

# "FASHION AS A MODERN PSYCHOLOGICAL PHENOMENON"

## The emergence of sustainable fashion in the concept of the self

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### ABSTRACT

In today's consumer society, people display their economic and social benefits to the outside world through their visible goods, which are thus central to their lives. Both society and individual brands encourage individuals to express their status through fashion, which has become a symbol of the lifestyle they desire. Fashionable dressing has become a conspicuous medium of consumption for anyone who wishes to signal their status through their clothing (O'Cass, A., & Siahtiri, V., 2013).

Our expression of self through our dress is heavily influenced by the cultural codes constructed by the mainstream fashion industry. It is a question of whether we can maintain a balance between our personal choices and the pressures placed on us by the mainstream fashion industry (McLeod, J., 2002).

The impact of excessive fashion consumption is creating global problems, with textiles now the second most polluting industry after oil. At the same time, consumers' growing interest in environmental issues is encouraging the expansion of ethical brands and is having a positive impact on 'green marketing' and conscious consumer behavior (Florida, 2010).

In the consumption of fashion items, the choice of the product plays an important role in the choice of the self that an individual makes in a given situation or context. Due to the influence of fashion on the self-concept, our research

addresses the question of which self-dimension of the self can manifest a positive attitude towards sustainable fashion.

Our research aims to explore the relationship between sustainable fashion and self-concept in the Visegrad Four countries. In order to do so, we investigate the relationship between the constructs of 'fashion involvement' and 'self-congruity' (Razzaq, A., Ansari, N. Y., Razzaq, Z., & Awan, H. M., 2018). Furthermore, we seek to answer whether there are differences between the data from the Czech, Slovak, Polish and Hungarian samples.

Data collection took place in the four countries from October 2022 to the end of July 2023, with 20-20 semi-structured interviews in each country. The study will involve consumers and experts with an affinity for fashion products aged 18 and over, divided into four groups (sustainable fashion consumer group, traditional fashion consumer group, sustainable fashion designers and traditional fashion designers).

The poster presentation will thus show the relationship between sustainable fashion and self-expression through a comparison of 80 interviews, and will also highlight the differences and similarities between the four countries. By exploring the relationship between sustainable fashion and self-expression, an under-researched area, we would like to contribute to the international research community by integrating the results of Hungarian sustainable fashion consumer research into the international research community.

**Keywords:** sustainable fashion attitudes, sustainable consumption, paradigm shift, self-congruence, self-expression

## INTRODUCTION

The aim of the research is to explore the relationship between sustainable fashion and self-expression among consumer and expert groups in the Visegrad Four. To this end, we want to investigate the relationship between the constructs of 'fashion involvement' and 'self-congruity'.

In the consumption of fashion items, the choice of a given product plays an important role in the selfcongruence of the individual in a given situation or context: the current self may be expressed in terms of the current selfcongruence, or in terms of what one wants to be (ideal self), or the social environment and its expectations may be determinant (ideal social self). Given the influence of fashion on the self-concept, our research therefore addresses the question of which self-dimension of the self may manifest a positive attitude towards sustainable fashion.

In our research, we also want to investigate whether the expression of sustainability is reflected in any of the dimensions of self-concept in the four countries, and whether there are any differences between the data from the Czech, Slovak, Polish and Hungarian samples. By dressing fashionably, people can express their sense of self, and by buying and wearing certain brands and products, they can show their thoughts and values, as well as who they are or who they want to be.

In addition, through semi-structured interviews, we aim to explore consumers' and experts' views on sustainable fashion, their activities related to it, what they know about the concept of sustainable fashion, what they do, what they would do what they would do to achieve it, and where within the concept of sustainable fashion their focus and concerns.

"Sustainable fashion is the term used to describe clothing designed for longer life, produced in ethical production systems, using materials and processes that are not harmful to the environment or workers, using sweatshop-free working conditions and eco-labelled or recycled materials, and that comply with fair trade principles." (Saricam et al., 2019) This is how Saricam defined sustainable fashion in a study published in 2019.

