: No.

Interviewee: And that's really strange actually, because I think it is and I think it's fantastic. But

that is still a fashion thing that, it's still, like I said before it still so much about aesthetics and about the look .

Interviewer: It is yeah.

Interviewee: Not so much about this part. So people forget to discuss that part, very much. It's actually very bizarre because for an image of a brand you would think that green is good. Always, because it still has a very dusty image.

Interviewer: Yeah, that kind of also, but then of course would you believe that sustainability is going to (place/play a bigger role) in the future?

Interviewee: Well like I shared, we all know it also very much depends on the consumer because unfortunately, people are not willing to spend more money. On products that are maybe, you know...

18:00 – 21:00

Interviewee: ...ecological, cos' they are more expensive. They take time to make. That's one thing. It's about price. So it takes also the willingness from a consumer to start thinking about this and as you can see in the world, **I mean please don't quote me on this** but we live in a world with a lot of selfish people. In general that you know, are not, are caring about maybe other things before this. If we look at the food industry there's been a very interesting development over the last 10-15 years. If you look at all the ecological bio, vegan developments, I mean now you can buy goji berries everywhere. It's a childish example but with sustainable fashion it's not the same yet. So the thing is why the food industry work is very simple because people have been told that these super foods are really good for them. Some of them actually are because I'm a trained Buddhist so I used to eat very minimalistic for a very long time and some of the berries, some of the grains are actually fantastic. But a lot of it is also a bit you know like Coconut water for instance. There's a lot of things that are hyped to a big extent. But fashion I think that, that hype, that still isn't there unfortunately. And there are conferences you have in Copenhagen this fashion summit, but I don't think the whole world is paying attention to that yet. That's my feeling. They have speakers, but have the same speakers as last year. I mean, it's a difficult one also but they should try because, I remember that I had a conversation last year on that summit with a woman from H&M. Not really in charge of... I think it was kind of a press, communications woman. I really might have to check but she had to defend on stage you know. They were all attacking her. That's also not the way to go. I think it's important that you have a dialogue. So I mean, yes you can always invite H&M and point a finger but there's also smaller companies that are making fashion. I mean there's also young designers starting with this already.

Interviewer: Yeah, I've heard that they were you know sponsoring so there was a money part.

Interviewee: There always is. I mean they wanted to come and show how good they're doing. Basically, yeah. No but I think that sustainability show that the image part is a big part of it that people have to start understanding first of all that there's something meaningful about this, that it makes sense, that there is a reason why we are talking about it that it's better for us. I mean if you look at The Last Conspiracy one more time, tanning without chrome is so much better for your own skin. If you wear it as a consumer it's better for everybody. The animals, for you, for the (foot-makers) for the artisans in the atelier, I mean, there's so many steps that are important. The same goes with cotton. Cotton is the most used fabric in the world. Organic cotton is not so expensive anymore. And GOTS, this certification, yes we can argue if it's always true, I think it is quite reliable. There are many certifications now for this; the prices are going to be alright. So I think the price argument will slowly fade. But then we have to inform people and tell them why they should

switch to...

Interviewer: Yeah so as I understand...

21:00 – 24:00

Interviewer: ...you also know a lot of brands that do also have sustainable elements in their business model but they don't officially talk so much about it...

Interviewee: Well, I think they talk about it but also, you need to find the listeners as well.

Interviewer: Alright, yeah.

Interviewee: That's what I said, I mean you have to the reason why sustainability on the intellectual point of view, why it's a relevant process. And why we have to think about this. I think that the movement is growing. Like what I said, I see a lot more craftsmanship brands that do very slow fashion. Which is very much part of sustainability for me. And there's a big movement in this, if we look in the darker fashion, when it comes to black design, you know, like understated. There's maybe 20, 30, 40, Japanese brands that are coming up now doing very good work, very respectable. There's a lot of Italian brands doing the same. So watching very clearly the fabrics in Japan, or in France together with those again making exactly clothes to order, not wasting so that movement is coming. I think it's a silent movement but I think it's a powerful one because it's becoming to be more and more. But then again you know the difficulties against fast fashion is to also give these people a voice cos' the fast fashion companies, I mean the advertising budget for Nike compared to The Last Conspiracy or Barbara, you know, come on. You cannot compete with this. There was also a big discussion about food companies in the US. The big companies like Mars and Snickers, or McDonald's. They can always spend more money than the whole foods industry. Fruit and Veg. That's the same with fashion. So it also has to do with power. But I think that the most important thing we have to know is we have to start looking more into the effects of non-sustainable fashion. Cos' we're not talking about that. The only thing people know in the fashion industry about fast fashion is the factory problem.

Interviewer: Yeah. I mean that's after the big scandal, I think.

Interviewee: Yeah but that's too simple. There's a lot more going on. And the thing is that talking about the environment and. You can also see it with the big environmental summits we have now in politics. Every time they have a summit they agree on things but they're not really happening. Or a few countries are doing it and not everybody. But I think the concept of sustainability is also the word "sustain". I think that there has to be a new spin on it because the way we're talking about it now like I said before, it's constantly the same dialogue I think it needs to be injected with some new arguments. I also think we need to give room for people who are not against, for people who are ignorant of it, and let's tell them why in a more open debate because right now it's just black vs. white constantly. That was a bad analogy but you know how I mean it.

Interviewer: I know exactly how you mean it.

Interviewee: It's like just black or white. No middle way. There's no grey area or we can't discuss and meet in the middle.

Interviewer: Yeah. That's true. So what plays a role when it comes to including sustainability in the business model...

24:00 – 27:00

Interviewer: Could you answer that or is it ...

Interviewee: Well, it's a choice, you have to understand. It can be a choice. There's a lot of brands who work with synthetic materials. I mean for them sustainability maybe is not so exciting. The same comes with leather. Leather is difficult to be...say okay...it's all sustainable cos' we only use a few cows that we have in northern England. You know. We use only the (hind then) we use the whole product. There's very few companies who can do this. Cos' then they can only make four shoes a year. So it's a difficult one when it comes to doing the whole production but I think it's important if say that you are making t-shirts you know, out of cotton the research is very important in there. And this is also a big challenge for a lot of designers also upcoming designers. How far are they willing to go when it comes to research? How far are they willing to go to dig very deep and to start thinking about alternative ways of sourcing the fabrics. Cos' when you go to a fabric fair like (Camps de jour) in Paris, there's just so much on offer and there's so many good producers. Some of them are less good. But there also, the dialogue should be there. But the dialogue is always (surprise). First, like I said it's a very important part. So again I still think that because sustainability is getting a bit more and more affordable that including it in a company will be a choice for companies to actually sell say something positive. But by doing that like you said before we have to talk about it more. And it has to be more apparent that it's a good thing. Like these whole foods that everybody's raving about now. It's a very good, I think it's a very good analogy because if it was as popular as whole foods everybody would be doing it.

Interviewer: Sure. So what do you think are companies hesitating with when looking at a business model that is about slow fashion? Slow fashion, less production, less growth...that's kind of what I'm thinking but what do you think are companies hesitating with?

Interviewee: Well (have) companies have different levels. I mean if you look at the really big ones, I mean they have a good financial model right now and they're making a lot of money. So for them to make changes will take time. And they must be willing to do so as well. The big sports companies should try, I mean they have to be willing. But also the consumer has to be willing to pay more. And that's the (...) if you look at these factories, there's one big company and there's the small subsidiary companies. The big companies are going to be okay for this price you make this sweater they tell them. And if they can't do that they go to another factory. So there's a lot of pressure on them to make it that way because if they don't they lose their clients. So there's a lot of (...) on price. There's a reason why t-shirts cost 10 dollars here. Imagine how much it cost to make, how much they get paid, you know this but this is ridiculous. But people don't care cos' they want it quick, they want it now and they want new stuff. That's why these chains are working so well. That being said, I mean they're opening a lot of development but we also seek for the first time, we seek closures in certain cities in the world. And that's maybe a sign, it also says that you can only throw so much at people and at some point...

27:00 – 30:00

Interviewee: ...it stops. The point is of course, with sustainability but also I think next to this corporate responsibility is also very important. Cos' sustainability that word is a bit you know, it's getting a bit tired. In the whole world, but the idea of corporate responsibility where companies start thinking about you know, how they do business. I think that's a lot of the luxury houses for instance now are having a good dialogue here. I don't want to go into names because I think that's a little bit to direct. But some of them are doing actually quite good work. Understanding that okay we make leather bags, we make a beautiful jacket, the consumer is not stupid, they'd like to know how it's made. And they don't want it to be made with all due respect, in China or actually China is doing fantastic production on some fields also in luxury but maybe not. Maybe they want it close to home, maybe they want to see it in the European atelier. So what you do see

now is that a lot of companies are shifting productions back to Europe.

Interviewer: Yeah. That's actually really interesting. I think so too like looking at the luxury field because the other strategy is of course based on something else then. Yeah. The fast fashion strategy so...

Interviewee: Exactly. And a lot of them are also now moving back to Europe cos' we have fantastic production all over Europe. For instance, Portugal a country that has always been when it comes to footwear but also (...) design very important having a good name and if you go to some of the ateliers, I'm not talking all of them cos' of course there's bad ateliers in Italy and China where a lot of immigrant workers are not paid enough these exists of course too. But the point is that the right ateliers is a very, you know, it can be possible to work with a good group of people that you know actually from the Christmas dinner. You know their names, you know that Rita is doing the sleeves and Johnny is doing the rest of the garment. I mean you can work like this. Also when you have 50 to a hundred stores or a hundred and fifty and The Last Conspiracy is proving that and for instance one of the brands we work with. I mean so I can see that Barbara is doing it, working very close. I know a lot of (...) designers that work extremely closely with the atelier or they make everything in house. A lot of Italian brands in the more craftsmanship scene, they work, do everything themselves, they own their factories. The smaller craftsman, it's beautiful! They know exactly who works there, it's a bit like the couture houses, you know, they know the head of the atelier. This sounds idealistic but it is happening on a smaller level. And it's good counter rate towards these factories where people are just cranking our sweaters for 1 dollar an hour or less. I think that's happening and I think (...muffled...) we have to also find a way to turn into sustainable corporate responsibility into a positive thing.

Interviewer: Yeah. So, one more question would be, you know slow fashion when that means less production or maybe less seasons, less collections a year, do you think that can become something because you typed that Barbara I Gongeni, they do that, that they translate collections to the next season, do you think that will also be part of this movement or...

30:00 – 33:00

Interviewer: or yeah...