Why is sustainable fashion important? Why has there been an increasing amount of research on this topic in recent years? Unsustainable consumption habits are one of the causes of current environmental problems, which is why more and more consumers today have a positive attitude towards sustainable products, but in the end they usually do not buy them. This phenomenon has been defined as the attitude-behaviour gap, and many researchers are interested in what might be behind it.

The aim of Diddi et al.'s (2019) study was to explore sustainable consumption behaviours (SCCBs) in order to understand the specific reasons for different SCCB choices. A qualitative research method was used; there were 6 focus groups and 41 young adult subjects. The results showed that the reasons for participants' engagement with SCCBs were perceived value, commitment to sustainability, uniqueness, purchasing from known sources, and lifestyle change, while the reasons for not engaging with SCCBs were perceived lack of variety/style, budget

constraints, skepticism, lack of knowledge/skills, emotions related to consumption, perceived lack of availability, and consumer complacency (Diddi et al., 2019)

In their 2021 study, Bocti et al. conducted 14 interviews with German consumers. The interviewees were individuals who expressed concern about environmental degradation and claimed to have changed at least some of their consumption behaviour as a result. The study used a qualitative, inductive research method. Semi-structured, in-depth and open-ended interviews were conducted with 14 German subjects. After analysing the interviews, the results showed that the possible reasons for the gap between attitudes and behaviours towards sustainable fashion are: price, lack of presence, information, fashionability, self-sustainability and inertia (Bocti et al., 2021)

Wiederhold's (2017) study also aimed to understand the attitude-behaviour gap. They conducted 13 in-depth interviews and analysed the results, concluding that the consumption of sustainable fashion is hindered by price, availability, knowledge, transparency, image, inertia and consumption habits (Wiederhold, 2017).

The study by Chaturvedi et al. 2022 aimed to explore the impact of celebrity activity on overall sustainable consumption behaviour. In their research, they investigated the actor's influence by analysing Leonardo DiCaprio's Instagram account (netnography) and qualitatively interviewing some of the account's followers (account's impact on their level of awareness and consumption practices). The results showed that the actor's Instagram account had a significant impact on consumers' environmental awareness and engagement with environmental issues, but the same could not be said for sustainable consumption practices (although a partial impact was observed, it was not significant) (Chaturvedi et al., 2022)

Research by Diddi, Bocti and Wiederhold has identified several possible reasons that could explain the discrepancy between attitudes and actual behaviour towards sustainable fashion. We try to answer this question by analysing interviews in the four countries.

## METHODOLOGY

Participants were selected through personal, telephone and e-mail enquiries. Interviews in the Czech Republic, Poland and Slovakia were conducted by local experts and researchers in their own countries through their personal contacts in their mother tongue. The partners mentioned above have been agreed in a framework contract with Budapest Metropolitan University in the framework of the Visegrad Grants (Grants for Regional Cooperation | International Visegrad Fund - Visegrad Fund).

The present research is a semi-structured interview study, which aims to explore the links between sustainable fashion and self-expression. The study involves

consumers and experts with an affinity for fashion products aged 18 and over, in person, but due to the pandemic, via online channels (Zoom, Teams, Skype).

The study will be conducted in four groups, each with 20-20 interviews in the four countries (80 interviews in total).

The groups are:

1. sustainable fashion consumer group (SC country code)
2. traditional fashion consumer group (TC country code)
3. sustainable fashion designers (SD country code)
4. traditional fashion designers (TD country code).

Before the online interview, participants will be sent the study consent form and the study information sheet by e-mail, which they will sign after reading and return to the interviewer by e-mail, so that they can start the interview with all relevant information in their possession, having voluntarily accepted the consent form.

We use our own set of questions in the interviews, which can be found in Annex 1.

The interviews were audio-recorded and transcribed by software, after which the audio files were immediately deleted.

No further personal data were processed. Thus, personal data were processed for a maximum of two weeks. Further research data will be kept for a minimum of five years.

Interview transcripts that did not allow for personal identification were stored on a secure, password-protected computer for 5 years after the study was completed.

## RESULT

Out of 20 Slovak respondents 19 have claimed to follow or search for information about the fashion industry and sustainable fashion news or practises. Only one of the respondents was not interested in looking up any kind of info regarding the sustainable fashion movement. All of those, who are getting in touch with information about the topic have claimed their source to be, among others, social media. All 19 respondents have mentioned some platform of social media, mostly Instagram, but also Facebook or TikTok, where they follow influencers, designers and organisations operating within the movement, bringing information, reports or inspiration. 3 of the respondents, from the groups of sustainable fashion line designers and customers and traditional designer, have identified a profile called Fashion Revolution as a valuable source of information and linkage to other organisations or activists within the spectrum of interest. In the group of traditional fashion designers there were three participants listing a concrete profile they find useful, Slovak Fashion Council, Remake Our World and eco influencers – Natália Pažická and Alex Vortex. Only two respondents from the designer's group

of both sustainable and traditional fashion line have claimed to actively search for the information, putting effort into finding correct sources, reading books, following designers, read study reports, watch documentaries, or read books, to get deeper within the topic. The rest, 17 respondents from all the groups involved have stated having a more passive role of receiver, taking on the information from profiles they follow on social media or from suggested articles, that those platforms propose to them. Only two of the respondents from the groups of customers and designers of traditional fashion have claimed to put only a negligible interest into finding the resources and getting to know more.

In the question of understanding and own interpretation of the term “sustainable fashion”, two significant groups have formed. One that was formed mostly by the designers of either fashion line see sustainable fashion as a synonym for a slow fashion movement, using origin-verified long-lasting materials, local production, create one’s own clothes and aiming for low or zero waste processes. The second group formed of mainly customers of both sustainable and traditional fashion lines recognize second-hand shopping as a way of participating in a sustainable fashion movement.

In the Czech database Analysis of sustainable consumers and their awareness of sustainable fashion reveals a mix of attitudes and behaviors. While there is recognition of the importance of sustainability and a desire to minimize harm, there are challenges such as limited adoption, skepticism, and a lack of awareness. Accessible information, education, and addressing misconceptions are crucial to promoting sustainable fashion and enhancing customer awareness. This analysis reveals a range of perspectives on sustainable fashion and customer awareness. The respondents demonstrate various levels of engagement with sustainable practices, highlight the importance of accessible information, and discuss motivations and challenges in making sustainable fashion choices. In conclusion, the analysis of the responses from the 5 traditional consumers respondents reveals a mixed level of awareness and engagement with sustainable fashion. While some respondents show a high level of concern and actively practice sustainable fashion choices, others display less interest or limited knowledge in this area. The key findings highlight the need to increased awareness and transparency in sustainable fashion consumption, as well as the personal efforts made by some respondents towards sustainability. In summary, the groups of respondents share similarities in their emphasis on the need for accessible information, engagement in sustainable practices, and consideration of certain criteria for purchasing. However, differences arise in their motivations for buying, sources of information, and perceptions of the compatibility of fashion and sustainability. These variations demonstrate the complexity of perspectives within and across these groups, highlighting the importance of targeted strategies to promote sustainable fashion and enhance customer awareness.

This study explored the perceptions and attitudes of five sustainable consumers respondents towards self-expression through clothing. The findings revealed a diverse range of viewpoints, highlighting the influence of personal style, societal expectations, and individuality in clothing choices. The thematic coding analysis provided valuable insights into the recurring themes and thematic areas emerging

from the respondents' answers. These findings contribute to our understanding of how individuals navigate self-expression through their clothing, emphasizing the multifaceted nature of fashion as a form of communication.

The Polish analysed groups of respondents share certain similarities with respect to awareness of the general rising trend in sustainable fashion production and consumption as well as its growing visibility in the public discourse, understanding of the concept and certain purchase criteria with respect to clothing purchases. There are however differences both within the main respondent groups and between them in terms of stressing certain aspects of sustainability and the level of awareness of sustainable fashion, perception of the availability and dependability of information, use of information sources, understanding own sustainable fashion practices depending on a more consumer-oriented or professional fashion sector actor-oriented approach and perceptions of compatibility between fashion and sustainability. This may mean that different strategies and approaches (for instance education and awareness rising campaigns or encouragement instruments) are needed with respect to channels of information and promotion of the idea of sustainable fashion depending on the targeted groups – fashion professionals and fashion consumers, different age groups, persons already more involved in applying certain dimensions of sustainable fashion in their production and consumption practices, persons who are less aware or critical of the idea of sustainable fashion.