Interviewee: I think it already is. Like what I said before, when I look at the craftsmanship brands and maybe you should look at it as a, I'll just put some magazines for you here that I maybe think a...

Interviewer: Because I'm also interested in you know the fact of less growth but then of course I don't know but maybe some companies are afraid that, that will ruin them if it's less growth and if it's less ..

Interviewee: Sorry I'm just typing some magazines for you before I forget. With relation to this topic (I'll just start in a couple of hours) I think that you should look at cos actually these are magazines that focus very much on the slower side of fashion.

Interviewer: Yeah. Cool.

Interviewee: And maybe some of it is a bit Japanese a bit avant-garde but they are very relevant (all four piece FOR) large very large international following. And the third one, I'm the fashion editor for..there's no way I'm putting it there but I think it's relevant for you to explore. Because

we talk a lot about these things there are also the print issue. They all do print of course, all four. The first one not so much anymore. Unfortunately, but these are all people I know and they work well. They really work on it on actually sharing the idea of craft. If I look at another brand, if I may that I worked with to talk about slow fashion, if you look at Hansen Garments from Denmark, also a very interesting brand because very good pricing but still very respectable way of dealing with fabrics and the people they work with. So there is a very good proof of actually a company who's very responsible when it comes to sourcing fabrics from Japan or from Europe working very closely with the suppliers, having their personal approach when they go to stores explaining the crafts of their work-wear silhouette. So Hansen Garments should be a very exciting brand because they are not charging five thousand euros for a jacket, not at all. But when you wear their things just so you know, I mean it lasts years, decades if you want, it's amazing. And this is a very beautiful brand that is (...) not told you so much about but they let you feel the collection and then you understand. So that's slower part of fashion for me, it's very much apparent in when it comes to craftsmanship, the whole heritage section for instance. We look at work-wear inspired clothings and also we look at footwear. There's a lot of Italian ateliers that are working on very slow beautiful construction and made to order. With respect for the quality, with respect for the environment, so I think that there's a big movement there. And also the luxury houses I see developments here. This will take longer. Because unfortunately also luxury are, people are, not everybody buys something because they appreciate it. When they think about people also buying to accumulate and also luxury houses are about accumulation when it comes to bags, perfumes, scarves, whatever, the big sellers, the wallets, I mean these are accumulation. But in the garments you can see the construction. I mean I recently got a call from (Saint Laurent) and I was actually very impressed by the sourcing of the fabric and how it was made in the atelier. So it is possible.

Interviewer: Okay. Yeah.

33:00 – 36:00

Interviewee: But of course, that being said. These companies also company like Rick Owens. They have of course a beautiful factory in Italy where they work. I have not seen this factory personally but I mean a lot have tried to control and have a dialogue with the people they work with to construct the garments which is part of slow fashion. So I mean I'm not saying that Rick Owens is slow fashion, he's not, some elements of his company are but at least an effort is being made.

Interviewer: Yeah. That's a start.

Interviewee: And I think these magazines I mentioned to you, I have plenty more if you need more but these are also a good start to look into that movement. Because there's a lot there where people actually think in respectful ways towards garments and actually want to slow things down.

Interviewer: Yeah. I mean I've been also working in a PR agency last year and then I also saw that in Copenhagen you know (Ellen, Cotume) some of the magazines are also starting to talk about it more. So it's kind of interesting to see that also in the magazine, it actually plays a role. That there are some pages now (written) about sustainability.

Interviewee: Yeah, I think I mean. In Denmark I mean, Scandinavia in general, we are supposed to be the leaders of sustainability and there are a lot of brands who go and try to do this. I think it's again, I think it's very important also with (costume) and other brands that they also give room to new brands or brands that actually have this kind of image. I mean we don't see Barbara so much in these magazines. For instance, Barbara's universe has nothing to do being dark. You know it's

not, it's beautiful fairies, extremely wonderful woman making garments that are very dreamy actually and very, there's a lot of basic stuff as well that you can use that anybody can wear you know. It's very democratic. And that's also a part of them of the sustainability. If I look at The White Briefs, the undergarments brand. The way they work, I mean I like it. It's very democratic. It's a silhouette that everybody can wear. The same with Hansen Garments, that's also part of slow fashion. If you're not coming to (niche) some of the brands I showed you, they're very artisanal. And it's very expensive and very restrictive, but brands like Hansen or the White Briefs, they show that it can be for everybody. And everybody can join. The same with The Last Conspiracy with their new project with ECCO. I mean ECCO is a huge shoe company but even ECCO wants to do this ecological project. So that's good, there are signs. But again if the power is with the consumer it's very basic but it's like that.

Interviewer: So what do you think are, you know now, I'm looking specifically at Copenhagen. What are the tendencies if you can say that in Copenhagen, in regard to sustainable fashion because you said Scandinavia tries to or is the sustainable hub kind of...Do you think the tendencies in Copenhagen direct into this ...

Interviewee: No (...) Sweden a little bit. I see mainly a sustainability

36:00 – 39:00

Interviewee:...when it comes to undergarments or pajamas or scarves or knitting at the moment. I don't know if you saw a lot more. But this I see. There I see brands that are doing a hundred percent sustainable ecological you know, proper sourcing and I think still I mean of course Copenhagen is a relatively small fashion scene. We don't have to be negative, I mean some people are doing a very good job, I mean I love designers like (Freja Dalsj ) they try to do their thing which is interesting but of course for it to get on the international podium we're not there yet, it's still very local affair. Also don't forget that, sorry, no sorry let me just finish what I mean. No but I mean you have Copenhagen and you have (Jylland) it's completely different. Because Copenhagen is not the Danish fashion industry, more than 90% is based on (Jylland). I mean you know. A lot of the money is made there. We can see that in fashion, I used to produce a lot of fashion shows. You can see that to explain in a newspaper like Politiken and (Berlinske) fashion from a business point of view I think they're struggling a little bit to do that in an informative way also for those people that are not working in fashion. Not only about Copenhagen.

Interviewer: Actually, I never thought about it you know you kind of but yeah. Makes sense. That (Jeugland) of course plays a big role when it comes to business.

Interviewee: I mean look at Bestseller. They're based in (Jylland) these are companies continue, a lot of textile companies there. ECCO is based there. These are the big companies that make you know a lot of money. We have the smaller designers that show in Copenhagen fashion week some of them of course have good clients, I mean Wood Wood is massive now. But of course there are some, there's many that are based in Copenhagen. It's the cool city to be but a lot of the industry also historically wasn't (Jylland). There's still very small leather ateliers, there's still very small knitwear ateliers in (Jylland) which is beautiful to explore so it still exist there. I mean look at all the company like (S&S Hanning) I mean these guys they have been doing like respectful knitwear for a long time and their small ateliers.

Interviewer: Yeah. They are very .

Interviewee: So I mean this is also (Jylland). I mean if we look at the Danish fashion industry on a whole I mean I think that I think it's happening more. We see the (Olsen) architecture with the big architecture you know B-I-G, I mean Bjarke Ingels I mean he's trying to do all these buildings with

like you know thinking about the environment including greenery inside, thinking about carbon footprint. We see it also in furniture more and more, so it's definitely a role to play.

Interviewer: So do you believe Copenhagen can become a role model regarding sustainable fashion, I mean that's just...

Interviewee: The dream? Ah yeah. I don't know. I think the first person we miss, spokespeople. We miss that, in my opinion. I don't I can't think of anybody right now that really knows how to speak of this. There could be a spokesperson...

39:00 – 42:00

Interviewee: ...to travel around and explain. That's one thing. I think also that you know even the larger brands maybe from (Queens) bazaar or Wood Wood etc. Are they interested in this? I know they are a bit. But do they want to talk about this too because they have a lot of power than say a smaller designer that just comes to look around. For instance, when I look at Hansen Garments, I mean that's a very Copenhagen based company there the office downtown but they go around Europe and the world. They travel. They connect. I mean the most beautiful thing they (made charge) last year, the local factory in India, on site, with those guys. She documented the whole thing and this is craft and this is so beautiful. Small very small atelier, nothing with, so beautiful, so intense. It doesn't get more sustainable than that. Some of them are doing it but I think what you will always see sustainability; the ones who are doing slow fashion are the ones who are a little bit more private. They don't want to shout. And they just want to just do their work let the work speak for them and it's very Japanese. I'm a big fan of Japan, I commend them a lot for their mentality. It's about letting the work speak for itself. And that's also a way of doing it. So there's a bit of dilemma and already in Scandinavia we are not fond of shouting because of the (Janteloven) So you can't talk about yourself basically so there's a big challenge in finding the right wording. I think the conference in Copenhagen would play a big role but they also need to work harder on that. To get more people in and have a bigger debate and take that leading role when it comes to fashion.

Interviewer: Yeah. Cool. Well. Do you consider Copenhagen as a fashion city, a fashion hub?

Interviewee: No I don't, to be honest. I mean it's really good for the fashion world. I mean of course Copenhagen for Scandinavia plays an important role. Why? Because it has a little bit more eclectic feel than Stockholm does. Stockholm is the brands we know and they show but a lot of them show just for the buyers and you know it's not the. I think Copenhagen had a moment some years ago but I think it will be difficult for them to get everybody back. You see for it's brands like (...leaf) to show alone then you see (...move the barriers).

Interviewer: Yeah. Some of them are not showing in Copenhagen.

Interviewee: Yeah (...kopf) is still showing in Copenhagen but actually the show he does I saw it in Paris. I was there. I mean it's the thing. I don't know if it's a hub, I think that they, that's there's definitely a possibility to revive this but I look at the fashion week now. I miss a lot of names. I miss a lot of dynamic. And I think for it to be a hub they need to also get more and more international attention. And that's a big difficulty because you know, a lot of the press has to do with the big circuit and it's always you have your Milan, you have (petit one), you have Paris and there's Copenhagen. And New York and London, if you're unlucky on top of that. There's also a way of how we can actually explain the fact that why Copenhagen, uniquely of course the position of Copenhagen is very unique. Geographically.

42:00 – 45:00

Interviewee: I mean, it could be very exciting. I think there's a lot of exciting brands but I think brands like The Last Conspiracy or Hansen or the brands that make big international headlines (SnSHerning, North Project) very important. These guys, they're not gonna show they have a big focus. So if you caught them on board then you would have a hub because there's plenty amazing brands from Copenhagen doing great business now all over the world with a good message. So I think it depends a little bit on how the brand mix will change on the coming years. I remember this summer for instance, there's many young designers showing and that's good we need that as well but you need also on top of that, the brands that's raw in the outside worlds. And like I said that (these events also show buyers) so why would press or buyer go to both shows.

Interviewer: Exactly. Then maybe there's just a lot of other brands to see in the week but...

Interviewee: Yeah. I think that for me the last fashion weeks I think that, I don't know if you saw the schedule but I would like for it to be an iconic, there are so many fashion weeks right now. Even in Milan, cos' Milan is about the classic you know, the fashion. There's so many shows. If you look at Paris now, the women have to go again in two weeks. There's maybe 150 shows or something. It's massive. Often on schedule. Presentations included. There's a lot, there's probably even more and it's a seven-day show, it's madness, so there's a lot stuff on display. I mean London look at how many men's wear designers are coming from London now. So I think the last thing with Copenhagen for it to become a hub, I think the idea of looking at the model of London where we actually support young talent more. Where we actually say to young talents here you are, you can have a show for five seasons. Like three or four seasons we support you, we help you out with consultancy we curate you. People on display, I mean if they did that more, look a little bit more at London, of course cos' London has been doing something really amazing with the men's wear. When it comes to attention over the last seasons. It was nothing and now it's huge.

Interviewer: Okay yeah. I haven't been really following that so much...

Interviewee: But the men's wear, just so you know. There's a lot of London men's wear brands now that show also during the women's but then during the men's the London men's week has only been going for five seasons now.

Interviewer: Okay that's really impressive.

Interviewee: That's the men's week on its own. It's done really really well.

Interviewer: Cool. Actually, that was all of my questions I had towards you. Do you have anything to add.

Interviewee: Well, if that's everything you need. I talked a lot. I don't know if I gave you enough that you need.

Interviewer: I think I actually have everything I need. It was very interesting to hear your words also with your background, I think it's very important.

Interviewee: Have you, for the thesis I mean. How many other people did you speak to? How did you go about that?

45:00 – 48:00

Interviewer: I'm speaking to like some more people in the next weeks. And I've spoken to three other people. Actually I'm looking at Tendencies in Copenhagen, like in also, what do companies who don't talk about it so much actually talk about it.

Interviewee: Will you also speak to somebody in the Danish Fashion Institute?

Interviewer: Yeah.

Interviewee: Who are you speaking to?

Interviewer: Right now I'm figuring out if it should be either Johan or uh forgot his name, well the two who are responsible for coordinating the fashion summit yeah.

Interviewee: I think it's good that you try to speak to them too. And also ask them the same thing about the hub. They will say yes. They will say yes so it's positive but I think it's good that I mean I worked many years in Copenhagen but we are positive. I gave it my heart and soul when I produced shows there because I cared so so much and I still do about Danish design. I mean I'm not Danish you know that but I mean it's just that there's so much potential but it's also about working together finally this season the fair started working together again. Maybe you should also speak to some of the owners of the fairs, the fashion fairs. Like Christian from (Cliff and Christian) the other Christian from Revolver. Maybe that could be interesting. Cos' they know exactly what brands are coming and showing so there's a lot more introspection than compared to the shows cos' like a lot of brands come there to sell. So maybe that could be smart.

Interviewer: Is there any other brand you think it would be interesting to talk to? Where you know they're considering the sustainability aspect, the slow fashion aspect but not really talking about it in Copenhagen.

Interviewee: Like I said, I think you should speak to Hansen Garments if you can. You can say hi for me there because we worked together. Because I really think that what he's doing, I don't think you should use the word sustainability so much with her but it's all about slow fashion there. And I think that she could tell you how she works and I'm really impressed. It's very well done, it's very polite and she's quite shy so I hope they agree. But if she mention my name it should be hopefully helpful, it will be. There's also this brand I'm curious about. I don't know if...(I..U...I ..You) or something? They make like slow pajama wear. But I don't know so much about it but maybe that's interesting to look into. And of course with Barbara, I don't know if you want to speak to her too.

Interviewer: Yeah, well now I've heard your, I don't know if I will but yeah...

48:00 – 51:48

Interviewer: ...maybe in two weeks or so. When I'm a little bit further into the process maybe I would like to speak to her so I would like to keep it open if that's possible. If you have ...

Interviewee: Yeah of course. Just let me know if I could put you in touch with somebody there. I think that's very important, and also I mean you folks are mainland Denmark right?

Interviewer: Yes, mainland Denmark.

Interviewee: Yeah. Maybe it's also interesting to look at a larger company maybe even like Wood Wood or something to see it how they want to do it.

Interviewer: Uhm . Yeah. I think they don't communicate it on their webpages so that's actually what I also find interesting like what would they think intern, as in in house...

Interviewee: I think with those large companies. Also like Levi's or G-star all these companies that are making a lot of headway now, they also have their part of sustainability but I mean like you said as well how can we discuss it. How can we present it without it becoming dusty. But again I think the last thing I want to say, we talked about the consumer because the power is there. It also has to do with information, I think the fact that we have internet, social media all these access to information I see what my student's for instance design students, it doesn't necessarily mean that people are doing better research. It's also because everything is so available people stopped doing research. The information we take in, like I don't have social media but if you look at a Facebook wall I mean it's not a relevant source of news. And a lot of people only look at this for the information but it's also about challenging people to look beyond. That being said of course, the other side of the information that people are looking into things and they want to know about where things are coming from. So you have a bit of this divide as well between do we want to be informed? Or do we just prefer to live in ignorance.

Interviewer: Yeah, I think it's also important to know how you communicate it. Because as you said, there is so much information and then you have to be really clear to actually get your message through to the consumer and so...

Interviewee: Yes.

Interviewer: Yeah, I think and being trustworthy and all that how can you build a relationship and catch the consumers eyes and...

Interviewee: Yeah but also tell them how to be selective I think. And it takes time but I think like you said as well, I think there's a movement coming and now we just have to hope that these people find more their voice. I'm working on that as much as I can. But I think I'm not the biggest guy in the world so it will be nice if some of the larger companies will really have this massive following would also be able to and those I would like to see for instance this conference. I would like to see people speak proper but it's always difficult with these things. I've been myself invited to do panel discussions and you often see that people don't really want to be honest so it's also a difficult platform. Depends on the moderator again the person who is able to get things out of people and get to discussion.

Interviewer: Yeah. That also depends a lot on that. True. Well thanks so much. I won't keep you longer.

Interviewee: Thank you too. A pleasure to help. If you have any more questions, I mean I don't know your fellow students from CBS but if you have any more questions don't hesitate to write. I can always elaborate or help out with further insights if you need to.

Interviewer: Perfect. Thanks so much. That's amazing.

Interviewee: Thank you too. Good luck and let me know if you need anything for the rest. Take care.

Interviewer: Have a great day. Bye!

B 7)

Martin Mitchell | Lessmagazine, (00:31:17)

00:00 – 03:00

Interviewer: Okay. Hi Martin, thanks for meeting me here today. I'll just start off with my first question and then we'll see where we end up along the way and my first question is how would you describe Less Magazine's values

Interviewee: Less Magazine's values is highly about getting people to care about the cold process and craftsmanship in the making of a garment and put value in more than just the way it looks. But also for my point is to show that even though stuff is sustainably made or slow fashion it can still be visually appealing. We wanna have the same high regard of visual content as any fashion PR media anything would have, but to have the good thoughts and craftsmanship and all the good ideas in that as well. To show that the fashion connections have a more brainy side to it, more academic side to just being beautiful.

Interviewer: Cool. Yeah. Interesting but actually, leading to our next question what is the definition of sustainable fashion and slow fashion and in your words because I know that you have a very you know defined way.

Interviewee: Yeah. But it's still not very defined actually because we see slow fashion as multiple things so it could be a sustainable approach and sustainable materials or sustainable production or social sustainability in how the garment workers are being treated in the factories but it could also be how the concept is or if it's trying to their concept is then the collection is trying to push some boundaries maybe in society or criticizing. It's a lot of different things. And we have our slow manifesto of, we call it slow clothing and call it through Less Magazine. Cos' manifesto is a bit high up and we want it to be easily approached by people who don't know anything about slow fashion. And like I mentioned, we don't want to call it slow fashion we call it slow clothing because (...) said that as well, slow fashion and slow and sustainability, slow in fashion, (oxymorons) working in opposite directions so to combine them is just a bit of it's not really understandable for us.

03:00 – 06:00

Interviewee: So we call it slow clothing if you wanna focus on the clothes more than fashion.

Interviewer: Okay. So what do you think about sustainability in the context with fashion what is your opinion about this?

Interviewee: In what way, in the visual way or in how it's being presented or talked about, communicated or...

Interviewer: That's true. You know maybe all of it but that would maybe take too long so...

Interviewee: I can talk a lot about it but in sustainability it's as a phenomenon in fashion is still from my perspective being a conceived as something (would shape hemp based) basic wearish feeling. Where's I think, as I told you earlier that sustainability needs to brand themselves on other stuff than to just being sustainable. Like if the material is sustainable but the product is still shit then what does it matter to have a sustainable material if the product won't get sold and (yen) people still consume the same amount of clothes. Then it doesn't matter if the material is

sustainable or conventional. Doesn't really matter. It's about lowering the amount of clothing people buy, that's sustainable to me. Not necessarily the materials used. Or as I told you, there are sustainable designers to be better at designing. So it should be about the design rather than how people when they buy they have a, I don't know what to call it in English...

Interviewer: What is it in Danish?

Interviewee: (...[sense of relief? Comfort? Conscience?]) They feel good about themselves when they buy it. They feel like they, good deed. Buying sustainability...

Interviewer: Yeah.

Interviewee: Make them feel less guilty. I think sustainability needs to play (on different permissystem) just to make it go further. And that being said, there's a lot of brands pitting into the sustainability...

06:00 – 09:00

Interviewee:...Just for the sake of the branding value it has. Like a, for example, Chanel doing this big couture sustainable thing, but on the other hand he still builds this huge scene out of it making it extravagant again it feels for me like it's part of sustainability just to be a part of it to grab that attention you can get out of it. Like he's done with the female protesters earlier collections and then the collection before that he had a whole Chanel shopping mall. So it's like why are you this. Is it just like picking on things that happening in society right now or is it because you really have a passion for it. And that's how I feel a lot brands are doing not brainwashing but trying to have...because it's really a popular subject in society and people really buy it for being sustainable and eco (like flow and slow food) and it's really ...

Interviewer: As you said also making big good deed.

Interviewer: Yeah, so it should be more than just seeing a brand and valuing it.

Interviewer: Yeah and do you believe that sustainability is going to place a big role in the future of the fashion industry in Copenhagen?