Following the analysis of responses provided by interview participants in the four distinguished groups of respondents, there are some similarities but also differences identified with respect to their awareness and attitude to sustainable fashion as well as sustainable fashion approaches, practices and information sources noticed and referred to.

In all respondent groups it is visible that clothing and sartorial choices are linked with conscious or unconscious (desired and undesired) expressing certain messages. In the case of consumers (both sustainable and traditional ones) it is mainly trying to present a desired image of oneself (e.g. as neat, professional, active) and one's character (creative, original) or interests (e.g. identification with a hobby) as well as ability to fulfil conventions and obligations linked with a profession or a social setting and social group belonging. The theme of body-acceptance and expressing mood is also visible among some respondents in different respondent groups.

Although some of the above themes are also visible in the statements made by designers, what makes them different is strong connection between self-expression and identification with their own designs and their fashion brands. Through their clothes designers attempt to convey the message of their own brand – be congruent with it. Some traditional designers also notice the usefulness of clothing to express and strengthen one's confidence. One of them also sees avoidance of wearing certain textiles as an ethical statement. In turn consumers may distinguish between professional and private look – the first is to convey the idea that they are able to go in line with expected conventions and needs in the context of their profession and workplace, the second is more linked with their wish to express their interests and personality.

Based on the Hungarian interviews analyzed, sustainable consumers in general show an awareness of their current sustainable consumption behavior as well as of their future. "[...] it's a good thing if people shop in a supermarket, say, and even look into the production and delivery of products." ; "I buy a lot of second-hand clothes in markets at the moment, well, and I would like to continue doing that in the future, [...]" ; "[...] sometimes you see this and that, more and more brands have vegan options and recycled options, [...]"

The importance of the environment, the idea of reuse (e.g., turquoise) and recycling was also raised, and the most mentioned aspect was cost-effectiveness. "Well... I think it's important, because fast fashion is very polluting and exploitative, so choosing fur and designer pieces is much more cost effective. On the one hand you can wear quality pieces and on the other hand you're doing something for the planet."

The lack of awareness of sustainable fashion and the lack of information on the subject was seen as a problem, probably due to a lack of communication. According to interviewees, not enough effort is being made to promote sustainable fashion. "[...] an H&M like this says sustainable, you can't make sustainable things in this quantity. They try in vain to, I don't know, recycle or whatever, but that doesn't make them sustainable, it makes them more sustainable [...]" However, the conclusion is that the biggest obstacle to more sustainable consumer behavior is financial. "I'm not going to lie, if I had the money, I would buy better quality clothes."; "And that basically everyone buys fast fashion. Price is very determinant in people's lives."; "On the one hand it's the financial aspect. Um, I'd love to put together a wardrobe of sustainable designers' pieces, but even being young, I don't have my own income, so I don't really have the opportunity." They also expressed concern about the exploitative behavior of some fast fashion companies (ethical issues).

The sustainable consumers surveyed mainly consider the following aspects when buying clothes: value for money, price, quality, functionality, practicality, but most importantly durability. "[...] how well it will fit in my wardrobe, how many things I can combine it with, whether I will wear it for a long time, [...]" ; "[...] it should be within my budget [...]" ; "[...] my main concern would be that they are very timeless, very good quality, [...]" A slightly different type of consideration is the inspiration that influencers give to their fans. "Evening, who used to inspire me was Hédinke, Szabó Hédi. She's the only one I would say inspired me, but she also I think walks such a unique line that it's hard to emulate or anything like that. And maybe, who I really used to watch so long ago, is Dóri Végh, and she's the one who really got me hooked on to touring." The influence of influencers on the shopping habits of their followers was also researched by Chatuverdi in 2022, and his results also showed that influencers influence consumer behavior to some extent.