Interviewee: It needs to and I think the work (DAFI does is important. I'm not a fan of them in general but I think it's nice just to see that they do something and they approach the different companies to make a difference. They also manage to brand themselves as the greenest fashion week in the world. Something like that.

Interviewer: Yeah. I think (Pernille) also kind of said something that after one of those fashion weeks, Copenhagen was mentioned in Vogue and it's one of the greenest...

Interviewee: Yeah, and they really wanna brand themselves as being that. But that's still a very, very low percentage of the entire fashion week.

Interviewer: What is your criticism with (DAFI)?

Interviewee: It's mainly also because we had some bad experiences with him personally, I think maybe (Penille) also mentioned that...

Interviewer: Yeah, I remember...

Interviewee: So that's also part of the how our opinion on them is. But it's really it's, they're this really big organization that has a lot of power. And maybe they could do something else or

something more.

09:00 – 12:00

Interviewee: In ways to getting their sustainability moving.

Interviewer: Do you mean they're not doing enough, they're not (negating) enough then?

Interviewee: They're doing a lot of great stuff, but I still think, it's a love hate thing because it's nice to brand themselves as sustainable and stuff because it's modern but it shouldn't only be because it's a modern thing to do to brand your brand as (DAFI NICE) as sustainable but you can't deny that they do the fashion summit and they have the sustainable fabric library and they have...

Interviewer: Like also a code for the models and ...

Interviewee: Yeah that's not really. I think that's just (Performa).

Interviewer: Like more ethical

Interviewee: but it's not really functioning in a way. I think if people don't if one of the big brands didn't conduct to this they would still get accepted in the fashion week still that's what I think because it's still, do they dare to do it and I don't think they do at the moment.

Interviewer: I just saw that a (funny aspect) would also be referring to a lot of their rules on (not audible) website they're were like referring to (DAFI'S) kind of I don't know how to call it but their rules..let's call it that.

Interviewee: Yeah.

Interviewer: So that they're committed to being like sustainable and that...

Interviewee: Like they do (commit in) fashion summit my problem with that is it's fully sponsored by H&M for example...

Interviewer: And Tony & Guy maybe as well.

Interviewee: I'm not sure but the fashion summit is this big, big thing about sustainability and discussing sustainability and getting all the big companies to get up. But it turned out to be a bit much praising of what H&M does. And of course they put a lot of money in it. So there's this interest, conflict thing that doesn't really correspond with how I would have liked that to be. But obviously, they'd have to have money to do it. But I think, it's really bad that a company can have such an impact on fashion in general.

Interviewer: Yeah.

Interviewee: So, it's such a huge company and every time it's criticized, it's being stopped immediately.

Interviewer: And then they do good things like the fashion summit where they (...)

Interviewee: Yeah. So they do all those stuff and if you see there's a lot of articles on the web. I'm not sure where they are...

12:00 – 15:00

Interviewee: ...right now but once or twice I found articles writing positively about H&M and saying no this is not as bad as it sounds or looks and blah blah blah and then in the bottom it says it's written by H&M.

Interviewer: Oh alright. That's very convincing.

Interviewee: Yes, so it's this, it's just so nice so we don't like H&M very much and (DAFI) works with them in that regard and it's still because we're still very ideologically in the fashion scene so big corporations and stuff like that is not very much our style.

Interviewer: Yeah. Exactly.

Interviewee: That's part of why I don't really like them besides the personal feelings.

Interviewer: Exactly. No, no. I think you explained that very well. So my next question would be how would you describe like the foreign interest in context with your company and your ideas about sustainability?

Interviewee: There's a lot of ideas about foreign interest from foreign countries. I can see that a lot on our social media for example. And there's a lot of sustainable brands and or magazines following us and liking commenting and stuff like that. Because I think we offer a more visually pleasing way of dealing with slow fashion. Because we don't want to be foot shaped basic thing that we talked about earlier so in that way I can feel that people think it's nice to see the both sides mix not only the longer articles the more well researched articles about fashion but still have that visually pleasing article but still have that visually pleasing article of series and interviews as a normal fashion media would offer so that's pretty nice so I have a lot of (...) email in me about collaborating.

Interviewer: That's really cool.

Interviewee: It's really nice. I think also because we write it in English it's easier to get out.

Interviewer: That's also your idea behind getting the words

Interviewee: There's a lot of Australian brands, I think the sustainability. Sustainability is huge in Australia and in the states. There's a lot of things going on. Yeah, it's super funny to see and people we haven't had...if you want to collaborate with people there's never been anybody negative about it or declining first hand.

15:00 – 18:00

Interviewee: ...It's only because we don't have a budget that people maybe say okay it's not fitting to our schedule right now. Or if you can give us a little bit of but it's never first hand when we present what Less is and okay we wanna do this and this then if we've never had any negative feedback actually on that ...

Interviewer: I also talked to (Pernille) about it that you like started this three four years ago, yeah.

Interviewee: Three years ago yes.

Interviewer: And you've been growing and you did so much in the last...

Interviewee: We have no background in it so it's only been about learning by doing it which has been really nice.

Interviewer: And you've become so successful with it so...

Interviewee: I would like to make money off of it to be as successful but (I'd really find concept now) I think people can ah, it's easy to see what we want to do. In that way, it's a success. And we're still learning and progressing and perfecting what we want to do. And I'm really proud of this latest issue because it's the closest we've been to what we're trying to do. There's always been small things that were ah maybe we shouldn't have done this or maybe we could have been like this ahm. But I think the articles and the series and the interviews has been really close to what we want to do. Because it's a mix of featuring your local craftsmanship brands and stuff like that but also taking from foreign countries and presenting it to maybe (because almost...of Copenhagen) and presenting it to them.

Interviewer: Yeah. That's really, really cool.

Interviewee: It's really nice and I've been really glad that people making content for us that the people making content for us this issue said yes. Because there's this mix of Danish people, someone in Paris, someone in Berlin, someone in the States, someone in London. It's so nice to have all those people collaborating with us.

Interviewer: Yeah. It's really, really cool.

Interviewee: So I'm so grateful for people who wanted to be a part of it. Even though we don't pay them.

Interviewer: So that's like, it says so much about the concept and how the people feel about it if they wanna be a part of it.

Interviewee: We're so grateful every time because we don't expect anything. We understand if people have a busy schedule and like when you were with us. We're like, it's fine that people are in school and they have to get their exams and stuff like that and they just have to tell us, okay this period I'm off and it's fine we could work with that and we tell that to everybody because we do it because we think it's fun and people should think it's fun to work with us. Still we shouldn't be..

Interviewer: And not being pressured or anything like that.

Interviewee: Exactly. So we're really super grateful.

Interviewer: Yeah.

18:00 – 21:00

Interviewer: So what do you think make companies engage in slow fashion?

Interviewee: Seeing people's interest in it, I think that's the main thing.

Interviewer: Okay. And what makes companies not engage in slow fashion?

Interviewee: It's because it's really hard work to have a, if you have just a normal regular business focused on producing clothes at minimum expense making maximum amount of money in. And it's hard to maybe use a bit more money to get ethically or better produced or stuff like that it's hard to for people I think to see, to make it, make that adjustment if they don't know if it pays off in the end. So I think that's the biggest hurdle for people not engaging in slow and sustainability right now. To make the changes, that costs money and in the end making sure that they can still

make money in the end and making those change. I think that's the main thing that people need to see but I think you and I see the changes in society is that people want this.

Interviewer: Yeah. It's just about taking the risk maybe, I don't know.

Interviewee: Yeah, it's about, getting other people than the ideologically (ideal?) people to talk about it> Not just ah, what do you call it? The eco-freaks and the different people that you know they have a passion for it, of course they're gonna talk good about it. They have to get their own (grown marbles? grow more balls?) to talk about it in a positive way. I think that's how it needs to change and that's how we hope we can do because we wanna feed people both mind and eyes.

Interviewer: Okay. And what plays a role when it comes to including sustainability in the business model?

Interviewee: What plays a role? I think it's about what I said a little bit before. Making sure that the money will still come if you do the changes and it's a bit hard for me to answer because I have no idea about businesses. Making money is first base because...

Interviewer: Yeah. But it's still interesting what you're feeling about it.

Interviewee: My feeling is that that it's, the hard part is to see it making money in the end. And not be supported by different funds. It's tough also because it's a bit more expensive in making sure that all parts in the value chain do their job probably. But that's ah, you know I talked to

21:00 - 24:00

Interviewee: Armoire Officielle). Who told me that he works closely with a sourcing company called Sourcing House in Copenhagen making it easier for smaller companies to be sure that their whole value chain is in good hands. So they check it for them instead of a small company have to check the whole chain, it's expensive. And it's hard to be sure because you don't have access to the same things so they have this sourcing house. I think they work with a lot of people then they have a collaboration. Kjetil) told me he speaks with them everyday it's almost his most important business collaborator because what he's communicating is in a great deal what he is been told by them. So he's got a trust that the information he gets from them and the work that they do is what they actually do. So it's a huge risk for them to work with them so he's gotta make sure that he's good. And I think it's a good thing to have that sourcing house.

Interviewer: It's like, they kind of make sure that...

Interviewee: The production and the value chain is good.

Interviewer: So they help in kind of be transparent.

Interviewee: So what they do is the hands on check up I think of the whole value chain and that's hard for people if it's a two man company perhaps, it's a lot of work and a lot of money to check the whole value chain and then you still have to make money off of it. So I think it's a really good initiative. And I'm sure there's a lot of just plain regular sourcing houses that's not necessarily sustainable also doing that because it's...

Interviewer: It's important to kind of a...

Interviewee: It's hard coming from styling a brand and then checking the whole thing and that's really a hard part of being a start-up.

Interviewer: Yeah. I mean sometimes it can help to like do some of the work (outhouse) and not in-house.

Interviewee: Exactly. Because they know what they're doing. They're pros in their area. So he can focus on what he finds important and what he does good. And that's the communication of the brand and making of the garments and stuff like that.

Interviewer: Cool. So my next question would be, what do you think are companies hesitating with when looking at a business model that is...or I asked that sorry...we just talked about it so let's have that checked off.

24:00 – 27:00

Interviewer: Another question would be, do you consider Copenhagen a fashion city hub you know like if yes, why then if no, then no.

Interviewee: You mean like a, that's London and Paris and New York?

Interviewer: Exactly.

Interviewee: I have a bit of mixed feelings about this because sometimes I feel like it's a too much taking in. And you see okay, we have for example this season we had a Stockholm fashion week and London, and no, New York fashion week in the same week as Copenhagen and if people had to choose between New York and Copenhagen they would choose New York any day. So it makes Copenhagen less important. And it's all about planning and stuff but I wouldn't say that Copenhagen is a fashion hub right now of course Nordic fashion has its moment, but at the moment, you know the minimalist and all these brands, and also the men's wear with the (Nordsk?) projects you know Wood Wood, (Solemn), all these minimal street-wear (white) vibe thing is really popular at the moment and boosting that much reputation. But I wouldn't call it a fashion hub. The fashion week is too boring for that. There's not enough happening. You know these brands that I just mentioned, they all show abroad now. And we don't have the most interesting brands in the city showing the collections.

Interviewer: No, okay. Because they don't get the audience that they want or...

Interviewee: No they. I think it's too much work put in doing this and too much money for what PR they get out of it so in that way Copenhagen is not a fashion hub.

Interviewer: Cool. Good answer for the question and, well the next question I have...

Interviewee: But that's probably why they also brand themselves as sustainable fashion week.

Interviewer: To like stick out of the crowd?

Interviewee: Something else. Yeah do something else because they can't do it on the fashion alone so they have to have some value other than just the clothes.

Interviewer: What are the tendencies in Copenhagen in regard to sustainable fashion, slow fashion?

Interviewee: I'm not sure because (Penille) probably also answered this, we don't do much trend. It's not dealing with this that much but obviously we can see that the attention on us is growing and I have random people talking to me about sustainability and slow fashion...

27:00 – 31:17

Interviewee: ...emailing me and (couldn't) show what the tendencies are but you could say that it's general that in branding-wise in communication wise it's a lot about this stepping back, slowing down, the craftsmanship, really focusing on where you originate from. You know it's slowing down and a lot of brands they brand themselves as, you know in all parts of the aesthetics you know the street real brands like (all were formed) by the streets of Copenhagen and we originate from here. It's true and it's about being authentic really, I think at the moment more than superficial fast in the fashion world. So I think that's a pretty big thing about being authentic and being whatever aesthetic you belong to.

Interviewer: Okay. Do you believe Copenhagen can become a role model regarding sustainable fashion?

Interviewee: I think they do what they can to do it to make sure that they will be at one point. And we have a lot of people fighting for it to be a role model, you know so you can see it because (alternatives) are progressing and moving growing and they also wanna have more focus on the ethical entrepreneurs.

Interviewer: Really?

Interviewee: Yeah.

Interviewer: Okay. Yeah, I've heard about it.

Interviewee: So I think they see that could be the way to progress and more people are voting on them.

Interviewer: I think so too. Yeah, I think in Copenhagen there are quite some people.

Interviewee: Yes. A lot of people can see okay, something's not being done right. It's mostly about making profit than doing something good. And that's the standard way of approaching you know, about profit while there's a tendency that okay maybe it shouldn't be that much about profit but also doing about something good and worthwhile. And feeling good about yourself.

Interviewer: Yeah. And do you think, can sustainability become a culture in Copenhagen or is it just a trend?

Interviewee: Well it should. Because it should be the natural way of development for Copenhagen and for Denmark in general. We still have the people that are being like no, this is just eco, sustainability and blah blah, it's just a media trick, it's PR, it's not for me. We still have those people and it takes it a while to get them used to it. I guess I would say that it should be the natural development because we can't keep up with the way it moves right now. And you see all these different documentaries about the meat industry, about the fashion industry and how people are treated in the factories and stuff like that and it's just in recent years. And it's popped up and it pops up because people are interested in it. They wanna know about it. So it should be how it develops even further, because people want it.

Interviewer: Cool. Well thanks that was all my questions. Do you wanna add something to our conversation or...

Interviewee: I don't know, if you need anything else, just let me know. I can talk about this subject forever because that's what we're dealing with.

Interviewer: Well thanks a million. I'll stop it here.

B 8)

Pernille Secher – Mosbech | Lessmagazine, [00:34:42]

[00:00:00]

Interviewer: Okay thanks for meeting me here

Respondent: Welcome (Laughs)

Interviewer: (Laughs) I'll just start off with the first question which is how would you describe Less Magazine's values?

Respondent: Well, Less Magazine is about slow fashion and we value quality and handcraft over quantity and trends. So like we; slow fashion is a way to be sustainable one way to be sustainable and it's about the long lasting both in the quality and in the visuals of the clothes. But it's all value so also about social sustainability about working conditions and about transparency

Interviewer: Okay so like what is the definition of sustainable fashion and slow fashion in your words? I mean you already kind of tried to explain it

Respondent: Yeah, yeah.

Interviewer: But

Respondent: Well it's like in the fashion industry I think its hard question to answer because everybody has their own definition. But if you take the sustainability it's like something is sustainable if what you're doing now doesn't ruin the possibilities for others to do the same in the future and in Less magazine we believe that the way to be sustainable in the fashion industry is by choosing quality and buying less because if things lasting longer.

Interviewer: Yeah.

Respondent: Yeah

Interviewer: Yeah. I think that's really interesting yeah and important way to look at it. What do you think about sustainability in context with fashion? Like what is your opinion about it?

Respondent: Yeah. It's kind of contradicting because fashion is about change and in the time we're living now this change is happening very fast. So slow clothing as we call it not fashion (Laughs)

Interviewer: Yeah.

Respondent: It's like what do you call it! It's like, what is it called [Inaudible 00:02:50] (Laughs)

Interviewer: [Inaudible 00:02:52] like a direction. Like a direction that goes against the

Respondent: Yeah. Exactly, exactly

Interviewer: Okay

Respondent: So

Interviewer: I forgot the word as well

Respondent: Yeah (Laughs)

Interviewer: (Laughs) but we have to [Inaudible 00:03:08]

Respondent: Yeah. Can you, can you repeat the question because I just (crosstalk) yeah

Interviewer: What is your opinion about sustainability in context with fashion?

Respondent: Yeah. I think that apart from the slow fashion it's hard to call fashion sustainable because the entire business model about trend is changing so fast; it's not sustainable.

Interviewer: Yeah, okay cool. So then I will actually look into some questions about slow fashion

Respondent: Yes

Interviewer: And what makes companies engage in the slow fashion.

Respondent: Companies you mean like designers?

Interviewer: Yeah, yeah brands and designers yeah.

Respondent: I think that it's. It's because they, you have more time to put creativity and personality into the work you're doing. If you look at like companies that produce fast fashion

Interviewer: Um

Respondent: They introduce like new collection every week. They don't have time to think it through and if you look at designers that design slow fashion from [Inaudible 00:04:49]

Interviewer: Um

Respondent: They skipped; they only have one collection a year because they want to [00:05:00]

Respondent: They want to make a good product with they don't feel the need to make so much different stuff

Interviewer: Um

Respondent: Because it's lasting. So it's not necessary.

Interviewer: Yeah

Respondent: And they can put all their energy into one collection instead of two, three, four, five, six

Interviewer: Yeah. Okay and just like...Okay but this actually you know this business model what you're describing

Respondent: Um-hum

Interviewer: Also in regards to [Inaudible 00:05:53] this is a model which you also defined as slow fashion. Right!

Respondent: Yes.

Interviewer: Just like and so just for me to understand it correctly that it means that you produce less, more with higher quality and quality goes before quantity.

Respondent: Yes.

Interviewer: And so why you think you know why you think that companies or not more companies in Copenhagen use this business model?

Respondent: I think that it's easier to earn a lot of money when you produce a lot that is cheap.

Interviewer: Um-hum

Respondent: A lot of people especially very young people I think don't put quality over quantity when it comes to fashion and like in order to have profit you have to sell everything it has to be more expensive to earn the same money.

Interviewer: Um

Respondent: And maybe that's hard in Denmark.

Interviewer: Why do you think that's hard in Denmark?

Respondent: I think it's tradition in Denmark when it comes to fashion is not to make the most expensive clothes. It's like [Inaudible 00:07:25] our big companies like Best Seller they don't produce like [Inaudible 00:07:30]

Interviewer: Um, sure yeah. That's [Inaudible 00:07:33]

Respondent: Yeah. So if you look at Copenhagen compared to other big fashion cities our designers are not in that very, very expensive end. So that's not what Denmark is known for.

Interviewer: Okay so you would say that Denmark is more known for those fast fashion (crosstalk) companies like Best Seller or

Respondent: May be not the most they're like they're not the cheapest but they're not in the very expensive range either. They're like somewhere in between but in the cheap end

Interviewer: Yeah

Respondent: Of it. Like even our expensive designers like Malene Birger is not that expensive.

Interviewer: Yeah, that's true. So you think that there is a correlation between the cost and also sustainability.

Respondent: Yes, yes of course you can like what makes the price so cheap for some of the fast fashion companies is the materials they use I guess and their production and their working conditions and where they have their stuff produced and also like the time it takes them to decide something. If you use a year to develop a collection then of course it's more expensive then maybe you use a week

Interviewer: Yeah, that's true yeah makes sense. So, what you know I kind of already asked this but what makes companies not engage in slow fashion in as you said (Crosstalk) less production less growth in Copenhagen yeah.

Respondent: Yeah. As I said earlier I think slow fashion is [Inaudible 00:09:35]

Interviewer: Yeah (Laughs)

Respondent: So that's like the mainstream thing to do here. It's not slow, it's not slow fashion

Interviewer: Okay yeah

Respondent: It's...I hate to call it a trend

Interviewer: Yeah

Respondent: Because I hope that it's not something that will disappear (Laughs)

Interviewer: Yeah

Respondent: But if it's still not the mainstream thing to do.

Interviewer: No, you mean slow fashion.

[00:10:00]

Respondent: Yeah

Interviewer: Yeah it's not the mainstream I know.

Respondent: Yeah

Interviewer: No actually that makes. I have another question.

Respondent: Yeah

Interviewer: (Crosstalk) that's because...do you think...can sustainability become a culture in Copenhagen or is it just a trend as you said. I know you hate to call it the trend but

Respondent: Yeah, yeah

Interviewer: It's more

Respondent: Yeah

Interviewer: It's more [Inaudible 00:10:26]

Respondent: Well when we started three and a half years ago that was like nobody talked about it really.

Interviewer: Um

Respondent: Sustainability and slow fashion and now they do

Interviewer: Um

Respondent: (Laughs)

Interviewer: Yeah.

Respondent: So I think you can see a development.

Interviewer: Yeah

Respondent: There and I hope that it will proceed this way.

Interviewer: Yeah.