Like the interviewees from the sustainable consumer group, sustainable designers also expressed similar problems with fast fashion, such as lack of information, lack of availability, wastefulness, and ethical issues (such as the exploitative nature of some fast fashion companies). For example, I can't buy socks anywhere else than



H&M." It's not ethical to produce a bowl of rice in, say, India or China. Or in sewing factories. Out in the ocean."

For the group of traditional consumers, the same aspects of clothing purchasing were mentioned as for sustainable consumers.

On average, traditional planners identified fewer problems than the other three groups, but again the problems of lack of information and accessibility were raised. However, they also expressed ideas that were not expressed by other groups, such as inertia, denial, and temporary solutions. "[...] a lot would have to change for fashion as such to be sustainable. So, I think it's absolutely not enough, I can say that on behalf of the brand, on behalf of my fellow designers, that it's a start, but we think that, or I think that, on the scale that fashion is present and produced and consumed in our lives, it's only a very minimal part of it that can be close to sustainability."

Overall, all 4 groups were informed and had a conscious consumer behavior. The most striking difference between the similar motivations and considerations for buying clothes was that while the two consumer groups placed great emphasis on financial constraints, this was not an issue in the interview responses of the two designer groups.

The results from the analysis of the interviews overlap with the literature and support the findings of previous studies that the main causes of the attitude-behavior gap are most likely to be:

- financial constraints,
- lack of information and communication,
- skepticism/denial,
- consumers' self-indulgent behavior (shopping motivated by pleasure),
- and inertia (or a feeling of it).

## References

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## **Annex 1**

### **I. Demography**

1. Age
2. Gender
  - Woman
  - Men
  - Other / I do not answer.
3. Place of residence
  - village
  - parish (municipality)
  - city
  - big city
  - county seat
  - capital
4. What is your highest level of education?
  - Not completed primary school
  - Completed primary school
  - Completed high school
  - Completed high school graduation
  - Completed college / university
5. Occupation: .....

### **II. Sustainable fashion, customer awareness**

1. What do you think about sustainable fashion?
2. What are you currently doing and / or doing in the future for sustainable fashion?
3. What is the most important criterion for deciding whether to buy a particular garment or accessory (bag, shoes, jewelry, etc.)?
4. What is your motivation when buying clothes? Tell us how you feel then.
5. Is it common to read and find out about the development of sustainable fashion, and if so, where and how often?

6. Do you think fashion and sustainability are compatible?

### **III. Self-expression**

1. What do you think your dress says to others?
2. If there were no restrictions (e.g., material, workplace requirements, practical considerations) on how much clothes (style, goods, brand, raw materials, etc.) would you buy?
3. You are sure to know the proverb "the dress makes a man". What do you want to express with your dress?
4. According to your friends and acquaintances, what is your dress like?
5. What is more characteristic of you and why: are you trying to implement a unique style in your dress, or do you follow opinion leaders, groups (e.g., actors, athletes, influencers, politicians, artists) whose dress is an example for you?
6. How do you think self-expression can be achieved through dress / fashion?

## Annex 2

### Characteristics of respondents

<b>Characteristics</b>	<b>Categories within a given characteristic</b>			
<b>AGE</b>	<b>Less than 30</b>	<b>31-40</b>	<b>41-50</b>	<b>Over 50</b>
	SC1CZ, SC2CZ, SC3CZ, SC4CZ, SC5CZ, SD4CZ, SD5CZ, TC1CZ, TC2CZ, TC3CZ, TC4CZ, TD1CZ, TD4CZ, TD2CZ,	SD1CZ, SD2CZ, SD3CZ, TD5CZ		TC5CZ, TC5CZ
<b>GENDER</b>	<b>Male</b>	<b>Female</b>		
	SC2CZ, SC5CZ, SD1CZ, SD5CZ, TC1CZ, TC3CZ, TC5CZ, TD4CZ	SC1CZ, SC3CZ, SC4CZ, SD2CZ, SD3CZ, SD4CZ, TC2CZ, TC4CZ, TD1CZ, TD2CZ, TD3CZ, TD5CZ		
<b>OCCUPATION</b>	<b>Students</b>	<b>Working full time</b>	<b>Maternity leave</b>	
<b>(main occupation)</b>	SC5CZ, TC4CZ	SC2CZ, SC3CZ, SC4CZ, SD1CZ, SD2CZ, SD3CZ, SD4CZ, SD5CZ, TC1CZ, TC2CZ, TC3CZ, TC5CZ, TD1CZ, TD2CZ, TD3CZ, TD4CZ, TD5CZ	SC1CZ	
<b>PLACE OF LIVING</b>	<b>Capital or nearby</b>	<b>Large city or nearby</b>	<b>Other/smaller settlement type</b>	
	SC3CZ, SD1CZ, SD2CZ, TC3CZ, TC4CZ, TD4CZ, TD5CZ	SC4CZ, SC5CZ, SD3CZ, SD4CZ, SD5CZ, TC1CZ, TC2CZ, TC5CZ, TD1CZ, TD3CZ	SC1CZ, SC2CZ, TD2CZ	