Respondent: I hope but I well yeah I can't tell about the future but I really hope and I think that Denmark is over also sometimes (Laughs) trying to brand itself on the green and sustainability not only in fashion with the new government it's not that much [Inaudible 00:11:35]

Interviewer: No (Laughs)

Respondent: But hopefully things can change.

Interviewer: Yeah

Respondent: Again and this development can proceed.

Interviewer: Yeah.

Respondent: That would be good for the world and Denmark.

Interviewer: And Denmark yeah

Respondent: (Laughs)

Interviewer: (Laughs). Well that's good to hear. So what are the tendencies in Copenhagen in regards to sustainable fashion, slow fashion?

Respondent: Um-hum

Interviewer: You've already touched upon it what do you think? Yeah.

Respondent: Well the famous fashion institute is focusing on the sustainability and they're having... they're like coaching their friends to tell them how to become more sustainable in an easy way. They are having talks about it. Of course famous fashion institute is about making money and I know Martin and I don't really think about (Laughs) money that much so

Interviewer: Yeah (Laughs)

Respondent: So of course there would be like there's a difference between doing it because you believe in it

Interviewer: Um

Respondent: And doing it because you believe that the customers will demand it.

Interviewer: Um

Respondent: And I think that line is like hard to define in [Inaudible 00:11:35] fashion institute because they're there for the business.

Interviewer: Um

Respondent: But they're also having this fashion summit every year and I'm not sure I just looked at their website yesterday it's every second year

Interviewer: Um

Respondent: And last year I don't know it was two or three days

Interviewer: Yeah

Respondent: And originally this year was scheduled to be three days as well but now it's only one day

Interviewer: Oh

Respondent: So I'm like what is happening? It's not going that well.

Interviewer: Yeah

Respondent: I am not sure but at least they're doing a lot of stuff

Interviewer: Yeah

Respondent: About sustainability

Interviewer: Yeah

Respondent: And they're trying to get focus from media on it as well.

Interviewer: Yeah.

Respondent: Yeah.

Interviewer: I mean I'm also you know I've been living here since like a couple of years and I've also been seeing a change in magazines.

Respondent: Yeah.

Interviewer: We're also covering [Inaudible 00:13:45] pick our sustainable designers and write about them

Respondent: Yeah

Interviewer: As you said I think yeah you can see like a little change.

Respondent: Yeah. Also there's another thing I think it's quite important on the like on [Inaudible 00:14:02] for example they have education.

Interviewer: Um

Respondent: That uphold sustainable fashion and they also focus about it I think on the royal academy.

Interviewer: Yeah (crosstalk)

Respondent: And that's like

Interviewer: I've seen

Respondent: Very important that the young people get it from their education.

Interviewer: Yeah

Respondent: To think about it

Interviewer: Yeah that's true yeah. Yeah, I've seen like a post from Duffy where they wrote like you know we also have something that's [Inaudible 00:14:29]

Respondent: Yeah.

Interviewer: And

Respondent: Yeah they're doing some collaboration. Yes and that's I think that [Inaudible 00:14:35] or whatever it's called now it changed the name.

Interviewer: It's changed the name. D A D K or something

Respondent: Oh yeah, yeah. I don't this I don't know what it stands for (Crosstalk) but yeah (Laughs)

Interviewer: Yeah I think I saw that last year when they were like okay

Respondent: Collaborating

Interviewer: Yeah and you can do like a master or something in the field.

Respondent: Yeah.

Interviewer: Yeah, yeah that's really important.

Respondent: Yeah

Interviewer: That's true. Yeah. So you

[00:15:00]

Interviewer: Think that tendencies are going in the right direction but of course.

Respondent: It looks like (Crosstalk)

Interviewer: Yeah

Respondent: It looks like it.

Interviewer: Yeah

Respondent: And hopefully it is. Yeah

Interviewer: Do you believe Copenhagen could become a role model regarding sustainable fashion?

Respondent: Yes, maybe we already are. I remember that the fashion week in Copenhagen was I think it was maybe it was [Inaudible 00:15:31] or something that called the greenest fashion week in the world or something.

Interviewer: Oh

Respondent: Not that it's like they could do more if you ask me

Interviewer: Yeah (Laughs)

Respondent: I'm not that impressed but I think

Interviewer: Yeah

Respondent: If you If you talk about the...did you say Denmark or Copenhagen (Laughs) the friend

Interviewer: Yeah.

Respondent: Could, in that way we could become a role model because we already have an image of being very green.

Interviewer: Um

Respondent: So it would fit well into that idea

Interviewer: Yeah

Respondent: That people in the world have about us

Interviewer: Yeah, yeah. Yeah

Respondent: Yeah. But it's unfortunate to see that the new government is cutting down on a lot of funds for green initiatives. That's sad and they can rule a law because a lot of the sustainable initiatives in fashion as well. They are like it's not the big companies that have a lot of money that adjust these things

Interviewer: No

Respondent: At least not with an ideological

Interviewer: Reasoning or background

Respondent: Yes, yes

Interviewer: Yeah

Respondent: So it's very sad to see that a lot of opportunities disappear.

Interviewer: Yeah

Respondent: For start ups.

Interviewer: Yeah because before the government would support this by

Respondent: They had some funds that you could apply for

Interviewer: Oh

Respondent: For example and they closed them.

Interviewer: Okay. So this does also affect Less Magazine or did you never (crosstalk).

Respondent: Yes we applied we applied for one what was it called [Inaudible 00:17:14].

Interviewer: Um

Respondent: Last year and we unfortunately didn't get it and now it's not there anymore.

Interviewer: Okay.

Respondent: So yeah and for example [Inaudible 00:17:31]. We did that collaboration those we did collaboration with [Inaudible 00:17:38] (Crosstalk)

Interviewer: On a fare fashion

Respondent: Yes they're funded by that

Interviewer: Okay

Respondent: Yeah and they so like if it was...if they were starting up now they wouldn't exist.

Interviewer: Yeah, yeah, yeah okay. So, okay that's crazy

Respondent: Yeah and you can say Less magazine wouldn't exist if it wasn't for the [Inaudible 00:18:04] because that's what funds Less magazine right now. Everyone like, Martin and I; we can only do this because we don't have to work that much while we are studying and (Crosstalk)

Interviewer: Unless you gets the [Inaudible 00:18:17].

Respondent: Yes

Interviewer: Yeah

Respondent: And like at least half of the country viewers are also students.

Interviewer: Um

Respondent: So it's yeah

Interviewer: That's true. Yeah. So it's partially you know governmental funded but still not really because it should be actually your money you spend on

Respondent: Yeah

Interviewer: Your...like on your education that's. That's why

Respondent: Yeah

Interviewer: How I understood is that

Respondent: Yeah, yeah

Interviewer: So originally that was not the idea but it's

Respondent: And it's like we don't like we don't earn any money so

Interviewer: No.

Respondent: It's.

Interviewer: Yeah no profit (crosstalk) no profit

Respondent: You can call it

Interviewer: Yeah

Respondent: Volunteer based.

Interviewer: Yeah. Yeah. And what as a...you know when we look at Copenhagen and we look at other fashion cities like Paris, Milan and New York and so on; do you consider Copenhagen a fashion hub and the fashion city? You know because we have fashion week and

Respondent: I know I know I don't. I don't. I think that we, we do in Denmark.

Interviewer: Yeah

Respondent: Think about that about ourselves but we're not like (Laughs)

Interviewer: Internationally speaking

Respondent: Yeah, yeah.

Interviewer: I mean it's not so important (Crosstalk) work to do

Respondent: Yeah

Interviewer: Yeah. But I mean yeah that's true. But we're looking at you know the sustainability

[00:20:00]

Interviewer: Aspect. Imagine you could actually be one of the first cities; fashion cities that are really sustainable.

Respondent: Yeah

Interviewer: Then maybe Copenhagen or Copenhagen fashion week becomes more important or more looked at.

Respondent: Yes.

Interviewer: I don't know

Respondent: Yes.

Interviewer: There could be these developments.

Respondent: Yeah, yeah

Interviewer: But yeah.

Respondent: I think I think the first time we the [Inaudible 00:20:24] fashion week we're on Vogue was like maybe one or one and a half years ago so and then we were like oh now we're international fashion

Interviewer: Yeah (Laughs)

Respondent: But there's a lot of other weird fashion weeks that you never heard about

Interviewer: Yeah (Laughs).

Respondent: But, but yes as it like that should be what we are working.

Interviewer: Yeah

Respondent: But I think also it's hard to become an international fashion week in the league of Paris and New York and London and Milan because we don't have the couture brands. We only have the like more

Interviewer: Yeah

Respondent: The cheaper brands and. And a lot of them are also less creative

Interviewer: Yeah

Respondent: To be honest.

Interviewer: Yeah, yeah. So would you describe like the overall fashion scene in Copenhagen like you know for example you mentioned Best Seller and you would say that's less creative but then you know you have designers like [Inaudible 00:21:23]

Respondent: Yeah.

Interviewer: Who counts as a very creative

Respondent: Yes, yes.

Interviewer: Person and

Respondent: He's one of the, the creative ones but I think that I don't have any numbers. I don't know where I know it from or if I even know it

Interviewer: (Laughs)

Respondent: But I believe that the companies that make the most money are in the like the Best

Seller

Interviewer: Um

Respondent: France

Interviewer: The fast

Respondent: Yeah

Interviewer: Fast fashion brands yeah. Yeah crazy

Respondent: (Laughs)

Interviewer: And

Respondent: but they like because they are there. They also make it possible for the fashion week to exist for example

Interviewer: Yeah (Crosstalk) like they have

Respondent: Yeah.

Interviewer: Yeah they have the money

Respondent: And they attract maybe buyers that also see the creative designers when they're here. And that's. That's a good thing.

Interviewer: Yeah

Respondent: We should see something good about them (Laughs).

Interviewer: And would you say that the creative designers are also those designers or companies that look more into sustainable aspects that are more interested in this or

Respondent: Well in everything you can...you cannot say that as a broad thing

Interviewer: No

Respondent: But if you look at slow fashion and it's about like only buying stuff that you would love for years

Interviewer: Um

Respondent: And that have a special meaning to you then and it's good quality and there's a lot of thought to it. Then that would be from the creative and more expensive designers

Interviewer: Yeah

Respondent: That close would come and not from companies like Best Seller even though they can also think about sustainability. They don't really do that much but

Interviewer: (Laughs)

Respondent: The Best Seller is but, but like it's something can call is like a company can call itself sustainable without being slow fashion. So that's (Crosstalk) like if you

Interviewer: Yeah.

Respondent: Use recycled materials or whatever but I don't I still don't...we don't believe that it's sustainable in the long run because you can't you don't have by now you don't have a system to...you don't have an entirely closed loop system. If, if fast fashion should be sustainable if you ask me then it should be an entirely closed loop if you use for example synthetic fibers made from fossil, fossils like what you call it fuel

Interviewer: Um

Respondent: Yeah. You know what I mean

Interviewer: Yeah.

Respondent: (Laughs) and then it's not sustainable because it can't it can't like...it can't be reused. If it's not a hundred percent recyclable

Interviewer: Yeah

Respondent: Then it's not sustainable

Interviewer: Yeah

Respondent: And especially not if people only wear it once or twice and then throw it out

Interviewer: Yeah. No

Respondent: So, so even though maybe there is twenty percent organic cotton or like a twenty percent recycled polyester or something then it's still not sustainable

Interviewer: No and so like the slow fashion movement

[00:25:00]

Interviewer: This also I think you said at the beginning it focuses on like less production and less growth right! Did I understand (Crosstalk) like

Respondent: Less growth

Interviewer: For example you mentioned [Inaudible 00:25:14] who

Respondent: Yes

Interviewer: Only have one season are like

Respondent: Yeah

Interviewer: You know they only

Respondent: Yeah

Interviewer: Have one collection a year.

Respondent: Yeah

Interviewer: So and this is also what you what follow your definition of slow fashion

Respondent: Yeah

Interviewer: Right! What you have like less growth

Respondent: Um-hum

Interviewer: Yeah.

Respondent: Less, less growth is not economically speaking

Interviewer: No, okay

Respondent: Like just less production but it's more like if you buy a sweater from [Inaudible 00:25:46] it costs like maybe ten times the sweater that you buy in H & M.

Interviewer: Yeah

Respondent: So in that way the, the maybe the profit in, in theory could be the same because the price is just higher because it's

Interviewer: Yeah

Respondent: And then the market like the consumers mind sets should just follow

Interviewer: Yeah

Respondent: Going to be maybe just as profitable

Interviewer: Yeah.

Respondent: So it's not (Crosstalk) it's not a question of

Interviewer: Work longer on it that makes you pay

Respondent: Yeah

Interviewer: So on

Respondent: Yeah, yeah

Interviewer: And so on yeah, yeah. This is what (Crosstalk)

Respondent: But it's like less production, less consumption

Interviewer: Yeah

Respondent: But not, not necessarily less growth.

Interviewer: Yeah. Yeah, yeah I think like the production, consumption aspect is really interesting also in focusing as in focusing in Copenhagen because yeah there is like consumption that also of course drives the production that's why they can all sell so much because consumers buy so much. Do you think that can, that will change?

Respondent: I think that not only in fashion but also in a lot of other areas in our lives.

Interviewer: Yeah

Respondent: In consumption we see a pattern now that people focus on the slowness of things

Interviewer: Yeah

Respondent: Also like the slow movement actually started with the with food

Interviewer: Food, yeah.

Respondent: So and people; they value to put them self and buy good ingredients maybe they from a local place

Interviewer: Yeah

Respondent: and Stuff like that and it's the same thing with the slow fashion like to know the background

Interviewer: Yeah.

Respondent: And to value the quality and I hope that it will it will also more than it is now move into the, the clothing

Interviewer: Yeah

Respondent: Business

Interviewer: Yeah, yeah. Oh, well I think actually that was all of my questions I have but one, one last one

Respondent: Yes

Interviewer: About Less Magazine

Respondent: Yeah

Interviewer: So you started like you said you only started three years ago

Respondent: Yeah I think

Interviewer: That's

Respondent: Yes.

Interviewer: Really

Respondent: Maybe three and a half years ago

Interviewer: Yeah. It's really a short time and in that time you said you saw like you see a change.

Respondent: Yeah

Interviewer: And when you started there was no one in Copenhagen talking about

Respondent: Yeah. Not, not really that many

Interviewer: Yeah

Respondent: Yeah

Interviewer: Yeah. It wasn't out there that much

Respondent: No

Interviewer: Or okay.

Respondent: We felt like our magazine was something entirely new and we haven't seen it like anywhere and, and the medicines didn't write about sustainability

Interviewer: No

Respondent: At that point and

Interviewer: Yeah

Respondent: But now they, they do here.

Interviewer: Yeah. So you kind of work hard for this, this idea and like influence or you're influencing the ideas here

Respondent: Well, I hope (Laughs)

Interviewer: (Laughs) why did you may I ask like

Respondent: Um-hum

Interviewer: Why did you start off with the idea and with the magazine? What was your background?

Respondent: Well

Interviewer: Okay

Respondent: I just I finished when I finished high school and I, I went to a course in London in fashion journalism, short course and then when I was there I was told that if I wanted a career in fashion journalism I had to have a blog and I was like no I don't want a blog I don't like the I don't like the format

Interviewer: Um

Respondent: Like very short and I bought this I bought this you should also buy this

Interviewer: Yeah

Respondent: And that's not and also the self, self

Interviewer: Yeah

Respondent: Collaboration I don't I do I couldn't identify with it and then I was at fashion week and I met Martin

Interviewer: Oh

Respondent: Yeah and he had a blog (Laughs)

Interviewer: Yeah (Laughs)

Respondent: And then he we just talked about he was also tired about that but he but the things
[00:30:00]

Respondent: He posted it's like kind of a newish in fashion.

Interviewer: Yeah

Respondent: A very specific style and quality and called designers

Interviewer: Yeah

Respondent: Very black and yeah

Interviewer: Like [Inaudible 00:30:15]

Respondent: Yes exactly yeah

Interviewer: Okay

Respondent: And then we started talking about the magazines in Denmark.

Interviewer: Um

Respondent: Or just in general the fashion magazines especially the magazines for women.

Interviewer: Um

Respondent: At least for me

Interviewer: Yeah.

Respondent: They were so like un-intelligence.

Interviewer: Um

Respondent: Like it was it was almost like going through a sales magazine

Interviewer: Yeah, yeah

Respondent: With just [Inaudible 00:30:45] of different sweaters to buy and the price and where you can buy it and, and like titles like you should wear this color and this cut and everything

Interviewer: Yeah

Respondent: We were like that is what

Interviewer: Yeah

Respondent: (Laughs)

Interviewer: Yeah

Respondent: And we were just discussing that it could be very nice with a magazine that wrote something more interesting

Interviewer: Um

Respondent: And didn't dictate what you should wear

Interviewer: Um

Respondent: And focused on quality and like took the time to explain everything they show like

Interviewer: Yeah

Respondent: What's the idea behind it, what's it made

Interviewer: Yeah

Respondent: Like who's the designer

Interviewer: Yeah and where was it produced

Respondent: Yes exactly

Interviewer: The whole like.

Respondent: Yeah.

Interviewer: Yeah. All details kind of

Respondent: Yeah, yeah

Interviewer: Yeah

Respondent: And then we just met up a couple of times and discuss this and I thought why don't just make it

Interviewer: Yeah

Respondent: (Laughs)

Interviewer: Cool

Respondent: And then we, we started we started developing.

Interviewer: Yeah

Respondent: Less magazine from there and it was just like a crazy idea that we just followed and then one step to the next

Interviewer: Yeah

Respondent: And a lot of people were suddenly involved and

Interviewer: Too yeah, yeah it's really impressive in such a short time how many people have involved and how much you did and

Respondent: Thank you (Laughs)

Interviewer: Yeah and how much you actually you know started something and inspired other people. I also saw that and one of the issues you define what is so which like

Respondent: Yeah, yeah

Interviewer: and slow fashion and because it reminded me of you know the global compact kind of the ideas

Respondent: Yeah

Interviewer: But you have like ten points (Crosstalk)

Respondent: I don't I don't remember in detail how it looks. We have it in the magazine

Interviewer: Yeah

Respondent: From, from that time on when we when we put it in the magazine the first time now we have it every time

Interviewer: Every time yeah

Respondent: And all the all the clothes in the magazine are marked by either G for garment

Interviewer: Yeah

Respondent: And or B for brand.

Interviewer: Yeah

Respondent: So we define if it's the garment that is the slow fashion

Interviewer: Yeah

Respondent: garment or the brand that is a slow fashion brand

Interviewer: Okay

Respondent: And then we have some things that it should live up to

Interviewer: Yeah

Respondent: In order to be so it was that the, the transparency issue.

Interviewer: Yeah

Respondent: When we launched (Laughs)

Interviewer: Yeah. Yeah exactly yeah I really like that idea. Yeah. It's important like I think what you also at some point told me was that yeah it's important to be transparent and

Respondent: Yeah.

Interviewer: Kind of find maybe measurements I don't know how you want to call it

Respondent: Yeah

Interviewer: So the people easily see okay this is also slow fashion.

Respondent: Yeah.

Interviewer: This is not

Respondent: And, and also that they know exactly what who mean when we say it slow fashion

Interviewer: Yeah

Respondent: Because sustainability is such a broad like word

Interviewer: Um

Respondent: That everybody use for everything

Interviewer: Um. Yeah

Respondent: So it has kind of lost its meaning

Interviewer: Um

Respondent: Because people use it about everything.

Interviewer: Um

Respondent: So it's very important if you ask me that, that you define what you mean exactly when you say that

Interviewer: Yeah

Respondent: In a magazine

Interviewer: Yeah

Respondent: For example or if you're a designer

Interviewer: Yeah

Respondent: If you call yourself sustainable

Interviewer: Yeah exactly. Yeah.

Respondent: So, yeah

Interviewer: Cool. Well that was all my questions.

Respondent: Okay (Laughs)

Interviewer: Thanks a lot for your time.

Respondent: It's okay

Interviewer: I find the stop button. Let's see (Laughs).

B 9)

Teuta Kastrati | Won Hundred, Minutes (00: 19: 38)

00:00 - 03:00

Interviewer: I'll place it here (...)

Interviewee: Yeah. Good. Okay. Is the sound okay?

Interviewer: Yeah, I think, maybe I'll put it here away from the music.

Interviewee: Yeah.

Interviewer: Perfect. Well thank you so much for meeting me and yeah I would start right away with my first question. How would you describe the values of Won Hundred?

Interviewee: The values like not within sustainability but just the values.

Interviewer: Yeah. Just in general.

Interviewee: Yeah. Well in our design we value a lot like simplicity and that our clothes should be wearable and easy to dress up and down during the day. It's quite simple and minimalistic. Because we want our clothes to have like liberty so you can have it in your wardrobe like years. Cos' it's classics.