Characteristics	Categories within a given characteristic				
	AGE	Less than 30	31-40	41-50	Over 50
		SD2SK, SD4SK,SD5SK, SC1SK,SC2SK,SC3SK,SC4SK,SC5SK, TD2SK, TD3SK, TD5SK, TC1SK, TC4SK, TC5SK	SD3SK, TD1SK, TD4SK	SD1SK, TC3SK	TC2SK
<b>GENDER</b>		Male	Female		
		TD2SK, TC1SK, TC2SK	SD1SK, SD2SK, SD3SK, SD4SK, SD5SK, SC1SK, SC2SK, SC3SK, SC4SK, SC5SK, TD1SK, TD3SK, TD4SK, TD5SK, TC3SK, TC4SK, TC5SK		
<b>OCCUPATION</b>		Students	Working full time	Maternity leave	
(main occupation)		SC1SK, SC2SK, SC3SK, SC4SK, TD2SK, TD3SK, TD5SK, TC1SK, TC4SK, TC5SK	SD1SK, SD2SK, SD3SK, SD4SK, SD5SK, TD1SK, TD4SK, TC2SK, TC3SK	SC5SK	
<b>PLACE OF LIVING</b>		Capital or nearby	Large city or nearby	Other/smaller settlement type	
		SD2SK,SD3SK, SD5SK, SC1SK, SC2SK, SC3SK, SC4SK, TD1SK, TC2SK, TC3SK, TC4SK	SD1SK, TD5SK	SD4SK, SC5SK, TD2SK, TD3SK, TD4SK, TC1SK, TC5SK	

Characteristics	Categories within a given characteristic			
AGE	Less than 30	31-40	41-50	Over 50
	SC1PL SC3PL SC4PL TC1PL TC5PL SD1PL SD2PL	TD1PL SD3PL SD5PL	SC2PL SC5PL TC2PL TC4PL SD4PL TD2PL TD5PL	TC3PL TD3PL TD4PL
GENDER	Male	Female		
	SC1PL SC2PL	SC3PL SC4PL SC5PL TC1PL TC2PL TC3PL TC4PL TC5PL SD1PL TD1PL SD2PL SD3PL SD4PL SD5PL TD2PL TD3PL TD4PL TD5PL		
OCCUPATION (main occupation)	Students	Working full time		
	SC1PL SC3PL SC4PL TC5PL	SC2PL SC5PL TC1PL TC2PL TC3PL TC4PL SD1PL SD2PL TD1PL SD3PL SD4PL SD5PL TD2PL TD3PL TD4PL TD5PL		
PLACE OF LIVING	Capital or nearby	Large city or nearby	Other/smaller settlement type	
	TD1PL TD4PL	SC2PL SC1PL SC3PL SC4PL SC5PL TC2PL SD5PL TC3PL TC4PL SD4PL SD1PL SD3PL SD2PL* TD2PL TD5PL	TC1PL TC5PL SD2PL* TD3PL	

<b>Characteristics</b>	<b>Categories within a given characteristic</b>			
<b>AGE</b>	<b>less than 30</b>	<b>31-40</b>	<b>41-50</b>	<b>Over 50</b>
	SC1HU SC2HU, SC3HU, SC4HU, SC5HU SC6HU, SD4HU, TC3HU, TC4HU, TC5HU, TC6HU, TD3HU, TD5HU	SD2HU, SD3HU, TD2HU, TD4HU	SD1HU, SD5HU	SD6HU, TC2HU, TD1HU
<b>GENDER</b>	Male	Female		
	SC1HU, SC6HU	SC2HU, SC3HU, SC4HU, SC5HU, SD1HU, SD2HU, SD3HU, SD4HU, SD5HU, SD6HU, TC1HU, TC2HU, TC3HU, TC4HU, TC5HU, TC6HU, TD1HU, TD2HU, TD3HU, TD4HU, TD5HU		
<b>OCCUPATION</b>	Students	Working full time	working half time	
(main occupation)	SC2HU, SC3HU, SC4HU, SC5HU, SC6HU, TC4HU, TC5HU, TC6HU, TD2HU	SC1HU, SD1HU, SD2HU, SD3HU, SD4HU, SD5HU, TC1HU, TC2HU, TC3HU, TD1HU, TD2HU, TD3HU, TD4HU, TD5HU	SC5HU, SC6HU, TC5HU,	
	Capital or nearby	Large city or nearby	Other/smaller settlement type	
<b>PLACE OF LIVING</b>	SC1HU, SC4HU, SC5HU, SC6HU, SD2HU, SD3HU, SD4HU, SD5HU, SD6HU, TC1HU, TC3HU, TC4HU, TC6HU, TD1HU, TD2HU, TD3HU, TD4HU	SC2HU, TC5HU, TD5HU	SC3HU, SD1HU, TC2HU	



### Annex 3

#### List of interviews with respondent characteristics

List of interviews with respondent characteristics					
Interview code	Gender	Age	Place of living*	Education	Profession
SC1CZ	Female	27	Town	Uni BA	Maternity leave
SC2CZ	Male	29	Village	Uni BA	Stone carver
SC3CZ	Female	28	Capital	A levels	Accountant
SC4CZ	Female	22	City	A levels	Shop assistant
SC5CZ	Male	21	City	A levels	Student
SD1CZ	Male	34	Capital	Uni PhD	Uni teacher/ Designer
SD2CZ	Female	34	Capital	Uni MA	Designer
SD3CZ	Female	31	City	Uni MA	Designer / Buyer
SD4CZ	Female	27	City	Uni MA	Designer
SD5CZ	Male	28	City	Uni MA	Researcher / Designer
TC1CZ	Male	27	City	A levels	Builder
TC2CZ	Female	29	City	Uni BA	Designer
TC3CZ	Male	29	Capital	A levels	Designer
TC4CZ	Female	27	Capital	A levels	Student
TC5CZ	Male	59	City	A levels	Carpenter
TD1CZ	Female	23	City	Uni BA	Designer
TD2CZ	Female	27	Town	Uni MA	Technician / Designer
TD3CZ	Female	57	City	A levels	Customs maker / Seamstress
TD4CZ	Male	27	Capital	Uni MA	Designer
TD5CZ	Female	31	Capital	Uni MA	Designer

<b>List of interviews with respondent characteristics</b>					
<b>Interview code</b>	<b>Gender</b>	<b>Age</b>	<b>Place of living*</b>	<b>Education</b>	<b>Profession</b>
SD1SK	female	44	Big town	Graduate degree	entrepreneur
SD2SK	female	29	Big city - capital	Graduate degree	designer
SD3SK	female	39	Big city - capital	Graduate degree	entrepreneur/designer
SD4SK	female	20	Small village	High school	designer
SD5SK	female	19	Big city - capital	High school	shop assistant in second-hand
SC1SK	female	21	Small town	High school	student
SC2SK	female	22	Small town	High school	student
SC3SK	female	21	Small town	High school	student
SC4SK	female	21	Big city - capital	High school	student
SC5SK	female	26	Small village	High school	maternity leave
TD1SK	female	38	Big city - capital	Post gradual degree	NGO leader
TD2SK	male	19	Small village	High school	student
TD3SK	female	21	Town	High school	student
TD4SK	female	34	Village	Undergraduate degree	designer
TD5SK	female	21	City	High school	student
TC1SK	male	21	Village	High school	student
TC2SK	male	53	Small town	High school	purchase manager
TC3SK	female	49	Small town	High school	human resources manager
TC4SK	female	21	Small town	High school	student
TC5SK	female	19	small village	High school	student