Interviewer: And I read Won Hundred's statement about the CSR and the code of conduct in your webpage and can you tell me a little bit about the company and the relationship towards sustainable fashion?

Interviewee: Well actually it needs to be updated. Because a lot has happened. And it's actually one of the points that we need to update soon.

Interviewer: Ah okay. Yeah.

Interviewee: Because we are as many of the brands putting a lot more attention to CSR but it's not something that we are like promoting. We are just doing it internally and like not only in our clothes but also in our, the way we drive the company. Make it more sustainable. We're doing it in different ways. In our clothes, in our fashion, in our value chain we have started having focus on which materials and which chemicals we're using. And we're starting with our basics which is our t-shirts and like we call it our (NOSE? NOS? NOOS?) program, which stands for "Never Out of Stock". And if we start with these, we start like slowly just transforming our collections. So with this said, our t-shirts, we try to use ecological cotton and otherwise we try to use material that's like a hundred percent (gentle?). So it's not mixed material because when it's mixed, it's harder for to break down the molecules and reuse them. So it's a hundred percent material is more easy to recycle.

03:00 – 06:00

Interviewee: So that's slowly how we transform. Furthermore the packaging of our garments are actually recyclable. So it's recyclable plastic and recyclable boxes and we try to make it as a... sorry I just need to translate in my head...(because...) but like our suppliers needs to know that it's really vital for us to have recyclable packaging. Also because when we received stuff in our

warehouse, they're usually even though each product, it's packed and we actually tend to unpack it because we then need to pack it again for new, for retail clients. So it goes like it's a long value chain and in that value chain we try to make as many as possible sustainable steps.

Interviewer: Yeah and you said like you do that more internally than actually promoting or branding yourself with it?

Interviewee: Yes.

Interviewer: May I ask why or...

Interviewee: Because I know many companies are doing it to like have a competitive advantage but we feel like you cannot change the value chain from one day to another. And when we do something we want to do it a hundred percent. I have (bits) of respect for H&M and these other companies but it's like (contentionary?) that they have like H&M, I think it's conscious line and then they have a trend line. In my head it doesn't make sense. So we'd rather make like small changes and when we have made all these changes maybe we'll be a big change within the whole company. Then we feel like we can really promote and stand behind every word that we are saying.

Interviewer: Yeah cool so you first wanna work up to that point where you can really say this is how the picture is.

Interviewee: Exactly. For now it doesn't make sense because we haven't made all steps but when we have we can start promoting.

Interviewer: But you're promoting it so you would generally say that you were interested in working for...

Interviewee: Absolutely. Like I think sustainability is the way forward.

Interviewer: Okay yeah. On the website, it states also that the company puts focus on longevity rather than short term trends.

Interviewee: Yeah.

Interviewer: What is the definition of sustainable fashion and or slow fashion in your own words?

06:00 – 09:00

Interviewee: Well, we are a fashion company. And when you are a fashion company you of course take trends into consideration. But we are actually (not that) brand, of course if we see a trend that we like we take an interest. But if there is such a trend that doesn't fit into our universe we don't take it in. Like for example, like flowers are so trending right now but we are not a brand that is gonna use flowers. Never say never but I can't imagine us. Because We like products to be simple and we like products that you can have in your closet for years. And that's also how it makes it sustainable for us and that's what makes it classics and wearable and easy to mix.

Interviewer: So the thought that you would have it for many years. That's basically.

Interviewee: Exactly yeah. And also the materials that we actually use like for example, polyester are not that sustainable a product. But it's a product that after many washes can still look really nice. So therefore you can have it in your closet for many years. So we do buy polyester but when we buy polyester, we buy it from Italy not China because it's more breathable for the skin. So it's

actually quite nice material what we work with. It's a dress made out of or jacket you can have it for years after wash.

Interviewer: What do you think about sustainability in context with fashion. Like what is your opinion about it? Because of course there is some talk about it and...

Interviewee: Yeah. No. It's actually a good question, as I just said before. Like for me H&M and several of these big companies are good examples because fashion is most of the time connected to fast fashion. Because each season, imagine we are like an industry that's always in pace. We have like four collections each year. We have a pre and a main. There's so many products floating around and there's no doubt that we are one of the main reasons for global change. So that puts a lot of pressure on the shoulders of fashion trends. And I could imagine that, it's already in the spotlight now but it will be even more and more. So for us, it's a big deal and we definitely need to put focus in it.

09:00 – 12:00

Interviewee: We're putting focus on it for our own sake but also to be competitive.

Interviewer: What do you think about the whole maybe the idea about producing less collections in a year or you know that kind of...

Interviewee: Yeah. It's actually, I had the same question but if you think of it from a business perspective, it's so funny I actually talked to Nikolai who's the creative director by the way of this because he really is into recycling but at the same time it can really be hard because it's money for us. It's business. If we produce less we get less money in, if we produce more sell more, sell to more retailers the turnover will be a lot higher.

Interviewer: So it's money...

Interviewee: Exactly. It wouldn't make sense for us to produce less clothes.

Interviewer: So would it mean that if you produce less, the growth of the company would decline or...

Interviewee: It would mean that our collection gets smaller and when it's smaller we have less to offer to our clients.

Interviewer: You talked a little bit about that you try internally, inside the company you're trying to move towards a more sustainable company but my question would be like what does Won Hundred do to be transparent but since you're not in the outside, externally talking about it that maybe not as...

Interviewee: We're just trying to make like small changes within our production but also actually just the way we drive our office at the headquarters like we use, when I drink coffee we actually have, we try to use recyclable coffee capsules and when we order, we get a catering company to deliver the food. Then we always try to avoid plastic so we get in real dishes and we wash them and give it again to our company. So it's like really small changes and also the way we use paper, so it's recyclable paper, it's recyclable boxes we use and...

Interviewer: Not so much printing maybe...

Interviewee: Not so much printing and really minimizing waste.

Interviewer: I mean the transparency question also doesn't fall into, it's not important anyways now because we don't talk about it externally. Do you believe that sustainability is going to place a bigger role in the future of the fashion industry in Copenhagen?

Interviewee: Absolutely...

12:00 – 15:00

Interviewee: I think Copenhagen and Denmark and maybe also just the Scandinavian markets in general well especially in Denmark, we're known to be one of the leading green countries which is really nice and I think it's a clap (chip?) on the shoulder for most Danes. So definitely, I think more and more Danish companies are looking into how we can make collections more sustainable.

Interviewer: What plays a role when it comes to including sustainability in a business model, in your case...

Interviewee: Sorry...

Interviewer: What plays a role when it comes to including sustainability in a business model, in your view like the most three important things maybe...

Interviewee: Where in the business model, I would place them? First in design, which is one of the, where we draw our products. Or design and production because production orders the materials. So design would be the first step to look into. Second, I think logistics how we receive and how we send out our packaging. Definitely there. Third, I think definitely PR and marketing because when we are strong enough within our sustainability we need to promote it and make people aware how important it actually is.

Interviewer: It's interesting what you say about packaging because, I was working at agency (beef) for a while and there, we also received a lot of packaging where it was really interesting how much waste...

Interviewer: Yeah. It's crazy. But actually our packages, like the boxes that we send out of and that we, from our office when we send out to retails. Actually, we just switch all boxes we have. So they are all actually recyclable. They have the green recycle mark on it.

Interviewer: Wow. So what makes companies engage or not engage in slow fashion? You mentioned before that it's also like money.

Interviewee: It's definitely money. I think what makes them engage now is that people are more aware of the important aspects of sustainability. What makes companies less engaged is that it can lead to less money because I think there's a molecule that's already (..novel).

15:00 – 18:00

Interviewee: They made like a molecule you can put on jeans or actually also in cotton, you can make it last for years. But if we do that, it would mean that people who buy a t-shirt can have that for years and years and years. And actually jeans and t-shirts these products are those that sell most. So people, when they have worn a t-shirt for so many times for a while they tend to switch it to a new one and buy the same one like many times. And if you think logistically, it's money in there (...) for us.

Interviewer: Exactly yeah. Companies don't intend to use that and (soon just for branding)

Interviewee: Exactly.

Interviewer: Can you see a change in the fashion industry in Copenhagen?

Interviewee: Actually I think that, (kids? Kitsch?) wear is very (grossly) conceived. Almost like the big companies and also smaller companies, they try to promote the (kids? Kitsch?) wear to be ecological and no chemicals. So I think it's a smaller industry but there's a big reaction there and I think it's gonna grow into more but I think it's the starting point.

Interviewer: Yeah. Is that maybe also because I talked to someone before who said that people already realize that it's really healthy and good to have sustainable clothing or like. But my next question is what are the tendencies in Copenhagen in regard to sustainable fashion? You also already kind of answered that when you said they will be playing a bigger role.

Interviewee: Yeah. It's not really playing a big role, like the way we live here compared to other countries. It's like we (bark? buy?) instead of taking the card that we are ecological and mostly local food, like these trends within our lifestyle are also gonna reflect on the way we dress. So there's like an ideal way of living.

Interviewer: Do you believe Copenhagen could become a role model regarding the sustainable...

Interviewee: Yes, absolutely.

Interviewer: And can sustainable living become a culture in Copenhagen or just a trend?

Interviewee: I hope it's gonna be a culture.

Interviewer: And this is more like a question. Do you consider Copenhagen a fashion city hub...

Interviewee: Yes. Not in the same level as Paris, London, and Milan, if we just consider Europe here.

18:00 – 19:38

Interviewee: But I think (a fashion company, we are nothing) yeah, we are the main, it's a shame, I think we have declined a little bit because more and more companies tend to drop their fashion shows during fashion week, here in Copenhagen which is a shame because it's harder to get international press to come. But I think we're gonna focus on making it growing more. It has the possibility.

Interviewer: Yeah. Actually that was all my questions.

Interviewee: Yeah okay (I worked it out).

Interviewer: Yeah. Thanks so much for you know, taking the time. And everything.

Interviewee: What's your project about?

Interviewer: It's about sustainability in the fashion industry but looking at Copenhagen specifically and then finding out what tendencies there are in this city. And what people talk about. Who actually also don't talk about it so much.

Interviewee: And where do you know (Pernille) from?

Interviewer: I worked with her before or I worked for Less Magazine. Did some events and yeah.

Interviewee: She's so (strict).

Interviewer: She really is, yeah. She's like, "Ah you should talk to..." and I was like, "Yeah I will just write you and see if you have time..."

Interviewee: Yeah, of course. It's an exciting project.

Interviewer: I hope I can find something you know, that is relevant ...