Interview code	Gender	Age	Place of living	Education	Profession
SC1PL	M	22	Big city/county seat	Higher	University student, temporary job in the gastronomic sector
SC2PL	M	47	Big city/county seat	Higher	Civil servant
SC3PL	F	22	Big city/county seat	Higher	University student, part time job
SC4PL	F	22	Big city/county seat	Higher	University student, part time job
SC5PL	F	48	Big city/county seat	Higher	Elementary school teacher of geography and English
SD1PL	F	30	Big city/county seat	Higher*	Fashion designer, owner of an independent fashion brand
SD2PL	F	29	Big city/county seat and small village**	Higher	Fashion designer, owner of an independent fashion brand
SD3PL	F	38	Big city/country seat	Higher	Fashion designer, owner of an independent fashion brand
SD4PL	F	42	Big city/country seat	Higher	Fashion designer, owner of an independent fashion brand
SD5PL	F	35	Big city/country seat	Hgher	Fashion and textile designer , owner of independent fashion brand
TC1PL	F	21	Village/a parish (municipality)	High school/secondary	Dance instructor, choreographer
TC2PL	F	50	Big city/county seat	Higher	Board of directors assistant for an IT firm
TC3PL	F	53	Big city/county seat	Higher	Architect, owner of an architectural office
TC4PL	F	48	Big city/county seat	Higher	Human resources specialist
TC5PL	F	22	Big city/county seat	Higher	University student, part time job
TD1PL	F	35	Capital	Higher	Fashion designer, owner of an independent fashion brand
TD2PL	F	48	Big city/county seat	Higher	Fashion designer, owner of an independent fashion brand
TD3PL	F	55	County seat	High school	Fashion designer, owner of an independent fashion brand
TD4PL	F	62	Parish (municipality) [but in a capital metropolitan area]	Higher	Fashion designer, owner of an independent fashion brand
TD5PL	F	45	Parish (municipality) [close to a city]	High school	Fashion designer, owner of an independent fashion brand

List of interviews with respondent characteristics					
Interview code	Gender	Age	Place of living*	Education	Profession
SC1HU	male	22	capital	Secondary grammar school, final exam	customer service agent
SC2HU	female	22	large city	Secondary grammar school, final exam, university study in progress	social media assistant
SC3HU	female	18	small town	Finished primary school, study in progress	
SC4HU	female	21	capital	Secondary grammar school, final exam, university study in progress	fashion management, employer branding
SC5HU	female	21	capital	Secondary grammar school, final exam, university study in progress	works in a charity shop
SC5HU	male	24	capital	BA degree, university study in progress	administrative student work
SD1HU	female	42	small town	University degree	teacher
SD2HU	female	31	capital	BA degree	design firm
SD3HU	female	31	capital	University degree	Fashion and textile design artist
SD4HU	female	28	capital	University degree	Fashion designer
SD5HU	female	50	capital	University degree	Fashion designer
SD6HU	female	53	capital	University degree	jeweller, metal designer
TC1HU	female	?	capital	University degree	sales
TC2HU	female	52	small town	University degree	kindergarten teacher
TC3HU	female	29	capital	University degree	Designer
TC4HU	female	20	capital	Secondary grammar school, final exam, university study in progress	political science
TC5HU	female	22	large city	Secondary grammar school, final exam, university study in progress	day-care teacher
TC6HU	female	21	capital	Secondary grammar school, final exam, university study in progress	
TD1HU	female	54	capital	University degree	Fashion designer (woven material and industrial clothing designer )
TD2HU	female	38	capital	University degree, doctoral school study in progress	teacher, jeweller, university lecturer
TD3HU	female	28	capital	University degree	designer
TD4HU	female	38	capital	Doctoral degree	Textile designer, associate professor
TD5HU	female	27	large city	University degree	Fashion designer